



Writing is easy: All you do is sit staring at a blank sheet of paper until drops of blood form on your forehead. ~Gene Fowler

Feature Writing

Spring 2019

JOUR 3310-001

Instructor: Mark Donald

Class: M/W. 11 a.m.-12:20 p.m.

Classroom: GAB 111H

Required Books and Reading: (Paperbacks are fine!)

- ✓ *A Writer's Coach, The Complete Guide To Writing Strategies That Work*, Jack Hart, First Anchor Books Edition, 2007.
- ✓ *On Writing Well, William Zinsser, The Classic Guide to Writing Nonfiction*, 30th Anniversary Edition, Collins, 2006
- ✓ *Telling True Stories, A Nonfiction Writers' Guide*, Edited by Mark Kramer and Wendy Call, Penguin Group,
- ✓ *AP Stylebook 2015*. Always have this with you.

Suggested Reading:

- ✓ New York Times Sunday Magazine
- ✓ New Yorker Magazine
- ✓ <http://www.pulitzer.org/bycat/Feature-Writing> (Pulitzer Prize-winning features from 1995- 2018)

Textbook policy: The Mayborn School of Journalism doesn't require students to purchase textbooks from the University Bookstore. Many are available through other bookstores or online.

Let's talk!

Office: Sycamore 217

Office hours:

Mon: 12:45—1:45 a.m.

Tues: 2:30—4:30 p.m.

Wed: 12:45—1:45 a.m.

Or: by appointment

My email:

mark.donald@unt.edu

Cell: 214-402-6518

Course Design: Some of the design of this course is the brainchild of former UNT journalism professor George Getschow, and with his permission, I am adopting and adapting some of its structure and format. I have also adapted course materials from Professor Kathleen Culver of the University of Wisconsin and Professor Rachele Kanigel of San Francisco State University, to whom I am most grateful.

Course Objectives and Goals:

You'll learn a number of important concepts about feature writing in this class. These include:

- 1) How to develop good interviewing techniques for feature stories
- 2) How to write a “pitch” for a feature story
- 3) How to create a sense of place and telling detail
- 4) How to develop character
- 5) How to build story structure
- 6) How and when to use quotes vs. dialogue in features
- 7) How revision can transform writing
- 8) How to write a publishable feature story
- 9) How to write a feature story ethically
- 10) How to write a publishable personal essay

Course Description:

From the time of the ancients, storytelling has engaged our senses, keeping us entertained as it subtly offers up meaning and helps us make sense of our world. This course is about storytelling through the medium of journalism, which employs feature writing as its vehicle. Feature stories have a different intention than the news stories you learned to craft in courses such as JOUR 2310 and JOUR 3321. They are not merely meant to inform but also to entertain, enlighten and enrich. Some are just good reads; others present issues but make them easier to digest by framing them through the people who live them. And many, if they are working their storytelling magic, put us in touch with our own humanity by allowing us to empathize with the joy and pain of other humans. The feature story does this through the use of narrative devices that, until the last century, were primarily the province of fiction—among them, scene setting, character development, dialogue, telling detail, point of view and voice. It employs these narrative devices while still rigidly adhering to the truth, to accuracy, to journalistic ethics. Pretty tall order, but one I will ask you to meet during this course.

The good news is: we will all be in this together. Each week we will combine lectures, exercises and workshops to help you craft your features stories and make them publishable. To guide us along the way, we primarily will be drawing from the three textbooks listed above, which will offer unique, even contradictory points of view from highly regarded writers, editors and academics. When taken together, this source material weaves a strong foundation for feature writing, integrating techniques of good reporting with solid organizational structure and great writing suggestions. But there are many approaches to structuring feature stories and we will also read from other source materials. Although the real lessons are in the doing, we still can learn from those who have done it well.

As a 21st Century journalist, more “doing” is being asked of you than ever before. Much of it has to do with the promise and challenge brought about by digital media. To address this challenge, I have added

several digital components to this course, which will enhance your storytelling as well as your value in journalism job market.

COURSE MANAGEMENT

- a. Canvas: This semester we will be using Canvas as the learning management system through which I will run the class. I will use it to post the class agenda, assignments, readings and resources. If there is a conflict between the Tentative Schedule in this syllabus and a Canvas assignment or module, please follow the postings on Canvas. *Make sure to check it several times a week.* This is my first semester to use Canvas so please bear with me as I learn this new system. To aid transparency, I will maintain your grades on Canvas which allows me to record your grades while maintaining privacy and allows you “24/7 real-time online access to your grades.”
 - b. **Dropbox: Because we will be workshopping your drafts**, we may use the file hosting system Dropbox to share those drafts for peer review. Notes, PowerPoints, lectures and other assignments may also be posted to Dropbox. Within the first week of class, you will receive an email from Dropbox inviting you to the JOUR 3310 folder. If you already have a Dropbox account, simply join the folder.
 - c. *Revisions*: The syllabus is a blueprint that we may need to tweak during the semester.
- Pushing Thyself: This class will require you to push yourself in ways that will test your desire to improve as a writer. Ask yourself? What did I do today to become a better writer? Did I devote at least an hour to reading and an hour to writing? What did I learn about myself as a writer – about my strengths and your weaknesses? Am I working on both? No teacher can push you harder than you are willing to push yourself. But I can certainly try, encourage, support, even cajole. To that end, the following are:

COURSE REQUIREMENTS

I. You are required to produce three (3) feature story portfolios for this class. I am doing a bit of experimenting this semester with the hope of getting students writing more, on more subjects. To that end, the three stories will be a place profile, (F1) a personal (snapshot) profile (F2) and a personal essay (F3).

- Each story will be an original story generated *only for this course*. No stories produced in other courses will be accepted.

- Your friends, fellow students, family members, significant others, employers or employees are not proper sources for your stories for F1 and F2, and will be disallowed. And no professors please –particularly journalism professors.

Feature Story Portfolio I (F1)

- ***Requirements for Feature Story 1: Cityscape--Place Profile***
 - 1000- 1200 words in length; three live sources interviewed and quoted.
 - ***Subject Matter for Feature Story 1:***

This is a place profile and it contemplates that you will find a place in Denton County (off-campus)- a dive bar, hash house, mom-and-pop shop, coffee shop, café, Buc-ees, truck stop, Waffle House, some place oozing with character and personality—and that you will write about that place as though it were a character and you were profiling that character. These may be day-in-the-life or night-in-the life profiles. So, don't pick places that you could drop into any town, anywhere. Find those places that are indigenous to Denton. What's important in these feature stories is that you set the scene, reveal character, a sense of place and capture dialogue and telling detail, to make the place and the individuals in it come alive. That way the reader will experience what it's like to be in that place.

Feature Story Portfolio2 (F2)

Requirements for Feature Story 2 (F2): Personality Profile

- 1000- 1200 words in length; three live sources interviewed and quoted.
- ***Subject Matter for Feature Story 3:***

In past semesters, I have had each feature writing class dedicated to a specific theme or topic: the Denton creative community, the working-class community, the immigrant community, those who are difference makers (transformers) in the community. You may choose amongst these categories or find a person to profile, unfettered by theme or topic. Again, these profiles must be about Denton folk- and you will need special permission to write about professors or students. I prefer you to take risks, get off campus and outside your comfort zone. These will be shorter than cradle- to-grave profiles, so it's best if the subject is engaged in strong narrative action. Passive protagonists are the death-knell of good feature stories.

- *Feature Story Portfolios 1 & 2 must contain the following*
 1. Story proposal
 2. First Draft
 3. Final Draft
 4. Digital Elements that enhance the interactive reading experience.
 5. An Essay (1-2 page) that should include:
 - What you learned from the reporting
 - What you learned from the workshopping process
 - What you learned from the writing process
 - How you revised your story from proposal to final draft

Feature Story Portfolio 3 (F3): Personal Essay

- **Requirements for Feature Story 3**
 - A personal essay: Rigorous examination of a personal experience which gave you some insight into the human condition (and yes, it can be funny).
 - Undergrads: 750-1000 words in length
 - Since you are writing about yourself, you may, of course, include those in your life- friends, family, etc.

- *Feature Story Portfolio 2 must contain the following:*
 1. First Draft
 2. Final Draft
 3. Digital Elements to enhance your text.

III. Workshops: Critiquing other writers will help you focus on the strengths and weaknesses of your own writing. That's why workshops are an integral part of this class. Each student will learn how to constructively critique the feature stories of all students.

Before attending the workshops, you are expected to read the drafts of those students who will be presenting either in your peer workshop group or the class workshop. You must then critique the work by preparing a Student Evaluation, which the student evaluated can use for revisions. You should focus your evaluation on the strengths and weaknesses of the piece, what works and what doesn't, with respect to the quality of the research, clarity, comprehensiveness, creativity, characterization, sense of place, and other literary elements.

IV. Story Deconstruction: You will be assigned to a team, which will be responsible for leading the class discussion on an assigned story, deconstructing the story as directed. *More to come*

More Process and Procedure

With each feature, we will move quickly from story idea to final draft, spending about a week with each step in the process. Each draft will be critiqued and evaluated during the workshops. You should leave each workshop with specific, concrete suggestions on how to improve your draft. Implement the ones that will make your story stronger; reject the ones that make your story weaker. Give considerable weight to my comments.

Reading well-crafted prose is essential for anyone who seeks to become a better writer. And that's why you will examine the storytelling devices employed by nonfiction writers to make their stories come alive on the page. The goal is to make you a better writer. And the best way to accomplish this is to read and examine models of good writing in books, newspapers and magazines.

All work must be typed, double-spaced and identified using a variation of this template:

Donald_F1_Draft1 Points will be taken off if you use poor grammar, spelling and do not follow AP style. Edit your own work with the AP style manual at your side.

If you produce shoddy drafts or no drafts for the workshop, this will adversely affect your grade. It will also affect your ability to improve as a writer because you are not taking advantage of the process that the course affords.

Grading:

I. *Story Portfolio 1* will account for 30 percent of your grade. Of the 30 percent, the following grade scale will apply based on the quality of the writing and reporting.

1. Formal Story Proposal: 5 percent
2. First Draft: 5 percent
3. Final Draft: 20 percent

II. *Story Portfolio 2* will account for 25 percent of your grade. Of the 30 percent, the following grade scale will apply based on the quality of the writing.

1. First Draft 5 percent
2. Final Draft 20 percent

III. *Story Portfolio 3* will account for 20 percent of your grade. Of the 20 percent, the following grade scale will apply based on the quality of the writing. (reporting will be minimal)

1. First Draft 5 percent
2. Final Draft 15 percent

The remaining 25 percent of your grade will be allocated as follows:

1. Workshop Work and class participation: 10 percent
2. Student Deconstruction: 5 percent
3. Attendance: 5 percent
4. Class exercises, homework, quizzes: 5 percent

If a letter grade is given, it will be converted to a numerical equivalent, equi-spaced from each other, based on a 100-point scale. Then, they will be averaged and converted back to the letter grade you will receive as your final grade. As you likely know, UNT has no plus/minus system in its grading.

A: 100- 90: Outstanding work, publishable as is, or with slight revision

B: 89-80: Good work, in need of minor revision

C: 79-70: Fair work, needs significant revision

D: 69-60: Poor Work; major problems with reporting and writing

F: 59-0: Issues with plagiarism, libel or fabrication, deadlines

0: Work not turned in.

Extra Credit:

There are several ways to earn extra credit of up to 2 points added to your final grade:

1. By one of your feature stories being submitted for publication in the Denton Record Chronicle, NT Daily, either in print or online. Students who do outstanding work will be encouraged to submit.
2. By one of your feature stories being submitted for publication in a local or regional newspaper, magazine or online journalism site, including but not limited to the *The Dallas Morning News*, *D Magazine*, *Dallas Observer*, *Fort Worth Weekly*.
3. By availing yourself of other extra credit opportunities offered during the semester

Deadlines:

Missing a deadline is career suicide. You will be expected to turn in all drafts and portfolios when due. Except for excused absences, missing a deadline on a draft, preliminary or final, will result in the loss of ½ a letter grade (5 points) **for each day late**. For excused absences, I will allow work to be made up but will only accept it within five days of the date it was due.

- Except for excused absences, NO story portfolio will be accepted unless it is received within 5 days of the date it was due. If it is received after 5 days, the student may receive a zero (0) for the draft and may be asked to drop the course.
- If you miss a quiz or class assignment and you do not have an excused absence, you will receive a zero (0) for that day's work.
- The unexcused missing of a deadline on homework will result in the loss of ½ a letter grade (5 points) **for each day late**.
- **NO homework** will be accepted unless it is received within 3 days of the date it was due.

Attendance:

You cannot afford to miss this class. If you're not attending class and the workshops, you will not be able to learn the storytelling techniques that will inform your work. Consequently, attendance at both lectures and workshops is mandatory. I will take roll. If you have legitimate reasons for an absence (illness, disaster, death, family emergency, religious holiday), email me beforehand. Other situations are subject to my discretion. Plan to provide documentation, such as a physician's note or a note from a relative explaining the emergency. Include a phone number so I may verify the note. Documentation must be turned in during the class period immediately following the absence.

One unexcused absence in the course is the limit without penalty toward your final grade, unless you have communicated with me about an extraordinary problem. After two unexcused absences, you may lose a half a letter grade (5 points) for each unexcused absence thereafter. I reserve the right to drop you from the class after five unexcused absences. The key is communication and I'm more likely to excuse an absence I know about in advance.

Coming to class late (after I check roll) twice will count as one absence; leaving class early twice will count as one absence; any combination of being late to class and leaving class early will count as one absence. If you come to class late, it is your obligation to notify me at the end of class so I can correct the roll. Failure to notify me will result in your being absent without excuse. This is a seminar course, and it requires your attendance and participation each class meeting.

Attendance at the final is mandatory.

Cell phones must be turned off when entering class. Checking your cell phone for a non-class purpose will severely affect your professionalism grade!

Tentative Course Schedule

Classes of this nature are not set in stone. For the first few classes, I will lecture. Once you start producing work toward your feature stories, we will use much of class time as our workshop. For the most part, we will adhere to the following schedule, and I expect you to read the scheduled chapters, essays and stories *before* you come to class. Peer Workshops are small groups of 3-4 members (W1, W2, W3) who will workshop Story Proposals; Class Workshops entail individual students who workshop the First Draft of each feature (F1, F2, F3) before the entire class. Workshop group members will switch from story to story. **Please bring laptops to every class so we can do in-class exercises and workshops.**

WEEK 1: Jan. 14, 16

- **M** (Jan 14) Introduction / Course Overview/ Writing Exercise
- **W** (Jan 16) Lecture on Hard News Stories v. Feature Stories, In-Class Exercise

To Read: *On Writing Well*-- pp. 3-16; *Telling True Stories* -- pp. 227-230; (Be prepared to discuss these two stories in class)

<http://news.yahoo.com/2012-military-suicides-hit-record-high-349-184857828--politics.html>

http://www.nytimes.com/2010/07/31/us/31hotline.html?_r=1&

WEEK 2: Jan. 21, 23

- **M** (Jan. 21) *MLK Day- No classes*
- **W** (Jan 23) Kinds of Feature Stories / Story Deconstruction/ Finding Story Ideas/ In-class exercise

To Read: *A Writer's Coach*, Chapter 1 "Method"
Telling True Stories, "Finding Good Topics: by Jan Winburn, pp. 22-24
Telling True Stories, "From Story Idea to Published Story," Cynthia Gorney, pp. 54-59

To Do: Find an example of two great feature stories--a news feature story and a profile—and bring a copy of each to class. Be prepared to explain why you chose them. Bring a highlighter to mark up their narrative elements.

WEEK 3: Jan 28, 30

- **M** (Jan 28) F1 Story Meeting: Class time will be dedicated to researching your ideas for F1 topics and brainstorming these topics with your peers and me to determine their viability as story ideas. You will need to submit three story ideas by the end of the week and class time will be carved out so you can hone topics into actual ideas.
- **TU** (Jan. 29) To Do: *Please submit three story ideas for F1 by 11:59 p.m.*
- **W** (Jan 30) Guest Speakers: Meet new DRC Managing Ed. Sean McCrory / His Expectations for Publishing Feature Stories.

To Do: Research Sean McCrory and prepare a list of 10 questions you would ask him if you were writing a short profile on him. Be prepared to ask him questions in class. He may help you vet your story ideas so questions can be specific to your story ideas.

- **TH** (Jan. 31) F1 *assignments approved and students notified by Thursday 6 p.m.*

WEEK 4: Feb. 4, 6

- **M** (Feb. 4) The Pitchman Cometh: Writing the formal story proposal. Selling your idea and yourself
To Read: Sample Query Letters (Handouts)
To Read: *Student-Led Deconstruction Team 1 will lead, all must read*
- **TU** (Feb.5) Student Story Proposals for Feature Story 1 due in Dropbox by 5 p.m.
- **W** (Feb. 6) *Student Evaluations of F1 Proposals (your Peer Group only) at start of class.* Peer Group workshopping of F1 Proposals. (All workshop groups)

WEEK 5: Feb. 11, 13

- **M** (Feb. 11) Lecture on Story/Scene Structure
To Read: *A Writer's Coach*, Chapter 3, "Structure" pp.43-59;
On Writing Well, "The Lead and the Ending," pp. 53-66
To Read: *Student-Led Deconstruction: Team 2 will lead, all must read*
- **W** (Feb. 13) Guest Lecturer (Part 1): Mayborn photojournalism Professor Todd Bennett who will instruct us on the using our mobile phones to capture video for our stories.

WEEK 6: Feb. 18, 20

- **M** (Feb 18) Guest Lecturer (Part 2) Mayborn photojournalism Professor Todd Bennett who will instruct us on how to edit the video footage we capture on our mobile phones for our feature stories.

- **W (Feb. 20)** Lecture on Sense of Place

To Read: TBA

To Read: Student-Led Deconstruction: Team3 will lead, all must read

WEEK 7: Feb. 24, 25, 27

- **SUN (Feb. 24) To Do: All F1 First Drafts due at 7 p.m.**
- **M (Feb. 25)** *Student Evaluations of First Draft of F1 (W1) due in Dropbox at the start of class. Class Workshop of First Draft of F1 for W1 group only.*
- **W (Feb. 27)** *Student Evaluations of First Draft of F1 (W2) due in Dropbox at the start of class. Class Workshop of First Draft of F1 for W2 group only.*
- **F (March 1)** Submit Three Story Ideas for F2 by 11:59 p.m. Students notified by Sunday, March 3 at 5 p.m.

WEEK 8: March 4, 6

- **M (March 4)** *Student Evaluations of First Draft of F1 (W3) due in Dropbox at the start of class. Class Workshop of First Draft of F1 for W3 group only.*
- **W (March 6)** Lecture: Spit Polishing Your Prose In-class workshop for story revisions and polish on your F1 Final Draft
- **TH (March 7) F1 Final Draft Due at 11:59 p.m.**

WEEK 9: March 11- 15 SPRING BREAK (Be careful out there)

WEEK 10: March 18, 20

- **M (March 18)** Lecture on Profile Writing; Possible class exercise
To Read: A Writer's Coach, Chapter 8, "Humanity" pp. 149-155
Telling True Stories "Profiles," by Jacqui Banaszynski, pp. 66-69
To Read: Student-Led Deconstruction: Team4 will lead, all must read
To Read: A Writer's Coach, Chapter 3, "Structure" pp.43-59
On Writing Well, "The Lead and the Ending," pp. 53-66
- **W (March 20)** Lecture: The Art of the Interview, In-Class anecdote exercise
To Read: A Writer's Coach, Chapter 2 "Process" pp. 27-32
Telling True Stories, "Being There," by Annie Hull pp. 39-45
"The Psychological Interview" by Jon Franklin, pp. 34-35
On Writing Well, "Writing about People, The Interview" pp. 100-115
To Read: Student-Led Deconstruction: Team5 will lead, all must read

WEEK 11: March 25, 27

- M (March 25) Lecture on Character, Exercise
To Read: Student-Led Deconstruction: Team6 will lead, all must read deconstruction assignment
- W (March 27) Field Assignment: Out-of-class reporting Day for F2

WEEK 12: March 31, April 1, 3

- SUN (March 31) *ALL F2 First Drafts due at 7 p.m.*
- M (April 1) *Student Evaluations of First Draft of F2 (W3 only) due at the start of class. Class Workshop of First Draft of F2 for W3.*
- W (April 3) *Student Evaluations of First Draft of F2 (W2 only) due at the start of class. Class Workshop of First Draft of F2 for W2*

WEEK 13: April 8,10,11,12

- M (April 8) *Student Evaluations of First Draft of F2 (W1 only) due at the start of class. Class Workshop of First Draft of F2 for W1*
- W (April 10) Lecture: Writing the Personal Essay
To Read: TBA
To Read: *Student-Led Deconstruction: Team7 will lead, all must read:*
- TH (April 11) *To Do: Please submit two story ideas for F3 by 11:59 p.m.*
- F (April 12) F3 Stories assigned by 5 p.m.

WEEK 14: April 15, 17

- M (April 15) One-on-One F2 Revision and Class Status Review with me (must sign-up)
- W (April 17) One-on-One F2 Revision and Class Status Review with me (must sign-up)
- F (April 19) *ALL F2 FINAL DRAFTS DUE BY 11:59 p.m.*

WEEK 15: April 22, 24

- M (April 22) A Matter of Voice/writing exercise on voice
To Read: TBA
- W (April 24) Lecture: Ethical Questions raised by feature writing
To Read: *Telling True Stories*, "Line Between Fact and Fiction," by Roy Peter Clark pp. 164-169; "Toward an Ethical Code for Narrative Journalists" by Walt Harrington pp. 170-172; "The Ethics of Attribution" by Roy Peter Clark, pp. 189-192
To Read: *Student-Led Deconstruction: Team8 will lead, all must read*

WEEK 16: April 29, May 1

- **M** (April 29) *Student Evaluations of First Draft of F3 (W1, W2 only) due at the start of class. Class Workshop of First Draft of F3 for W1, W2*
- **W** (May 1) *Student Evaluations of First Draft of F3 (W3 only) due at the start of class. Class Workshop of First Draft of F3 for W3*

WEEK 17: M (May 6) @ 10:30 a.m.— 12:30 p.m.

As part of the final, your final draft for F3 is due at the start of class. We will read your personal essays in a Prose Jam celebration of the end of the semester.

JOURNALISM REQUIREMENTS & GUIDELINES**JOURNALISM COURSE REGISTRATION**

- Registration will begin on the dates noted in the schedule of classes each semester. The system is a live, first come/first serve program.
- By registering for this course, you are stating that you have taken the required prerequisites according to your catalog year and major/minor status. If the instructor later determines that you haven't taken and passed these requirements, then you may be dropped at any point in the semester. If you have questions about your prerequisites, please see an advisor.
- A journalism major enrolled in any restricted 3000 and 4000 level classes must have taken and passed the GSP test, all foundational courses, and Math 1680/1681. Students must earn and maintain a 2.5 UNT and/or overall GPA (depending upon catalog year) to be eligible for major-level courses.

RE-TAKING FAILED JOURNALISM CLASSES

Students will not be allowed to automatically take a failed journalism course more than two times. Once you have failed a journalism course twice, you will not be allowed to enroll in that course for one calendar year after the date you received the second failing grade. Once a student has waited one calendar year after failing a course twice, the student may submit a written appeal to the director to be approved to enroll a third time. Students will not be allowed to re-take a failed journalism course more than three times.

FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS (SAP) UNDERGRADUATES

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per semester. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required

standards, the student may lose financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so has the potential to affect your current and future financial aid eligibility. Please visit

<http://financial.aid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with your MSOJ academic advisor or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

ACADEMIC ADVISING

All first-time-in-college students at UNT are required to schedule an appointment with their Academic Advisor and receive an advising code to register for classes both fall and spring semesters of the first year in college. ALL students should meet with their Academic Advisor at least one time per long semester (Fall & Spring). It is important to update your degree plan on a regular basis to ensure that you are on track for a timely graduation.

- It is imperative that students have paid for all enrolled classes. **Please check your online schedule daily through late registration to ensure you have not been dropped for non-payment of any amount.** Students unknowingly have been dropped from classes for various reasons such as financial aid, schedule change fees, parking fees, etc. MSOJ will not be able to reinstate students for any reason after late registration, regardless of situation. It is the student's responsibility to ensure all payments have been made.

JOURNALISM EQUIPMENT CHECK OUT

Please go to the URL below and fill out the form that allows you to check items out for the Fall 2018 semester. You just have to do this once each semester. This does replace the gold cards.

<https://journalism.unt.edu/equipment-checkout>.

Equipment may be checked out in room 111 in the General Academic Building. Checkouts are for 24 hours from the time of checkout. If you need the items for 48 hours, please send an email with your professor's approval to adam.scott@unt.edu **before** you check out the equipment. Extensions will not be granted once the items are checked out.

For your convenience, the equipment room is open during the following...

M-Thur 9am - 10pm

Fri 9am – 6 pm

Sat-Sun Noon – 6pm

(Anything checked out after 6pm on Thursday is due by 6pm Friday due to early closure.) The violations for late returns are as follows...

1st late infraction – 1 week ban from checking out equipment.

2nd late infraction – 3 weeks ban from checking out equipment.

3rd infraction – Semester long ban from any and all equipment checkout.

If you are going to be late, email adam.scott@unt.edu and let him know. Active communication brings leniency in many cases.

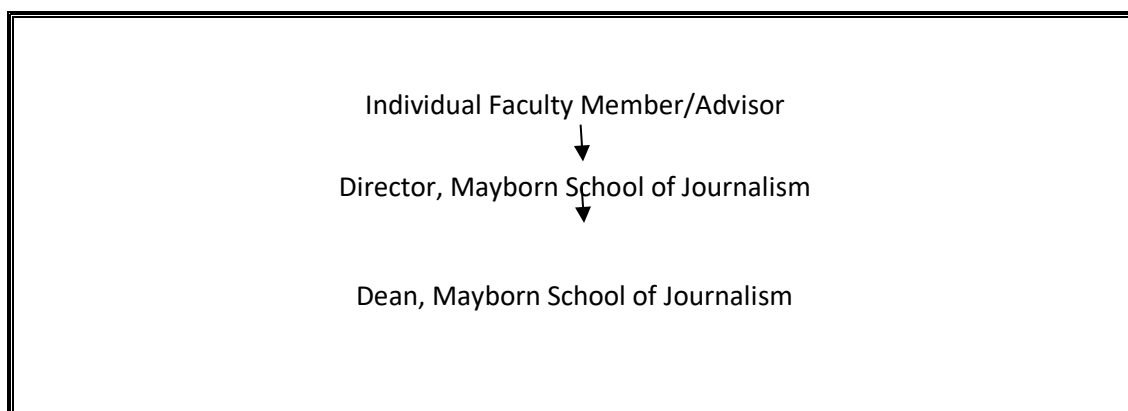
Spring 2019 Important Dates

Deadline	Regular Academic Session	3W1 Winter Session	8W1
Classes Begin	Jan 14	Dec 17	Jan 14
Martin Luther King Jr. Day (no classes; university closed)	Jan 21	N/A	Jan 21
Census	Jan 28	Dec 18	Jan 22
Beginning this date a student may drop a course with a grade of W by completing the Request to Drop Class form and submitting it to the Registrar's Office. See link for complete instructions Dropping a Class .	Jan 29	Dec 19	Jan 23
Last day for change in pass/no pass status	Feb 22	Dec 20	Feb 1
Mid-semester	Mar 8	N/A	Feb 8
Spring Break	Mar 11 - 17	N/A	N/A
Last day for a student to drop a course.	Apr 1	Jan 7	Feb 18
Beginning this date, a student who qualifies may request an Incomplete, with a grade of I.	Apr 8	Jan 8	Feb 18
Last day to withdraw (drop all classes). Grades of W are assigned.	Apr 19	Jan 7	Mar 1
Pre-Finals Days	May 1 - 2	N/A	N/A

Last Regular Class Meeting	May 2	Jan 10	Mar 7
Reading Day (no classes)	May 3	N/A	N/A
<u>Final Exams</u>	May 4 - 10	Jan 11	Mar 8
End of term	May 10	May 10	May 10

ACADEMIC ORGANIZATIONAL STRUCTURE

Understanding the academic organizational structure and appropriate Chain of Command is important when resolving class-related or advising issues. When you need problems resolved, please follow the step outlined below:



OFFICE OF DISABILITY ACCOMMODATIONS

The University of North Texas and the Mayborn School of Journalism make reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

COURSE SAFETY STATEMENTS

Students in the Mayborn School of Journalism are urged to use proper safety procedures and guidelines. While working in laboratory sessions, students are expected and required to identify and use property safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the University of North Texas is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance for this insurance program. Brochures for this insurance are available in the UNT Health and Wellness Center on campus. Students who are injured during class activities may seek medical attention at the UNT Health and Wellness Center at rates that are reduced compared to other medical facilities. If you have an insurance plan other than Student Health Insurance at UNT, please be sure that your plan covers treatment at this facility. If you choose not to go to the UNT Health and Wellness Center, you may be transported to an emergency room at a local hospital. You are responsible for expenses incurred there.

ACADEMIC DISHONESTY

Academic dishonesty includes, but is not limited to, the use of any unauthorized assistance in taking quizzes, tests, or exams; dependence upon the aid of sources beyond those authorized by the instructor, the acquisition of tests or other material belonging to a faculty member, dual submission of a paper or project, resubmission of a paper or project to a different class without express permission from the instructors, or any other act designed to give a student an unfair advantage. Plagiarism includes the paraphrase or direct quotation of published or unpublished works *without* full and clear acknowledgment of the author/source. Academic dishonesty will bring about disciplinary action, which may include expulsion from the university. This is explained in the UNT Student Handbook. If you are caught engaged in conduct deemed academically dishonest, I reserve the right to give you an F for the course, drop you from the class or give you a "0" for the assignment. The severity of the punishment will depend on the severity of the conduct.

MSOJ ACADEMIC INTEGRITY POLICY

The codes of ethics from the Society of Professional Journalists, American Advertising Federation and Public Relations Society of America address truth and honesty. The Mayborn School of Journalism embraces these tenets and believes that academic dishonesty of any kind – including plagiarism and fabrication – is incongruent with all areas of journalism. The school's policy aligns with UNT Policy 18.1.16 and requires reporting any act of academic dishonesty to the Office for Academic Integrity for investigation. If the student has a previous confirmed offense (whether the first offense was in the journalism school or another university department) and the student is found to have committed another offense, the department will request the additional sanction of

removing the student from the Mayborn School of Journalism. The student may appeal to the Office for Academic Integrity, which ensures due process and allows the student to remain in class pending the appeal.

The Mayborn School of Journalism requires that students respect and maintain all university property. Students will be held accountable through disciplinary action for any intentional damages they cause in classrooms. (e.g., writing on tables). Disruptive behavior is not tolerated (e.g., arriving late, leaving early, sleeping, talking on the phone, texting or game playing, making inappropriate comments, ringing cellular phones/beepers, dressing inappropriately).

FINAL EXAM POLICY

Final exams will be administered at the designated times during the final week of each long semester and during the specified day of each summer term. Please check the course calendar early in the semester to avoid any schedule conflicts.

ACCESS TO INFORMATION

As you know, your access point for business and academic services at UNT occurs within the my.unt.edu site www.my.unt.edu. If you do not regularly check EagleConnect or link it to your favorite e-mail account, please so do, as this is where you learn about job and internship opportunities, MSOJ events, scholarships, and other important information. The website that explains Eagle Connect and how to forward your email: <http://eagleconnect.unt.edu/>

COURSES IN A BOX

Any MSOJ equivalent course from another university must receive prior approval from the MSOJ academic advisor to insure that all MSOJ degree plan requirements are met. For example, courses that are taken online or from a program that offers course material via CD, booklet, or other manner of correspondence must have prior advisor approval.

IMPORTANT NOTICE FOR F-1 STUDENTS TAKING DISTANCE EDUCATION COURSES

To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in multiple on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.

(2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Advising Office. The UNT International Advising Office has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, students should contact the UNT International Advising Office (telephone 940-565-2195 or email international@unt.edu) to get clarification before the one-week deadline.

EMERGENCY NOTIFICATION & PROCEDURES

UNT uses a system called Eagle Alert to quickly notify you with critical information in an event of emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). The system sends voice messages (and text messages upon permission) to the phones of all active faculty staff, and students. Please make certain to update your phone numbers at www.my.unt.edu. Some helpful emergency preparedness actions include: 1) ensuring you know the evacuation routes and severe weather shelter areas, determining how you will contact family and friends if phones are temporarily unavailable, and identifying where you will go if you need to evacuate the Denton area suddenly. In the event of a university closure, your instructor will communicate with you through Blackboard regarding assignments, exams, field trips, and other items that may be impacted by the closure.

STUDENT PERCEPTIONS OF TEACHING (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available to provide you with an opportunity to evaluate how this course is taught. You will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu. Spots survey dates:

- Regular session 4/15/19 through 5/2/19
- 8W1 session 2/25/19 through 3/7/19
- 8W2 session 4/29/19 through 5/9/19

Acceptable Student Behavior:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct

violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.deanofstudents.unt.edu

SEXUAL DISCRIMINATION, HARRASSMENT, & ASSAULT

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. Renee LeClaire McNamara is UNT's Student Advocate and she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

Statement of Student Learning Outcomes, UNT Mayborn School of Journalism

Since 1969, the UNT Department of Journalism (Mayborn School of Journalism effective September 1, 2009) has been accredited by the Accrediting Council on Education in Journalism and Mass Communication. This national accreditation also extends to the Mayborn Graduate Institute of Journalism, the only accredited professional master's program in Texas. About one-fourth of all journalism and mass communication programs in the United States are accredited by ACEJMC. National accreditation enhances your education here, because it certifies that the department and graduate institute adhere to many standards established by the council. Among these standards are student learning outcomes, covered by journalism courses in all sequences.

This course, JOUR 3310 (undergraduate) will help to meet the student learning outcomes that have been checked by your professor, Mark Donald.

Each graduate must:

- 1). Demonstrate an understanding of the history and role of professionals and institutions in shaping communications
- 2) Understand concepts and apply theories in the use and presentation of images and information
- 3). Work ethically in pursuit of truth, accuracy, fairness and diversity
- 4). Think critically, creatively and independently

- 5). Conduct research and evaluate information by methods appropriate to the communications professions in which they work
- 6). Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve
- 7). Critically evaluate your own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness
- 8). Apply tools and technologies appropriate for the communications professions in which they work.