



## Writing Across Media

JOUR 120 (3 units)

Fall, 2019

MW 8-9:15 a.m.

Convergent Newsroom, Production Center

### PROFESSOR/CLASS INFORMATION

#### Dr. Michael A. Longinow

Office Phone: 562-944-0351 x5435

Office Location: Perez Hall

Office Hours:

MW 2-3 p.m.

T 10:30 a.m.-noon

Th 8-9 a.m.

(or as available)

Meetings with Professor: Make appt. via Google calendar

<https://docs.google.com/document/d/1ALX8m9KNj99GE4COZAmUc2VFXQDT41VQpRaB04tuhBs/edit>

E-Mail: michael.longinow@biola.edu

Admin Assistant: Jessica Blaylock x 4569 (helps with appts.)

School Website: [www.biola.edu](http://www.biola.edu)

Dept. Website: <http://www.biola.edu/journalism>

### DISABILITY SERVICES

Disability Services exist to assist any student who thinks he or she may need such assistance. Students desiring accommodations for this class on the basis of physical learning, psychological and/or emotional disabilities are to contact The Learning Center which houses both learning assistance and disability services. The Learning Center is located in the Biola Library, and this department can be reached by calling 562.906.4542 or by dialing extension #4542 if calling from "on campus."

## **NON-DISCRIMINATION POLICY**

The University deplores the unfair treatment of individuals based on race, gender, socio-economic status, age, physical disability, or cultural differences, regardless whether such treatment is intentional or simply resultant from careless or insensitive behavior. Rather, employees and members of the student body should embrace the expectation of Scripture to love God with all their being and their neighbors as themselves.

You will find this a class that celebrates diversity and underscores the ways in which the alienated, the marginalized, and those bearing the pain of disability (physical, emotional, psychological) are near to God's heart. My courses, and my office, are havens of refuge for you. Make time to meet with me if you need to talk through the difficulties you face on this campus due to your family origins, your geographic origins or any other element of life that makes you feel different and out of the mainstream.

## **BIOLA UNIVERSITY MISSION STATEMENT**

### **TRUTH~TRANSFORMATION~TESTIMONY**

The mission of Biola University is biblically-centered education, scholarship, and service; equipping men and women in mind and character to impact the world for the Lord Jesus Christ.

## **SCHOOL OR PROGRAM MISSION/VISION STATEMENT**

The mission of the department of Journalism & Integrated Media is to prepare students through rigorous academic and practical instruction to be critical thinkers, skilled factual storytellers, agile managers of multiple media platforms, and servant-leaders in a rapidly changing media landscape. The faculty brings the highest standards of professional media practice and academic understanding into their instruction, inviting students to meet those standards with creativity, tenacity and excellence.

Students shape their Christian world view of media and its place in society through encounters with Christ in classroom discussion and project work, listening for God's call on their lives, and expressing that call through multiple media formats. Their studies provide an understanding of media theory and the complex history underlying journalism and public relations in the United States and around the world.

## **COURSE DESCRIPTION**

This course in writing puts students' fingers on the keys. Students will take narrative from concept to finished drafts through much practice. For those who know the basic genres of media writing, this course sharpens their skills. If they are still learning the genres, the course provides foundational understanding. Students will write for publication, learning ways to add depth and authority to their writing with thorough research. Varying deadlines in the course will give students confidence with harnessing the power of words for media audiences.

## COURSE ALIGNMENT WITH PROGRAM LEARNING OUTCOMES

This lower-division course is designed as an introductory course in media writing. It is required for students in the Writing & Publishing concentration, but is useful for any student in the department seeking to improve and strengthen their writing. It fulfills **Program Learning Outcome 1** (“Understand and apply robust knowledge and understanding of the profession”), **Program Learning Outcome 2** (“Illustrate an understanding of biblical integration with knowledge of ethics and philosophical approaches to the industry”) and **Program Learning Outcome 3** (“Demonstrate Creative and Analytical Expertise in Writing or Presentations Using Critical Thinking and Excellence in Communicating.”)

## COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES

By the completion of this course including class participation, class assignments (referred to as “Tasks”), class readings and group interaction, the following objectives and learning outcomes will be assessed and demonstrated:

**IDEA Objective #4:** You will learn to **develop specific skills, competencies and points of view needed by professionals** (This is classified as an *Essential* emphasis in this course.)

**STUDENT LEARNING OUTCOMES** You will demonstrate you’ve satisfactorily fulfilled IDEA Objective #4 through successful completion of **Task 1 (Writing Plan), Task 2 (Writing Journal), Task 4 (Portfolio), Task 5 (Deadline writing) and Task 7 (Final Presentation and Essay.)**

**IDEA Objective #6:** You will **develop creative capacities (inventing, designing, writing...)** — applicable to journalism and media practice. (This is classified as an *Important* emphasis in the course.)

**STUDENT LEARNING OUTCOMES** You will demonstrate you’ve satisfactorily fulfilled IDEA Objective #6 by successful completion of **Task 1 (Writing Plan), Task 2 (Writing Journal), Task 4 (Portfolio), Task 5 (Deadline writing) and Task 7 (Final Presentation and Essay.)**

**IDEA Objective #9:** You will learn **how to find, evaluate and use resources to explore a topic in depth** (This is classified as an *Important* emphasis in this course.)

**STUDENT LEARNING OUTCOMES** You will demonstrate that you have satisfactorily fulfilled IDEA Objective #9 by successfully completing **Task 1 (Writing Plan), Task 2 (Writing Journal), Task 3 (Portfolio Mtg.), Task 4 (Portfolio), Task 6 (Final Presentation & Essay, and Task 7 (Initiative).**

## REQUIRED TEXTS

**Required Textbooks** (Each of the following are required and will be used in this course — that is, your decision not to buy them will make your success in this class much more difficult. Buy them; study them; learn all you can from them; don’t sell them — they’re the continuation of your pre-professional library.)

Donald Murray  
**Write to Learn**

**Associated Press Stylebook**  
Latest edition

Tim Harrower  
**Inside Reporting:  
A Practical Guide to the Craft of Journalism**

**The Bible**  
NASB, NIV, RSV or ESV recommended

## ACADEMIC HONESTY

Biola University and the Department of Journalism & Integrated Media are committed to ethical practice in teaching, scholarship, and service. As such, plagiarism and other forms of academic dishonesty will not be tolerated.

**Most acts of plagiarism in my classes happen when students neglect to give attribution** (properly quote or paraphrase) for sources in articles. It's often a mistake. Sometimes it's not. Out of fairness to all students, and to uphold the integrity of our program, I must hold you accountable to the highest ethical standards.

**To avoid plagiarism, go back and read through your writing to make sure you have given clear indication of where facts or assertions came from.** If you didn't see, hear or otherwise experience them, the knowledge came from somewhere. Attribute (quote or paraphrase) that source — an article, a web site, etc.

**I will check your work for plagiarism.** If your work contains plagiarism, the given assignment will not earn points (it's a zero) and you will receive a warning. On the second instance, you will be asked to withdraw from the course because you will have earned an "F" for it.

**Work that you turn in for this class must be for this class only, and not for any other class** — taken now or in the past. **To "double dip" (turn in work duplicated in two classes) constitutes plagiarism** of yourself, which is academic dishonesty. Such plagiarism will also earn a zero.

**For more details about honesty and other ethical expectations, see the course Ethics Policy** later in this syllabus.

<http://studentlife.biola.edu/campus-life/student-handbook/academic-integrity>

<http://plagiarism.org/plagiarism-101/overview/>

## ONLINE AND OTHER COURSE RESOURCES

The Canvas site for this course will have links to helpful resources. Much of what I show you in class as video Web resources will have links on that site so you can go back and review them after class.

**It is your responsibility to make yourself familiar with the Canvas site** for this course. Take the time to do that and print out any documents I attach that might be useful to you in completing projects.

**Check your Biola email and the announcements page of the course Canvas site regularly** (once a week, at least) for any changes to due dates or assignment details.

As a resource for your work in this course, Biola Library's website (under "articles and databases, bottom of the page) provides access to thousands of full-text articles in newspapers, magazines, and academic journal articles. The library's home page is available at: <http://library.biola.edu>

## LEARNING TASKS (Assignments) & ASSESSMENT (Grading)

**Description and Weighting of Assignments:** The following tasks are in sequential dated order.

### Task 1

#### Portfolio

All segments due in Canvas drop-box by 11 p.m. on due date.

*Due dates: Segment 1: 10/2; Segment 2: 11/6; Segment 3: 11/25*

**Weighting:** .21

**Possible points:** 240 pts. (80 pts. x 3)

#### Description

**This is a series of three portfolios of media writing: your ideas in narrative completed at your own pace.** Each segment will contain completed and in-progress work. The aim by semester's end — if not before — is to get some of your writing published in a media outlet on or off-campus. You will share your portfolio work/progress with a class member (during class time) the week before each due date.

**Something is due at every portfolio deadline.** It can be a rough draft, a finished product, even multiple pieces. Working ahead is okay (encouraged) if you feel confident to do so.

**Every portfolio, at each of the three deadlines, will be graded for two elements: Completed** (30 pts.) and **Planning** (30 pts.) **I will provide comments** on your completed and in-progress work to help you grow and mature as a writer (and earn the best possible grade on articles and projects.)

**Articles will be graded for Associated Press style:** use the AP style resources in the Files tab of the Canvas site and make yourself familiar with the AP Stylebook as a reference. Here's a [cheat sheet](#) for AP style. Here's [another](#).

#### Portfolio Deadline 1

**Due: 10/2 by 11 p.m. in Canvas drop-box**

**80 pts.**

**All work (completed or in planning) must be typed, double-spaced in MS Word or as PDF in the Canvas drop-box; it is your responsibility to make sure the files all attach properly (nothing in the drop-box means I cannot grade the work). This [link](#) shows how.**

**By deadline you will turn in:**

**Completed Portion: 30 pts.**

- 1-2 finished pieces (written in third person) and pitches
- 1-2 page coaching recap and writing reflection: what you've learned from your coach's guidance on improving your writing and what you've learned so far about your writing, research/reporting

**Planning Portion: 30 pts.**

- 1-2 complete rough draft outline with projected lead and source list (or completed draft)
- Idea for script (1-2 paragraphs describing the story: Who, What, When, Where, Why, How, "so what")

**Assessment: (how it will earn points)**

**The Completed Portion of an Outstanding or Excellent portfolio** will have finished articles or briefs written in third person that have clear and compelling leads (inverted pyramid or feature style), will quote

or paraphrase authoritative sources and will clearly answer the “so what” element of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be clear and persuasive, summarizing briefly but thoroughly and telling how this piece (pieces) will be appealing to the Chimes readership. **The coaching recap and writer reflection** will tell in great detail, with anecdotes, what you learned from your coach’s guidance to improve your reporting/research or writing and what you’ve learned on your own about yourself as a writer so far through lab and out-of-class projects.

**The Planning Portion of an Outstanding or Excellent Portfolio** will have one or more **rough drafts (or outlines with sources)** of articles or briefs. The rough drafts, whether complete narratives or outlines with source lists, will have compelling leads; sources will be authoritative, showing attention to good reporting/research. The **idea for a broadcast script**, in a few sentences or more, will have the 5Ws and H and will clearly answer the “so what” element of a compelling story.

**Errors in mechanics of writing in an Outstanding or Excellent portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (0-1 error)

**The Completed Portion of a Very Good, Good or Far Above Average portfolio** will have finished articles or briefs that might not have clear and compelling leads; the written work will quote or paraphrase sources but they might not be authoritative; the pieces might not meet the “so what” standard. **The written pitch** to an editor of the Chimes (email) might be a bit vague or lacking in persuasion as to how this story (pieces) will appeal to Chimes readers. **The coaching recap and writer reflection** will tell with a bit of detail what you learned from your coach’s guidance to improve your reporting/research and writing and what you’ve learned so far about yourself as a writer so far through lab and out-of-class projects.

**The Planning Portion of a Very Good, Good or Far Above Average Portfolio** will have one or more **rough drafts of articles or briefs**. The rough drafts might not be complete narratives (perhaps outlines or notes only). Leads and sources will show some (perhaps little) attention to good reporting/research. The **idea for a broadcast script**, in a few sentences or more, will have the 5Ws and H and but might not clearly answer the “so what” element of a compelling story.

**Errors in mechanics of writing in a Very Good, Good or Far Above Average portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (2-3 errors).

**The Completed Portion of an Above Average, Average, or Below Average portfolio** will have finished articles or briefs that might show neglect of leads; the written work might not quote or paraphrase sources well or at all; the pieces might not meet the “so what” standard. **The written pitch** to an editor of the Chimes (email) could be very vague or showing neglect of persuading the editor that this story (pieces) will appeal to Chimes readers. **The coaching recap and writer reflection** will be vague with few examples about what you learned from your coach’s guidance to improve your reporting/research and writing and about what you’ve learned so far about your writing, through lab and out-of-class projects.

**The Planning Portion of an Above Average, Average, or Below Average portfolio** will have one or more **rough drafts of articles or briefs**. The rough drafts will be incomplete narratives. Leads and sources (if they are included) will show little attention to good reporting/research. The **idea for a broadcast script**, lacking clarity, will neglect the 5Ws and H and will not clearly answer the “so what” element of a compelling story.

**Errors in mechanics of writing in an Above Average, Average, or Below Average portfolio** (spelling, punctuation, grammar, syntax) will be problematic (4-6 errors).

**The Completed Portion of a portfolio that is Far Below Average, Poor Work or Barely Passing** might leave out the necessary finished articles or briefs; if they are included, they have poor leads; the written work might not quote or paraphrase sources well or at all; the pieces will not meet the “so what” standard. **The written pitch** to an editor of the Chimes (email) will be left out or could be a very vague, showing

neglect of persuading the editor that this story (pieces) will appeal to Chimes readers. The coaching recap will be left out or will be extremely vague about what you learned from your coach's guidance to improve your reporting/research and writing. **The coaching recap and writer reflection** will be left out or will be extremely vague about what you've learned from the coaching experience or what you've learned so far about your writing, research and reporting so far through lab and out-of-class projects.

**The Planning Portion of a portfolio that is Far Below Average, Poor Work or Barely Passing** might not contain the necessary rough drafts of articles or briefs. The rough drafts will be incomplete narratives. Leads and sources (if they are included) will show little attention to good reporting/research. The idea for a broadcast script, lacking clarity, will neglect the 5Ws and H and will not clearly answer the "so what" element of a compelling story.

**Errors in mechanics of writing in a portfolio that is Far Below Average, Poor Work or Barely Passing** (spelling, punctuation, grammar, syntax) will show serious problems with grasp of written English or a lack of self-editing — very near the limit allowed for points in this category of the assignment (7-9 errors).

**A Portfolio that Earns No Points** will be turned in late without meeting the exceptions in the late work policy or will show little to no attempt to meet the syllabus description of the assignment.

**If your portfolio earns a zero for mechanics of writing**, you will not be able to turn in the next portfolio unless you take it (and the one on which you earned a zero for mechanics) to the Writing Center. With that next portfolio, you will turn in a 2-3 paragraph summary of what you learned about improving your writing from the interaction with the Writing Center. Give date & time you were there and the name of the Writing Center person you met with. **If your next assignment does not have this Writing Center write-up, the portfolio will be returned to you; you will have one week to turn it in with the Writing Center write-up before it is marked as a zero.**

## Portfolio Deadline 2

11/6 by 11 p.m. in Canvas dropbox  
80 pts.

### By deadline you will turn in:

#### Completed Portion: 50 pts.

- 2 finished pieces for grading (not including Portfolio 1 finished work) and pitches
- 1 script ready for grading (**and an audio file of optional extra credit recording**)
- 1-2 page coaching recap and writing reflection: what you've learned from your coach's guidance on improving your writing and what you've learned so far about your writing, research/reporting

#### Planning Portion: 50 pts.

- 1-2 rough draft outlines with projected lead and source lists (or completed drafts).
- Idea for a first-person narrative (column see Harrower pp. 36-37, 134-135) involving newsworthy observation and narrative storytelling (with reporting and research) **OR** persuasion about a topic based on research/reporting.

### Assessment: (how it will earn points)

**The Completed Portion of an Outstanding or Excellent portfolio** will have all finished articles or briefs written in third person that have clear and compelling leads (inverted pyramid or feature style), will quote or paraphrase authoritative sources and will clearly answer the "so what" elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be clear and persuasive, summarizing briefly but

thoroughly and telling how this piece (pieces) will be appealing to the Chimes readership. **The finished script** will closely follow the Missouri text's formatting, using broadcast style writing and will have very clear "so what" and "when" angles. **The coaching recap and writer reflection** will tell in great detail, with anecdotes, what you learned from your coach's guidance to improve your reporting/research or writing and what you've learned on your own about yourself as a writer from labs and out-of-class projects.

**The Planning Portion of an Outstanding or Excellent portfolio** will include **completed drafts (or outlines)** of articles that are newsworthy with clear and compelling leads. **The idea** for your first-person narrative will be newsworthy (clearly answering the "so what" question) and will explain in detail your approach to a reported/researched observation piece or reported/researched persuasion piece.

**Errors in mechanics of writing in an Outstanding or Excellent portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (0-1 error)

**The Completed Portion of a Very Good, Good or Far Above Average portfolio** will have one or both finished articles or briefs written in third person but might have somewhat unclear or non-compelling leads (inverted pyramid or feature style). The pieces will quote or paraphrase sources but they might not be authoritative and might not clearly answer the "so what" elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be somewhat clear and persuasive, but perhaps with a wordy overview that might not thoroughly tell how this piece (pieces) will be appealing to the Chimes readership. **The finished script** will mostly follow the Missouri text's formatting, using broadcast style writing but the "so what" and "when" angles might be lacking. **The coaching recap and writer reflection** will provide some details about what you learned from your coach's guidance to improve your reporting/research or writing and what you've learned on your own so far about yourself as a writer from labs and out-of-class projects.

**The Planning Portion of a Very Good, Good or Far Above Average portfolio** might include **uncompleted drafts (or outlines) of articles** that lack newsworthiness, and that might have uninteresting leads. **The idea** for your first-person narrative will be somewhat newsworthy (perhaps unclearly answering the "so what" question) and will explain perhaps a bit vaguely your approach to a reported/researched observation piece or reported/researched persuasion piece.

**Errors in mechanics of writing in a Very Good, Good or Far Above Average portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (2-3 errors).

**The Completed Portion of an Above Average, Average or Below Average portfolio** might be lacking the finished articles or briefs or they might not be written in third person. The leads might also lack clarity (inverted pyramid or feature style), and might not quote or paraphrase sources. The story (or stories) turned in might neglect the "so what" elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) might be vague and unimpressive, neglecting the summary or failing to tell how this piece (pieces) matter to the Chimes readership. **The finished script** might neglect the Missouri text's formatting, perhaps mixing print and broadcast style writing and might lack either or both the "so what" and "when" angles. **The coaching recap and writer reflection** might be vague about what you learned from your coach's guidance to improve your reporting/research or writing and what you've learned so far about your writing, research and reporting (perhaps duplicating the coaching recap) might be a vague overview.

**The Planning Portion of an Above Average, Average or Below Average portfolio** might leave out **drafts (or outlines) of articles**. Those that are turned in might lack newsworthiness, and neglect their leads. **The idea** for your first-person narrative might lack newsworthiness (neglecting the "so what" question) and will explain only vaguely your approach to a reported/researched observation piece or reported/researched persuasion piece.



**Errors in mechanics of writing in an Above Average, Average, or Below Average portfolio** (spelling, punctuation, grammar, syntax) will be problematic (4-6 errors).

**The Completed Portion of a portfolio that is Far Below Average, Poor Work or Far Below Average** will lack the finished articles or briefs or they will neglect journalistic style of writing. The articles will either leave out interviews with sources or will not quote or paraphrase them by the Missouri text's examples, and the articles will neglect the "so what" elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be left out or will give little indication of what the article(s) are about or why they matter to Chimes reader. **The finished script** will not be included or will not follow the Missouri text's formatting or will totally lack the "so what" and "when" angles. **The coaching recap and writer reflection** will be left out or will be vague.

**The Planning Portion of a portfolio that is Far Below Average, Poor Work or Barely Passing** will leave out **drafts (or outlines) of articles**. Those that are turned in will lack newsworthiness, and neglect their leads. **The idea** for your first-person narrative will lack newsworthiness (severely neglecting the "so what" question) and will leave out (or make only passing reference to) your approach to a reported/researched observation piece or reported/researched persuasion piece.

**Errors in mechanics of writing in a portfolio that is Far Below Average, Poor Work or Barely Passing** (spelling, punctuation, grammar, syntax) will show serious problems with grasp of written English or a lack of self-editing — very near the limit allowed for points in this category of the assignment (7-9 errors).

**A Portfolio that Earns No Points (for writing or for ideas)** will be turned in late without meeting the exceptions in the late work policy or will show little to no attempt to meet the syllabus description of the assignment. It will have 10 or more errors in spelling, grammar, punctuation, syntax or AP style.,

**If your portfolio earns a zero for mechanics of writing**, you will not be able to turn in the next portfolio unless you take it (and the one on which you earned a zero for mechanics) to the Writing Center. With that next portfolio, you will turn in a 2-3 paragraph summary of what you learned about improving your writing from the interaction with the Writing Center. Give date & time you were there and the name of the Writing Center person you met with. **If your next portfolio does not have this Writing Center write-up, the portfolio will be returned to you; you will have one week to turn it in with the Writing Center write-up before it is marked as a zero.**

### **Portfolio Deadline 3**

**11/25 by 11 p.m. in Canvas drop-box**

**80 pts.**

**By deadline you will turn in:**

#### **Completed Portion:**

—**All remaining finished pieces** (2-3 in most cases)

—**Finished first-person narrative** (column see Harrower pp. 36-37, 134-135) involving newsworthy observation and narrative storytelling **OR** persuasion about a topic based on research/reporting.

—**2-3 page all-semester coaching recap and writing reflection:** what you've learned since Day 1 in this course from your coach's guidance on improving your writing and what you've learned by practice (and my feedback) on your deadline writing and the research/reporting for pitches and finished pieces.

#### **No Planning Portion**

## Assessment: (how it will earn points)

**The Completed Portion of an Outstanding or Excellent portfolio** will have all remaining finished articles or briefs written in third person that have clear and compelling leads (inverted pyramid or feature style), will quote or paraphrase authoritative sources and will clearly answer the “so what” elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be clear and persuasive, summarizing briefly but thoroughly and telling how this piece (pieces) will be appealing to the Chimes readership. **The finished first-person narrative** will be extremely detailed in research-driven observation or research driven persuasion. **The coaching recap and writing reflection** will include many anecdotes and personal connection to your learning, making detailed reference to coaching, my feedback, and your learning as a writer.

**Errors in mechanics of writing in an Outstanding or Excellent portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (0-1 error)

**The Completed Portion of a Very Good, Good or Far Above Average portfolio** will have all remaining finished articles or briefs written in third person but might have somewhat unclear or non-compelling leads (inverted pyramid or feature style). The pieces will quote or paraphrase sources but they might not be authoritative and might not clearly answer the “so what” elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be somewhat clear and persuasive, but perhaps with a wordy overview that might not thoroughly tell how this piece (pieces) will be appealing to the Chimes readership. **The finished resume and cover letter** might be a bit unclear about how you’re targeting a media job, neglecting explanation or detail on your background, skills and experience. They will show some degree of familiarity with the media location as you aim your outreach to them.

**Errors in mechanics of writing in a Very Good, Good or Far Above Average portfolio** (spelling, punctuation, grammar, syntax) will be extremely minimal (2-3 errors).

**The Completed Portion of an Above Average, Average or Below Average portfolio** might be lacking the finished articles or briefs or they might not be written in third person. The leads might also lack clarity (inverted pyramid or feature style), and might not quote or paraphrase sources. The story (or stories) turned in might neglect the “so what” elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) might be vague and unimpressive, neglecting the summary or failing to tell how this piece (pieces) matter to the Chimes readership. **The finished resume and cover letter** might be a somewhat generic, not targeting a particular media job, neglecting explanation or detail about your background, skills or experience. They will show very little grasp of the media location as you aim your outreach to them.

**Errors in mechanics of writing in an Above Average, Average, or Below Average portfolio** (spelling, punctuation, grammar, syntax) will be problematic (4-6 errors).

**The Completed Portion of a portfolio that is Far Below Average, Poor Work or Far Below Average** will lack the finished articles or briefs or they will significantly neglect journalistic style of writing. The articles will either leave out interviews with sources or will not quote or paraphrase them by the Missouri text’s examples, and the articles will neglect the “so what” elements of newsworthiness. **The written pitch** to an editor of The Chimes (email) will be left out or will give little indication of what the article(s) are about or why they matter to Chimes reader. **The finished resume and cover letter** might be left out or will be extremely generic, not targeting a particular media job, neglecting any explanation or detail about your background, skills or experience. They will show no attempt to know about the media location as you aim your outreach to them.

**Errors in mechanics of writing in a portfolio that is Far Below Average, Poor Work or Barely Passing** (spelling, punctuation, grammar, syntax) will show serious problems with grasp of written English or a lack of self-editing — very near the limit allowed for points in this category of the assignment (7-9 errors).

**A Portfolio that Earns No Points for Writing Mechanics** will have writing with 10 or more errors of spelling, grammar, punctuation, syntax or AP style.

**If your portfolio earns a zero for mechanics of writing**, you will not be able to turn in the next portfolio unless you take it (and the one on which you earned a zero for mechanics) to the Writing Center. With that next portfolio, you will turn in a 2-3 paragraph summary of what you learned about improving your writing from the interaction with the Writing Center. Give date & time you were there and the name of the Writing Center person you met with. **If your next portfolio does not have this Writing Center write-up, the portfolio will be returned to you; you will have one week to turn it in with the Writing Center write-up before it is marked as a zero.**

## Portfolio elements

**(Segments and completed portfolios will include the following):**

- Briefs or articles (turn in 6 total pieces) print or online (aimed at Chimes) two must be published
- Broadcast script (written in broadcast split-column style: see Script Example, Canvas Files tab)

**Brief (and pitch)** (no opinion pieces)

**250-300 words typed, double-spaced**

This is a short article written in third person about an event, trend or situation on campus or in the community. If written for **publication**, it must be preceded by a pitch to the Chimes, UCM, or a publication near campus. (Here are [tips](#) on pitching.) Briefs can be print or online. This writing can be on any topic: sports, business, health/medicine, tech, music. **It should include at least one interview**, though it can either quote or paraphrase the interviewed source. For full credit, the source must be authoritative (a trained, experienced practitioner, scholar or person experienced in an event or situation.) **The pitch** is a 2-3 sentence overview email to a Chimes editor. It will give your story's topic, it will tell why it matters (the "so what" to Biola readers), and who your sources will be for that story giving name and title for each.

**Article (with pitch)** is a 450-500 word piece written in third person. **The article must include 2-3 quotes or paraphrases from 3 or more interviewed sources.** Like the brief, this writing can be on any topic: sports, business, health/medicine, tech, music. If written for **publication**, it must be preceded by a pitch to the Chimes, UCM, or a publication near campus. (Here are [tips](#) on pitching.) Opinion pieces will not count for points except with prior permission from me. **The pitch** is a 2-3 sentence overview email to a Chimes editor. It will give your story's topic, it will tell why it matters (the "so what" to Biola readers), and who your sources will be for that story giving name and title for each.

**Script (and optional news-read)**

1-2 minute (2 min. maximum) script using the format in Harrower (p. 182). Measure its length by reading it out loud with a timer on your phone or your watch.

**The script should be newsworthy (has a "so what" angle) and based on an interview and reporting/research about a campus event (or off-campus event that relates to Biola), sports game or match.** It can also take a feature approach, giving insight into profile of a prominent

person on campus, an athlete or coach, musician (on-campus ensembles, soloists, student bands), leaders or unusual people involved with gaming, or students or faculty involved in social justice work, politics or advocacy. The story in the script should be aimed at an audience of your peers on this campus. **Beware that feature storytelling can easily go beyond the 2-minute limit.**

**You are encouraged to write this script in a language other than English (though I'll need a translation), and do the recording in that non-English language.**

**Turn in the script as Word file or PDF in Canvas drop-box:** 1 page, typed double-space script using the media-writing style in Canvas Files tab. The script should be based on a recorded interview you have with someone, using the time markers to indicate how long your sound bites are in the piece. **Attach a brief narrative** explaining how you got the interview that led to the script and why it's a newsworthy script (making reference to Newsworthiness.)

**Turn in the recorded audio story as an audio file in the Canvas dropbox.**

## Opinion writing

This is a first-person piece of researched narrative — your perspective based in factual inquiry. It takes the more informal style used in many types of journalistic media such as newspapers, magazines, and stand-alone media sites. (See Harrower pp. 134-137 for an overview.) **It is not the same as social media narrative and it is not a rant.** It conforms to every principle of fairness and balance that third-person journalistic writing does, and it must be grounded in measurable proof and evidence to support its claims. The writing can be a review, but it must involve reporting and research (e.g. a review of a film must involve background reporting, preferably with interviews of experts — students who like movies or film majors are not experts — to provide context and critical thinking). Here are some [examples](#) of Pulitzer Prize winning commentary. [Here's](#) some award-winning online media commentary.

## Task 2: Publication and Writing Recap

*Due Date:* 4/25

**Weighting:** .07

**Possible Points:** (80 pts.)

### Description:

**3-4 pages, typed, double-spaced, Word document in the Canvas site by the 11 p.m. deadline.**

**This is a look back at your experience of pitching your writing ideas to Chimes editors (and/or your in-class coach), getting coached on that work in class (or by editors), going through edits and seeing them published — either in the manner you intended or not. Describe the hardships, the fears or anxieties, your perseverance, and the feeling you had in seeing your work, published under your name in print and/or online.**

**If you did not get work published, explain why but give detailed background on your pitching, your getting coached, and what the circumstances were for not getting published. Success, even in lack of publication, is about your understanding what happened so you can get published in the future. Failure (earning no, or very few, points in this assignment) will be your making the entirety of this paper a process of blaming others or making excuses.**

**This paper is also an analytical review of your writing: every piece (article or brief) that you've written this semester for your portfolios. You will argue that this work met the standards of best**

practice described by the Harrower text for the type of writing you did (deadline news, features, sports, etc.) If your sense is that any of your work did not conform to the best practices of the Harrower text, explain how the work deviated from the textbook's standards (by giving examples from the text) **AND TELL HOW YOU BELIEVE YOU CAN CORRECT** the problems you see in that work. **Use specific reference to chapters in the Harrower text in your analysis (page numbers show me you're familiar with Harrower in with this analysis).**

By deadline you will turn in a paper that:

- walks through the coaching and writing process (aimed at publication)
- walks through your writing piece by piece, gauging that work against the Harrower text

**An outstanding or excellent recap** will give extremely detailed explanation (with many anecdotes) about your pitching, getting coached, presenting stories for publication, editing processes and your reaction to getting published. The analysis of your writing will give extensive detail in describing and critiquing your work; reference to the Harrower text will be extremely detailed with clear and specific references to chapters and segments in the book using page numbers. It will have 0-1 error in mechanics of writing and/or AP style.

**A Very Good, Good or Far Above Average recap** will include some details in explanation (with some anecdotes, albeit a bit vague) about your pitching, getting coached, presenting stories for publication, editing processes and your reaction to getting published. The analysis of your writing will provide some detail in describing and critiquing your work, though there might be some vagueness; reference to the Harrower text will be clear with mostly specific references to chapters and segments in the book using page numbers. It might have as many as 2-3 errors in mechanics of writing and/or AP style.

**An Above Average, Average or Below Average recap** will include a few details, perhaps vague, about pitching, getting coached, presenting stories for publication, editing processes and getting published. The analysis of your writing will be mostly vague in describing and critiquing your work. Though there might be some detailed references to the Harrower text they will not be specific to chapters or segments in the book using page numbers. It might have as many as 4-6 errors in mechanics of writing and/or AP style.

**A recap that is Far Below Average, Poor Work or Barely Passing** will be extremely vague, perhaps leaving out reference to pitching, getting coached, presenting stories for publication, editing processes and getting published. The analysis of your writing will be extremely vague in describing and critiquing your work. References to the Harrower text might be left out or will not be at all specific to chapters or segments in the book using page numbers. It might have as many as 7-9 errors in mechanics of writing and/or AP style.

**A recap that earns no points** will show very little resemblance to the syllabus description for this assignment or will have more than 10 errors in mechanics of writing and/or AP style.

### **Task 3: Deadline Writing & NQ (news quiz)**

*Due Date: Once a week through the semester*

**Weighting: .27**

**Possible Points: 300 pts. (20 pts. x 15 sessions)**

#### **Description:**

**2-3 pages, typed, double-spaced, Word document in the Canvas site by the end of the assigned time frame on Tuesdays.**

**The sessions will be in two parts.** Time given to the two parts will vary from week to week.

**Part 1: News quiz (15-20 min.)**

**This is a 5-question quiz that you will bring to the lab on Tuesdays based on your reading of news in the prior week.** You will switch machines with someone in the lab (cannot be the same person more than once) and that person will take your quiz (timed) and put their name at the bottom (your name must be at the top). **And you will upload that quiz along with the one you made.**

**Questions on the quiz must ask the names of prominent people or places in the news (front page news) in the United States or in other countries.**

**You will turn in your quiz (during the lab session), along with a separate answer key that includes a link for each question to a story that gives the facts providing the answer. (e.g. What area of California was the Holy Fire in? Answer: Lake Elsinore area Here's the [link](#).)**

**Part 2: Narrative discovery sessions (30-40 min.)** These sessions will be writing on topics selected by me or you (in groups). Some of the sessions will be free-writing (discovery), some will involve on-the-spot interviewing or a guest speaker; interview sessions will have more writing time. Some sessions will involve team coverage of stories and team presentation of coverage to the class.

**Why do we do them?**

- **Writers in media settings get assignments with little advance warning** — because unexpected news events are happening or because a sudden crisis of management demands writing. Not all writing is on a tight deadline; but writers forced to think fast and write immediately can find their creativity enhanced.
- **As an intentional teaching tool, tight-deadline writing puts the write-to-learn principles** in the Murray textbook into your skill set in ways longer deadlines cannot.
- **Writing is a memory device** and tool for retention of learning. You'll grasp what you read better by having had to write about it, and what you learned.
- **Group discussion is a memory enhancer: a stimulus to thinking that you can't do you on your own;** and the work of presentation is a Program Learning Outcome in this department — one that prepares you for leadership in professional media or graduate studies in Journalism, Media or related areas.

**Procedure:**

The in-lab deadline sessions are designed for the unique community-learning setting of our assigned lab. **They cannot be completed either before or after a give deadline session** for any reason. If you miss a session due to excused absence, you may earn the lost points by extra credit.

**By deadline you will turn in:**

- A news quiz that you have administered** to someone else (with your name on it, and theirs).
- A news quiz you took** (that someone else made, with your name on it, and theirs)
- A narrative discovery write-up** based on the prompts given at the beginning of the writing session

**Deadline writing will be evaluated for ideas only.** Errors in mechanics of writing will be noted but not penalized for points. The more errors you can learn to identify and eliminate before deadline, the better you will become in writing under pressure (a key skill to learn for media careers and other practical writing settings.) **The News Quiz will be evaluated for topics** that are regionally, nationally or internationally significant, timely, and identifiable to people who follow the news (no minutiae). **It will also be evaluated for participation:** your taking another student's quiz and your administering yours to another student.

### **Assessment: (How it will earn points)**

**An outstanding or excellent deadline writing session's News Quiz** will have relevant, newsworthy and clearly worded quiz questions based on prominent events and people who are noteworthy and recognizable nationally or internationally (no minutiae). The links in the answer key, all of which will open to the pertinent stories, will be to reputable news sites. **Narrative discovery** writing will show great attention to detail, following the required elements from the deadline assignment, using much creativity.

**A very good, good, or far above average deadline writing session's News Quiz** will have newsworthy, mostly clear questions but might include a question or two asking about minutiae or niche news that only experts or geeks about a niche area would know. The links in the answer might be to sites that are not reputable news organizations. **Narrative discovery** writing will be somewhat vague, following most of the required elements from the deadline assignment with some degree of detail and creativity.

**An above average, average or below average deadline writing session's News Quiz** will have a news quiz that will contain several questions that are minutiae or niche news that only experts or geeks about a niche area would know. Some links might not work in the answer key or will be left out. The answer key will have links (some of which do not open) to sites but perhaps not stories on reputable news sites that give all correct answers to the quiz. **Narrative discovery** writing will be mostly vague, perhaps using little creativity, following few of the required elements from the deadline assignment.

**A deadline writing session that is far below average, poor work or barely passing, in its News Quiz** will neglect the readings and/or will not include a takeaway. Narrative discovery writing will be extremely vague with no evidence of creativity. The news quiz will contain several questions that are minutiae or niche news that only experts or geeks about a niche area would know. Some links might not work in the answer key or will be left out. The answer key might lack links (or will contain some that do not open or open to sites but perhaps not stories) on news sites that give correct or incorrect answers to the quiz. **Narrative discovery** writing will be extremely vague with no creativity, following none (or nearly none) of the required elements from the deadline assignment.

**A deadline writing session that earns no points** will not be completed in the assigned lab session due to unexcused absence, or will have very little evidence of following the assignment.

### **Task 4: Reading Overview (RO)**

*Due date:* Once a week through the semester, by 11 p.m.

*Weighting:* .20

*Points:* 225 pts. (25 pts. x 9 sessions)

**3-4 pages, typed, double-spaced**

**Word document or PDF in the Canvas drop-box**

I want you to read the books (including the Book of Proverbs) that I've assigned. They're valuable to your learning. To help me see you're reading (and thinking), these overviews tell me the highlights of the readings assigned since the previous RO Assignment (or Day 1 in the semester).

### **This is a three-part assignment.**

It will give

**1) the top five (5) take-aways (bullet points), with explanation** from EACH of the books assigned.

**2) three (3) or more story ideas** (for the Biola University reading audience (or students like them at other Christian universities across the U.S.) drawn from topics that are newsworthy (p. 19 in Harrower).

**3) at least three (3) references and summaries of passages from the week's assigned chapter of the book of Proverbs** referring to words, voice, writing, speaking, listening, or non-verbal communication in the assigned chapter for that week (e.g. "Wisdom shouts in the street, she lifts her voice in the square" (Prov. 1:20)).

**By deadline you will turn in:**

—**Top five bullet/summary takeaways** from each of the assigned books (including AP Stylebook)

—**Three or more newsworthy story ideas** (in the final week where there are Christian publications assigned, list story ideas related to Christian media audiences).

—**Three or more references and summaries** from assigned chapter in Proverbs, applied to your lire

### **Assessment (how it will earn points)**

**An Outstanding or Excellent Reading Observation** will give five or more extremely detailed takeaways from the assigned chapters in all textbooks; story ideas (3 or more) will also be well explained with the "so what" clearly answered using the Missouri text (ch.1) newsworthiness list, and based on the Biola audience; references (3 or more) from Proverbs will clearly and insightfully pertain to the assignment criteria. **Writing** will have no errors of spelling, grammar, punctuation or syntax — or only one.

**A Very Good, Good or Far Above Average Reading Observation** will give five somewhat detailed takeaways from the assigned chapters in all textbooks; the three story ideas will be somewhat well explained, making reference to newsworthiness from the "so what" list in the Missouri text (ch.1) and based on the Biola audience; references (only 3) from Proverbs will pertain to the assignment criteria. **Writing** will have few (2-3) errors of spelling, grammar, punctuation or syntax.

**An Above Average, Average, or Below Average Reading Observation** will give somewhat vague takeaways from most of the assigned chapters in all textbooks; story ideas, perhaps fewer than three, will be not be explained with the "so what" newsworthiness listing in the Missouri text (ch.1); some ideas might not be pertinent to the Biola audience; references (perhaps fewer than 3) from Proverbs might not pertain to the assignment criteria. **Writing** will have several (4-6) errors of spelling, grammar, punctuation or syntax.

**A Reading Observation that is Far Below Average, Poor Work or Barely Passing** will give very vague takeaways from some of the assigned chapters in all textbooks; story ideas will be left out, or will be fewer than required and might not be explained using the "so what" using the Missouri text (ch.1) newsworthiness list, and/or will lack pertinence to the Biola audience; Proverbs references, perhaps left out or fewer than 3, might not pertain to the assignment criteria. **Writing** will have many (7-9) errors of spelling, grammar, punctuation or syntax.

**A Reading Observation that earns no points** will be turned in after the due date without meeting the exceptions of the late paper policy or will give very little to no evidence of meeting the syllabus



description of the assignment. It might also have 10 or more errors of spelling, grammar, punctuation or syntax.

## Task 5 Final Examination Essay

**Weighting:** .09

**Possible Points:** 100 pts.

**Date due:** 5 p.m. Tuesday May 7 (the end of the registrar's scheduled examination session)

**Open book, one page of notes. The examination will be graded for mechanics of writing.**

**(Note: Examinations cannot be taken at another time except for exceptions in the absence policy.** If you have an excused absence situation and must take the examination at another time (earlier, not later than, the scheduled exam time), you must arrange for this with me at least one week ahead of time. Unexcused absences from the examination session will bring a zero for the examination.

### Procedure

#### Hour 1: Viewing of a film clip

**You will view a portion of a film** that depicts journalistic practice. You will take notes on this film to gather details and facts to use in your second essay. You will not be told the title of this film until the exam session. The film clip will illustrate (or deviate from) principles in all three of your textbooks. Thorough study/review of the assigned readings will help you prepare for the essay you will write based on analysis of the journalistic practice in this film.

#### Hour 2: Analysis of journalism in a film clip using all three textbooks (Missouri, Murray and AP Stylebook)

**You will analyze the journalistic practice and decision-making** you saw in this film from the standpoint of the three textbooks in the class and lectures/project work (Murray, Harrower and AP Stylebook) **You will determine whether the film illustrates or deviates from best practices of journalism; you must support your judgment with six (6) or more references to the books (two from each, minimum) AND three (3) or more references to lecture/class sessions or stories on which you worked for publication (no more than one reference to projects). And you will find and attach 2-3 links to real journalism that does what this film depicts from the last 1-2 years.**

#### Assessment (how it will earn points)

**An outstanding or excellent examination response** will give painstaking, explicit and thorough detail from all assigned textbooks and from the film clip (quoting or paraphrasing from the books, pertinent class sessions, and the film's dialogue: six or more references from the books, two from each, and three or more references to lecture/class sessions and/or projects, no more than one reference to projects); Links to articles will be to reputable news sites and illustrate best practices. The writing will be clear and creative and error-free (or no more than one error in mechanics of writing) and will include links to three relevant and applicable parallel articles or sites that show real-life situations similar to the film's events and topics.

**A very good, good or far above average examination response** will give thorough detail from all assigned textbooks and the film clip, though there might be no quotes or paraphrases from the film: nine book references, three from each; five references to lecture/class sessions. Links to articles will be to reputable news sites though they might not clearly illustrate best practices. The writing will be thorough

with attempts at creativity; it will contain few errors in mechanics of writing (2-3 errors at most) and will include at least two links to parallel article or site that shows real-life situations similar to the film's events and topics.

**An above average, average or below average examination response** will provide at least some detail from the assigned textbooks and film clip. There will only vague references to the film: nine or perhaps fewer book references, perhaps with imbalance in reference to each; five references to lecture/class sessions, perhaps with imbalance in reference to each. Links to articles might not be to reputable news sites and might not at all illustrate best practices. The writing will be clear but not especially creative. The writing will contain several errors in mechanics of writing (4-5 at most.) The answer will not include one link to a parallel article or sites.

**An examination response that is far below average, poor work or barely passing examination** might leave out elements of the assigned books and the film clip, though these might be extremely vague. Links to articles might be left out or will be to non-reputable news sites and/or might not at all illustrate best practices. The writing will have many errors in mechanics of writing, though not more than 10. The answer will not include any links to parallel articles or sites.

**An examination response that earns no points** will be one not turned in within the time allotted for the examination (i.e. it does not meet deadline), will not make any reference to the books or the film clip, or will otherwise indicate that it was not completed with attention to the assigned examination question and/or the response has 10 or more errors in mechanics of writing.

## Task 6: Initiative

**Weighting:** .05

**Possible Points:** 55 pts.

### Description

In this course, those whose out-of-class assignments include significantly more sources than required, with embedded visuals, audio or video elements (properly attributed), who write with special enthusiasm and clarity, whose participation in class discussion and presentations is robust and creative, and whose approach to assignments overall shows critical thinking and depth of perspective **can be rewarded with most or all the initiative points in the course. Few students earn all the possible initiative points; few earn none at all.**

**No individual assignment, in itself, constitutes a grade for initiative. You earn points by everything you've done all semester.**

### Initiative that's **Outstanding or Excellent (100-93%)**

Work turned in for in-class and out-of-class assignments shows you grasp and pursue not just the letter but the spirit of the assignment. You go above and beyond what's required on that work. You actively collaborate with others, listening well, adding your insights, encouraging others not just critiquing. You regularly ask pertinent questions or contribute examples or ideas in class, and give evidence of staying focused in class (never hiding behind the monitor in class, no multi-tasking with your phone, email, social media or talking when I'm talking.)

### Initiative that's **Very Good, Good, or Far Above Average (92-82%)**

Work turned in for in-class and out-of-class assignments shows you grasp and pursue the assignment. You do what's required on that work. You collaborate with others, listening adding a few insights, sometimes encouraging others, perhaps being harsh in critiques. You sometimes ask pertinent questions or contribute

examples or ideas in class, and only occasionally are un-focused in class (perhaps occasionally hiding behind the monitor in the lab, multi-tasking with phones, email, social media or talking when I'm talking.)

### **Initiative that's Above Average, Average or Below Average (81-72%)**

Work turned in for in-class and out-of-class assignments shows some degree of grasp and attention to the assignment. You mostly do what's required on that work. You occasionally collaborate with others, though perhaps not listening well, adding a few insights, occasionally encouraging others, perhaps being harsh in critiques. You rarely ask questions or contribute examples or ideas in class, and are often un-focused in class (hiding behind the monitor in the lab, multi-tasking with your phone, email, social media or talking when I'm talking.)

### **Initiative that's Far Below Average, Poor Work or Barely Passing (71-63%)**

Work turned in for in-class and out-of-class assignments shows almost no grasp or attention to the assignment. You rarely do what's required on that work. You rarely collaborate with others, not listening well, adding very few insights, neglecting to encourage others or offer critiques. You never (or almost never) ask questions or contribute examples or ideas in class, and usually un-focused in class (often or usually hiding behind the monitor in the lab multi-tasking with your phone, email, social media or talking when I'm talking.)

### **No points for Initiative**

Assigned work is so frequently not turned in, or shows so little evidence of over-and-above work or thinking, that it earns no initiative points. Your participation in class discussion also is so rare and non-committal that it also earns no points for initiative.

### **Task 7: Attendance**

**Weighting:** .09

**Possible Points:** 100 pts.

**You earn 100 pts. for the semester's attendance.** Each absence deducts points. **Two tardies (coming in late) counts as an unexcused absence.** Leaving early (except for excused absence reasons) counts as a tardy.

**Excused absences are 1) a death or hospitalized illness in your family, 2) your own emergency room/hospitalized illness, or 3) university-approved trips or activities.** You must provide proof of these circumstances: a published obituary for the family member, a medical records photocopy, etc. (about your illness or treatment) or official university verification of an approved absence.

**If you show proof of excused absence,** I will replace lost points in your attendance total at the end of the semester.

**It is your responsibility to put your written verification of excused absence in the Excused Absence folder** in Canvas. If you neglect to do that, your absence — even if in an excused circumstance — will counted against your point total for absence.

**If you sense you're going to have to miss a class, let me know ahead of time and arrange to turn in missed work early or on time.** Some course elements that are time specific (i.e. cannot be duplicated at another time) can be compensated for by means of extra credit. Those options are listed below on p.25.

**If you miss class (excused or unexcused),** it your responsibility to find out what you missed — immediately. You will be held responsible for missed class session material in assigned work. Due dates for projects are in the syllabus calendar, and the course summaries show you what's due, giving you an overview of how to do it. Plan ahead so that when crises happen, you can get the assignment in early or on time (or get it in quickly if you have an excused absence.)

**The university does not make specific mention of allowing absences for university activities such as athletics, student government (AS) events, campus media involvement, jobs, or ministry (off-campus or SMU).**

**But in this class**, because we are part of a university community — and one that encourages diverse participation (and campus media involvement) — I will excuse absences for athletics, AS, campus media involvement, internship work, university field trips, or officially supported ministry. But the **limit on these excused absences is two (2) or the equivalent of one week's sessions.**

## CLASS INFORMATION

### 1. Attendance Policy

**Why show up?** Because you learn more when you do. And your learning helps others learn. This class is an interactive learning community. When you're gone, it affects others (and harms your ability to keep up.)

**So I take attendance every class session.** You earn 100 pts. for the semester's attendance. Each absence deducts points. **Two tardies (coming in late) counts as an unexcused absence.** Leaving early (except for excused absence reasons) counts as a tardy.

**Excused absences are 1) a death or hospitalized illness in your family, 2) your own hospitalized illness, or 3) university-approved trips or activities.** You must provide proof of these circumstances: a published obituary for the family member, a medical records photocopy, etc. (about your illness or treatment) or official university verification of an approved absence.

**If you show proof of excused absence**, I will replace lost points in your attendance total at the end of the semester.

**It is your responsibility to put your written verification of excused absence in the Excused Absence folder** in Canvas. If you neglect to do that, your absence — even if in an excused circumstance — will counted against your point total for absence.

**If you sense you're going to have to miss a class, let me know ahead of time and arrange to turn in missed work early or on time.** Some course elements that are time specific (i.e. cannot be duplicated at another time) can be compensated for by means of extra credit. Those options are listed below on p.25.

**If you miss class (excused or unexcused)**, it your responsibility to find out what you missed — immediately. You will be held responsible for missed class session material in assigned work. Due dates for projects are in the syllabus calendar, and the course summaries show you what's due, giving you an overview of how to do it. Plan ahead so that when crises happen, you can get the assignment in early or on time (or get it in quickly if you have an excused absence.)

**The university does not make specific mention of allowing absences for university activities such as athletics, student government (AS) events, campus media involvement, jobs, or ministry (off-campus or SMU).**

**But in this class**, because we are part of a university community — and one that encourages diverse participation (and campus media involvement) — I will excuse absences for athletics, AS, campus media involvement, internship work, university field trips, or officially supported ministry. But the **limit on these excused absences is two (2) or the equivalent of one week's sessions.**

**Check your academic and extra-curricular (i.e. non-academic) calendar early in the semester** and if you anticipate having to miss class more than four times beyond the allowed three unexcused absences, you will be asked to drop this course and repeat it at a time when you can give it your full academic attention. (It will be offered in the spring.)

**The same goes for students whose illness, even if it meets the excused absence categories, find they are missing at or near the cap on absences listed above.**

There are times when life gets too complicated to navigate in the context of an academic schedule. At those times, the best thing for you is to take care of your life — your health, your family, your job(s), etc. without a demanding course such as this or others in your semester schedule. Contact me with questions you have about your ability to attend class. This class is offered every semester. Next term might be a better fit given extreme circumstances.

## **2. Late work policy**

**All out-of-class assignments are due by 11 p.m. on the due date** in the drop-box for this course.

**In-class assignments are due by the end of the registrar-scheduled class session.**

Except in cases of serious illness, a death in the family or university approved activity (with written proof), **assignments will not be accepted for point credit after the day they are due.**

**Students who turn in an out-of-class assignment after the deadline but before midnight on the due date** can receive points for the assignment, but scoring on the paper or project begins at half the scheduled points. **Late work turned in for the accepted absence reasons above must be turned in within the week after you return to class.** I reserve the right not to accept papers late — even in cases noted above — if there is no communication from you explaining the absence. Keep me informed.

**Because attachments so easily get lost (or don't open) out-of-class projects will not be accepted for point credit as an attached message in email without prior approval. Use the drop-box. If it's not working, contact Prof. Matthew Weathers for help (he's our tech support for the online course system.)**

**Contact me early on if it looks like technology is going to make your assignment late.**

### **A note about deadlines:**

If you find yourself in a choice between turning in a late paper/project and turning in an incomplete paper or project (i.e. one with less-than-perfect syntax or mechanics or one that's too brief), make deadline with *something*. By turning such a paper in (especially with an explanation of valid reasons for the situation) you gain points for content and effort. And you discipline yourself to make deadlines — a crucial journalistic regimen.

## **3. Rubrics for Writing and Reading**

All written work in this course is graded using the rubrics for the assignment in the syllabus and/or on Canvas. Content (ideas) will be weighted more heavily in this rubric than mechanics of writing (spelling, grammar, syntax). But **more than 10 mechanical errors (spelling, grammar, punctuation, syntax)** means no points for mechanics of writing will be awarded by the rubric. **You cannot earn the highest possible grade** on any assignment if you neglect mechanics of writing (grammar, spelling, punctuation, AP style).

If English is not your first language, or if you did not have strong preparation in mechanics of writing, the university Writing Center has resources designed specifically to help you. Seek out this help early.

#### 4. Ethics policy (conflict of interest, cheating, and other problems)

**Journalists and media professionals who are followers of Christ become most evident in secular workplaces by their life — their ethics, the choices they make.** In this course you are expected to show the lifestyle characteristics of a believer in Christ — including adherence to university rules and the laws of California and the United States. Failure to do so, in pursuit of work in this course, will result in an “F” for the course.

**Put plainly, this ethics policy means you don’t lie** to interviewed sources to get them to tell you things; **you don’t steal** property (includes data or documents) in pursuit of projects; **you don’t say or act as if you’re someone you’re not** to gain access to locations or access to information (includes digital theft); **you don’t trespass** on private property to gain access to people or facts (this includes digital trespass); **you don’t fabricate quotes, sources, or situations/events** to make your journalism more readable or convincing. **All the above are cheating.** Students in this class who are pursuing careers in journalism, media or public relations will find that such behaviors bring serious penalties in the workplace (not just being fired, but being labeled as a person lacking ethics — not worthy of being hired).

**In this class, breach of the ethics policy** will bring a zero on any assignment where it occurs and could get you dismissed from the class, leading as well to disciplinary behavior through the university under student ethics rules (see the student handbook.)

**One ethics area that frequently becomes a problem for students (and some professional journalists) is the area of Conflict of Interest.**

**Conflict of Interest, in Journalism, is writing, photojournalism or broadcast journalism that (without full disclosure) involves a journalist’s family members, intimate friends, or something in which the journalist has a vested interest.** The most ethical journalists and the most respected journalism organizations avoid conflicts-of-interest as means of protecting their credibility and reputation for fairness.

**To support that principle of media ethics, you are not allowed,** in this course, to interview or otherwise include as sources your close friends, people in this class, room-mates, family members or members of organizations in which you are an active member (e.g. a club, team or organization you’re in, your church, etc.) For example, if you’re a member of the tennis team, conflict of interest would not allow you to report on that team — though you could report on tennis generally and in an informed way. Public relations has different rules in this regard, though conflict of interest can still be a problem in PR writing.

#### 5. Plagiarism policy

**Plagiarism is the use of someone else’s ideas or words** without giving them credit. If work you turn in for this course was completed by someone else, or if you are using the words of someone else (from an online source, from a book, or from another student’s work), you are plagiarizing.

**Work that you turn in for this class must be for this class only, and not for any other class** — taken now or in the past. To “double dip” (turn in work duplicated in two class, or taken from a previous course) constitutes plagiarism of yourself, which is academic dishonesty.

**I will check your work for plagiarism.** If your work contains plagiarism, that assignment will not earn points (it’s a zero) and you will receive a warning. On the second instance, you will be asked to withdraw from the course because you will have earned an “F” for it. Because this class is a requirement for the major, you will have to repeat it.

**Students — and sadly, some journalists media professionals and public relations professionals — plagiarize** by cutting and pasting quotes or even paraphrases into their writing from Internet sources without using quotation marks or giving attribution (telling who said the words, or came up with the idea, being used.) Even if this is inadvertent (i.e. not intentional), if the article or paper your turn in contains others' work, you have turned in plagiarism. **Plagiarism is a fire-able offense in most newsrooms and public relations firms.**

**To avoid plagiarism**, go back and read through your writing before turning it in to make sure you have given clear indication of where facts or assertions came from. If you didn't see, hear or otherwise experience them, the knowledge came from somewhere. Attribute (quote or paraphrase) that source — an article, a web site, an interview that was quoted or paraphrased in an article you read, etc.

Work completed for this course must follow the highest standards of professional behavior in your professional discipline (journalism, integrated media fields or public relations.) Some examples of ethics codes for those fields can be found here. <http://www.apme.com/?page=EthicsStatement>; [http://www.rtdna.org/article/rtdna\\_code\\_of\\_ethics#.VWSvFWRViko](http://www.rtdna.org/article/rtdna_code_of_ethics#.VWSvFWRViko); [https://nppa.org/code\\_of\\_ethics](https://nppa.org/code_of_ethics); <http://www.prsa.org/aboutprsa/ethics/#.VWSvaWRViko>

**Collaboration** is encouraged in learning and in the workplace. But work in a group by others that makes your work essentially theirs — for which you take complete credit — is a breach of academic ethics. Any work that was not entirely yours must be noted as having involved others. If I find that you have claimed others' work as your own, that work, if turned in, will not earn points.

## 6. Professional Courtesy

Students are expected to uphold the highest standards of courtesy and professionalism to the professor, classroom guests, and fellow students. This includes the use of institutional and academic titles when addressing faculty, administrators, and other university personnel or classroom guests. Classroom dress, proper grooming, behaviors, and hygiene should be such that they are not distracting or offensive to classmates.

Don't dishonor the Lord Jesus Christ or this institution with crude jokes or profane language — in this class or outside it. That's biblical integrity. It's also the kind of pre-professional behavior that you should be cultivating so you become career-ready sooner than later. (Even the most profane media workplaces look favorably on workers who display the aroma of Christ in their lifestyle.)

## 7. Biblical approaches to profanity, obscenity and blasphemy in this course's media of instruction

You are in a class that explores realities of American journalism — day-to-day practice and decision-making of top professionals in newsrooms of all kinds. I will be showing you examples of media and you will hear the language of these journalists; some of it, along with lifestyles depicted, will not conform to biblical standards. Few of the top journalists in this country call themselves Christians (though there are some that do).

The vernacular of some (not most) journalists is laced with profanity, obscenity, and references to God and our Savior that are demeaning to the holiness and power our Lord. My decision, on occasion, to show you examples of these does not in any way endorse language or lifestyles that dishonor God. It is meant to provide you a means of interacting with that language and those lifestyles with a biblical lens — God's perspective — in a context of like-minded believers who are learning, like you, to gain maturity of mind.

Our Lord is not surprised by sin. But it grieves His heart and He sees through profane language and lifestyles to the heart of people who, deep down, are hungry to know Him. Your task will be to learn to

have God's heart, and the ability to — while avoiding impurity in your own life — be able to confront the darkness of our world with the light of Christ, His love that overcomes hate and cynicism toward God.

## 8. Respect for Divergent Viewpoints

In Christian higher educational institutions, it can be assumed that each believer-learner is at a different place of emotional maturity, intellectual depth or analytical grasp of truth and biblical bases for understanding themselves and their world. For these reasons, I will expect you to show deference of mind and respect for your peers, even when they express viewpoints with which you disagree — in the classroom or outside of it. Such respect, even if it leaves you in frustrated silence at the moment, does not mean you agree with or accept any given perspective.

Your ability to offer a counterpoint to another's views or facts must be earned by genuine concern for who they are as a person. Learn to love even those who think differently than you do.

The best journalists and media professionals are listeners who seek to learn even from those with whom they disagree or believe are morally wrong in some way.

## 9. Technology Use and Classroom Etiquette

**Use of lab computers (and your own) will be allowed only during Deadline Writing and some group projects.** Notes will be helpful to you, but take notes by hand in a notebook.

**Laptops are not allowed (unless they're closed) nor are smartphones (unless they're off or on silent mode) during class sessions in this course.** Scientific research supports the fact that you learn more by taking notes with your hand on paper.

Here are some articles that explain the research.

<http://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/>  
<http://www.pbs.org/wgbh/nova/next/body/taking-notes-by-hand-could-improve-memory-wt/>  
<http://www.vox.com/2014/6/4/5776804/note-taking-by-hand-versus-laptop>

The goal of this course is teaching you to think, to interact with ideas and with each other in discussion; use of your laptop will not be necessary for you to do that effectively.

Furthermore, this course (as in much of our program overall) is teaching you disciplines that will help you succeed as a professional in media, journalism or any number of related professional fields or vocations. In those areas, the ability to concentrate, focus your attention and be fully in the moment with others is crucial to success. The absence of personal electronic devices will help you get the most out of this class.

If you have a medical or other diagnosed reason for use of a phone, tablet or laptop as part of this course, bring me the official documentation and I will consider it as an exception to this policy.

## 10. Initiative/Enterprise

This course prepares you for professionalism in the work of journalism and public relations. In those professions, people who make deadlines, get their facts straight and turn in clean copy generally don't get noticed — though they might get to keep their jobs in an era of budget cuts and media layoffs.



But those who turn in work with special insights, find sources nobody else has, or whose work “goes above and beyond” to creatively pursue the overall mission of the publication or media organization get bonuses or get hired into better positions for what’s known as “initiative.”

In this course, those whose out-of-class assignments or blogs — turned in on time — that include significantly more sources than required, with embedded visuals, audio or video elements (properly attributed), who write with special enthusiasm and clarity, and whose approach to assignments shows creativity and depth of perspective **will be rewarded with most or all the initiative points in the course.**

**Punctual attendance (avoiding or eliminating tardiness, explaining it when it happens,) contribution to class discussion with comments and questions, and a lack of unexcused absences, can also count as evidence of initiative.**

**11. You can earn EXTRA CREDIT** points through the semester as a cushion for you against unforeseen emergencies such as your getting the flu, your car breaking down (or your flight getting cancelled) so you miss class or miss an assignment deadline.

**Spontaneous extra credit** will occasionally be rewarded if a significant number of your classmates choose to miss class. Such extra credit will be a reward to you for showing up when others didn’t. In such cases I’ll add points to all of the loyal few who attended.

**I reserve the right to award more points on a given assignment from any student** if the work is so creative, so momentous in its depth and grasp of the assignment’s concept that I’m floored.

**You can also choose to do an EXTRA CREDIT ASSIGNMENT (choose one from below): 30 pts. each (Put it in the Canvas Extra Credit drop-box during or before the last week of instruction this semester — not before.)**

**Option 1: Do archives research** in the university library about a building or location on campus that few know about and tell how that place began and how its identity has changed over time. Your feature story must include much descriptive detail and include three (3) or more interviewed sources. Story must be 2-3 pages typed, double-spaced in the Canvas Extra Credit drop-box.

**Option 2: Interview a writer** from a publication you read in your reading assignments. Write a profile of this person, telling how they got their start in journalism, what their favorite story was, and how they’ve developed techniques for interviewing tough sources, self-editing, and getting stories no one else has. Profile must be 2-3 pages typed, double-spaced in the Canvas Extra Credit drop-box.

**Option 3: Campus Media:** Write extra news, sports or features articles (beyond what your portfolio contains) for The Chimes or create a news, sports or feature package for Torch radio or Eagle Vision. To earn full credit, the article, audio package or video package must include three (3) interviewed sources and one or more links to a background source. Send me the link to the story or package.

**Option 4: Radio news segments:** You can earn 40 pts. of extra credit for compiling and reading news on Torch radio as part of their regularly scheduled programming. Contact Jonathan Linden [jonathan.p.linden@biola.edu](mailto:jonathan.p.linden@biola.edu) for details on how to do that.

## 10. Computation of Final Grade:

Task 1:	Portfolio (3 x 80 pts.)	240	.21
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Task 2:	Publication Recap	80	.07
Task 3:	Deadline Writing (15 x 20 pts.)	300	.27
Task 4:	Reading Overviews (10 x 25 pts.)	250	.20
Task 5:	Final Essay	100	.09
Task 6:	Initiative	55	.05
Task 7:	Attendance	100	.09
<b>Total points:</b>		<b>1100</b>	<b>110%</b>

13. The grading system for this course is a point system. Each assignment earns points that will be added into a subtotal (and ongoing percentage) through the semester. But your final grade will be a percentage of the semester total possible (e.g. a 910/1000, .91, will be a B+) on the scale below.

100-96 A Outstanding Work

95-93 A- Excellent Work

92-90 B+ Very Good Work

89-85 B Good Work

84-82 B- Far Above Average Work

81-79 C+ Above Average Work

78-74 C Average Work

73-71 C- Below Avg. Work (for course, does not count toward major)

70-68 D+ Far Below Average Work

69-65 D Poor Work

64-62 D- Barely Passing

Below 62 F Course does not count toward university credit

## GENERAL INFORMATION

### 1. Select Bibliography: (suggested readings for deeper understanding, wider context)

Mark Briggs, *Journalism Next*

Henry Jenkins, *Convergence Culture*

William Strunk & E.B. White, *Elements of Style*

Bill Kovach & Tom Rosenstiel, *Elements of Journalism*

Rene Cappon, *Associated Press Guide to News Writing*

Jack Hart, *Storycraft: The Complete Guide to Writing Narrative Non-Fiction*

Jacob Riis, *How the Other Half Lives*

Marshall McLuhan, *Understanding Media*

Jeremy Iggers, *Good News, Bad News: Journalism Ethics and the Public Interest*

David Mindich, *Just the Facts: How Objectivity Came to Define American Journalism*

Jack Fuller, *News Values: Ideas for an Information Age*

Kathy Fitzpatrick and Carol Bronstein, *Ethics in Public Relations: Responsible Advocacy*

David Guth, Charles Marsh, *Public Relations: A Value Driven Approach*

Neville Hobson, *Drawing a Line on Ethics in PR*

Marcia DiStaso and Denise Sevick Bortree (eds.) *Ethical Practice of Social Media in Public Relations*

## 2. Posting of grades through the semester and posting of final grades:

I will post point totals for out-of-class assignments within a week to 10 days after you turn assignments in. You will find those scores on the Canvas site. It is your responsibility to check your scores and ask any questions as soon as possible. I post final grades for the course within the deadline required by the registrar (about two weeks after the close of final exam week.) No extensions will be allowed for individual assignments except in circumstances noted under the course policy for excused absence.

## 3. Report Delay:

In virtually every case that students do not meet the course requirements and when required course tasks are not submitted to the professor, such students should anticipate receiving a failing grade. In rare and unusual situations (e.g., your hospitalized illness or a documented death of someone in your immediate family), you may formally request a report delay (RD) through the Vice Provost's Office. Details can be found in the student handbook.

<http://studentlife.biola.edu/campus-life/student-handbook/absences>

## 4. Course Calendar

Events and assignments and assignment due dates are subject to change as needs for instruction through the semester.

Check your Biola email each week, and check your Canvas announcements. Ask in advance about any assignment whose description is not clear to you.

**Readings for each week are listed in advance. Prepare thoroughly.**

Murray = Write to Learn; Harrower = Inside Reporting; AP = Associated Press Stylebook

**Note:** You will not always be reading chapters in the order they appear in the books.

### WEEK 1

for Wk 1:

Read Murray pp. 3-11, Harrower ch. 1 & 206-219 & Test Yourself (TY), Proverbs 1

**This week you will be learning:**

what you can expect in this course; how to blend news, narrative and visual language

Wed. Sept. 4 Welcome to the course, and writing; what news is (and was), **Deadline Writing & NQ 1**

### WEEK 2

for Wk 2:

Read Murray, pp. 12-37; Harrower pp. 68-81, 220-225;

Read AP Punct. guide & sections A-G, Proverbs 2

**This week you will be learning:**

**How to find stories that matter, how to approach people different than you (and interview them)**

**Mon. Sept. 9 Deadline Writing & NQ 2:** interviewing, observation, culture and notes

**Wed. Sept. 11** News and Collective Memory; How sources help you find relevant news **RO1 due**

### **WEEK 3**

for Wk 3:

Read Murray pp. 43-51; Read Harr. pp.82-92, 226-227, TY 1-3, p., 92,;

Read AP Stylebook Sections H-O; Proverbs 3

**This week you will be learning**

**How not to be abusive in Interviewing; research as muscle; writing in your head; numbers and story**

**Mon. Sept. 16 Deadline Writing & NQ 3:** PRESS CONFERENCE (Los Angeles Sheriff's Department)

**Wed. Sept. 18** Math, stats and the stories numbers tell **RO 2 due**

### **WEEK 4**

for Wk 4:

Read Harrower pp. Harr. ch. 2 and TY 1-3 p. 34;

Read Murray pp. 52-73, 199-206; AP (P-Z), Statem't of News Values; Proverbs 4

**This week you will be learning:**

**How who you work with matters in media work; AP news values (ethics); finding fit in newsrooms**

**Mon. Sept. 23 Deadline Writing & NQ 4** Newsrooms determining news, jobs for you, teamwork in media

**Wed. Sept. 25 Coach and Portfolio meetings:** AP News Values and you **RO3 due**

### **WEEK 5**

for Wk 5:

Read Har. pp. 36-51, 299, 300-303, TY 1-4 pp. 64-65;

Read Murray pp. 112-124; AP Sports, Food Guidelines; Proverbs 5

**This week you will be learning**

**How math and data make your writing stronger; AP terms; seeing as a writer and "focus lines"**

**Mon. Sept. 30 Deadline Writing & NQ5:** The 5Ws & H (not so obvious); Good leads (ledes)

**Wed. Oct. 2** Sports and Food stories **Portfolio 1 Due**

### **WEEK 6**

for Wk 6:

Read Harrower pp. 52-65, TY 5-9, pp. 64-65;

Read Murray pp. 131-137, 258-275; AP Fashion guidelines; Proverbs 6

**This week you will be learning**

**how to make your stories tighter and clearer; how to write for readers (not you); AP terms**

**Mon. Oct. 7** **Deadline Writing & NQ 6:** How rewriting works, why it's better than just writing

**Wed. Oct. 9** **TORREY CONFERENCE** (no classes in session)

## WEEK 7

for Wk 7:

Read Harrower ch. 5 & pp. 240-261, TY 1-4, p.114 ;

Read Murray pp. 138-150; AP Values & Principles; Proverbs 7

**This week you will be learning**

How relationships (the professional kind) create stories; How to cover specialty stories; AP ethics

**Mon. Oct. 14** **Deadline Writing & NQ 7:** Beats — about building relationships of trust

**Wed. Oct. 16** Writing about death, trauma (and how you should prepare). **RO4 due**

## WEEK 8

for Wk 8:

Read Harrower ch. 8, TY 1-10, p. 180; Interact w stories in this [link](#);

Read Murray pp. 151-163; AP Social Media Guide; Proverbs 8

**This week you will be learning**

**Mon. Oct. 21** **Deadline Writing & NQ 8:** Social media, stories and sources (credible vs. non-credible)

**Wed. Oct. 23** Crowd-sourcing and you: the stories we tell (and don't) **RO5 due**

## WEEK 9

for Wk 9: Read Harrower Ch. 9, TY 1-4, p. 192;

Read Murray pp. 174-184; Proverbs 9; AP Business Guidelines

**This week you will be learning**

how writing for the eye and ear are unique; how the AP guides social media

**Mon. Oct. 28** **Coach and Portfolio Meeting 2;** writing for audio and video **RO6 due**

**Wed. Oct. 30** How journalists cover business (with its own language and culture)

## WEEK 10

for Wk 10:

Read Harrower pp. 116-127, 262-270, TY 1-4, p. 138;

Read Murray pp. 185-192; AP Media Law briefing; Proverbs 10

**This week you will be learning**

How to tell stories like a novelist (but without resorting to fiction — making it all up)

**Mon. Nov. 4** **Deadline Writing & NQ 9:** Narrative approaches to storytelling: character & scene

**Wed. Nov. 6** Multicultural approaches to writing and profiles (preview of Dec. 2). **Portfolio 2 Due**

### WEEK 11

for Week 11: Read Harrower pp. 127-137, 286-289, TY 1-4, p. 138; Proverbs 11

**This week you will be learning**

**How the deeper you research, the more complex stories become (and more important to readers)**

**Mon. Nov. 11** **Deadline Writing & NQ 10** Long-form journalism and graphics to complement it

**Wed. Nov. 13** How opinion writing weaves into media of advertising and marketing **RO7 due**

### WEEK 12

for Week 12: Read Harrower ch. 10, TY 1-4 p. 204 ; Proverbs 12

**This week you will be learning**

**how to media writers in some parts of the industry blend fact with opinion; women in media**

**Mon. Nov. 18** **Deadline Writing & NQ 11:** Public Relations writing (truth-telling from the inside)

**Wed. Nov. 20** Women (gender) and media writing **RO8 due**

### WEEK 13

for Week 13: Read Harrower ch. 7, TY 1-2, p. 156; Proverbs 13

**This week you will be learning**

**how to avoid lawsuits based on your research, reporting and writing**

**Mon. Nov. 25** **Coach and Portfolio Meeting 3;** lawsuit exercise **Portfolio 3 Due**

**Wed. Nov. 27** **THANKSGIVING BREAK**

### WEEK 14

for Week 14: Read [this](#) article, and [this](#) one, and [this](#) one, and Proverbs 14

**This week you will be learning about cross-cultural journalism**

**and how to how to understand and tell the stories of people culturally different than you**

**Mon. Dec. 2** **Deadline Writing 12 (NO NQ DUE):** Cross-cultural Interview and Narrative Profile

**Wed. Dec. 4** Problems and advantages of audiences talking back **Publication & Writing Recap**

### WEEK 15

for Week 15: Read six digital articles from Christian publications; Proverbs 15

**HERE is a [listing](#) of top Christian magazines online. Here's a great [one](#) they left out.**

**This week you will be learning**

**how Christian media approach topics that other media do — with their unique audience in mind**

**Mon. Dec. 9 Deadline Writing 13 (NO NQ DUE):** Christian Journalism and stories mainstream media miss

**Wed. Dec. 11** Big Picture Day (Why does writing matter — to you, to the future?)

**Final Examination Session**

**Mon. Dec. 16, 7:30-9:30 a.m. (sorry...)**