STUDENT COURSE OBJECTIVES:

*To learn how to employ storytelling techniques—description, dialogue, character development, narrative momentum—in human-interest journalism.
*To explore the types of feature-story formats and the magazines and websites that publish them.
*To develop tone and voice in one’s writing that will engage the target readership.
*To achieve storytelling depth through interviewing, reporting and researching.
*To learn that writing is mainly a process of revising (and revising and revising).
*To write stories that are personally meaningful to the student and that connect to a general readership.
COURSE OVERVIEW

This is the only online course I teach in the format known as “asynchronous.” That’s a fancy term that means we don’t meet at the same time on the same days, as my other online courses have.

Instead, you will read the assigned material at your convenience, keeping pace with the syllabus, conduct “discussions” and workshopping sessions through online ICON posts, communicate with me through email (and Zoom sessions) and submit assigned pieces by the deadline through ICON.

Any questions?

It’s worth noting that this course in this format well preceded the pandemic. It isn’t a course that was designed for the classroom and then abruptly shifted online. Everything we do in here has been road tested for cyber-efficiency. The only major difference wrought by social distancing and the like are that my expectations for your reporting might be a little different. We’ll discuss as the semester progresses.

A lot of what a feature writer does involves talking to strangers, in person. I still think that it’s necessary experience for a writer/reporter to get comfortable with this. But I recognize that the times we are living in add a whole new layer of discomfort. And that the strangers with whom you might otherwise hope to talk might no longer feel as comfortable talking with you. So we’ll recognize that these are unusual times and adjust requirements and expectations as we navigate our way through the semester.

Since we started experimenting with this online educational format a few years ago, the course has worked just fine, with students interacting on the discussion board and in workshop sessions as effectively as they might in a classroom. I expect no less this time through, and I believe that constant contact is the key. I anticipate posting some guidelines early each week, as commentary on assigned reading and writing, in reflection of where we’ve been and where we’re going. I might even post some video, of me talking at you, which I’ve resisted in previous years.

I may well be emailing you daily, or at least so often that you consider it spam. I want to make sure that none of you feels like you are floundering in isolation, and I want to make sure the course encompasses all that we would include if we were in a classroom or otherwise meeting as a group. I want to connect with each of you face-to-face on Zoom at least once over the course of the semester, either during office/drop-in hours or during appointments that we’ll schedule as the semester progresses. I don’t want you to feel isolated online during this course. The more connection the better.
And the more feedback that I receive from you, the better we all will be. You’ll see that a percentage of your final grade reflects class participation, though such participation in this case will be totally online—in response to posts from other students, from me and on discussion topics. I want to hear what’s working for you, and what isn’t.

Other than the format, the course is very similar in focus to the version I have long taught in the classroom. Its aim is to help the student develop the skills and sharpen the instincts involved in researching, reporting, writing and publishing feature articles. Through conceiving, pitching, researching, organizing, shaping and revising (and revising and revising) a variety of material, you will have the opportunity to do work that is important to you as well as marketable to magazines (and websites and other freelance features outlets). While improving your ability to write clearly and to gather information responsibly, you’ll have the chance to discover and develop your journalistic voice.

Although there are story formats that we will survey, there is no magic formula for crafting a great story nor a set of rules to memorize. Instead, the process of writing each story involves dozens to hundreds of decisions (intuitive or otherwise), questions for which there is no single correct answer. As we learn our craft through osmosis and trial and error, each story teaches us the best way to tell it. What does the reader need to know? Why should the reader care about this at all?

Here are some of the questions writers need to ask themselves: What makes this a story worth telling? What viewpoints need to be included within it? How should the story be researched? Who should be interviewed? Where should the story start? How should it end? How long should it be, and how should that space be filled to sustain the reader’s interest? What tone should the writer adopt? What is the writer’s attitude toward the topic? Is it a fair, objective story? (Should it be?) What sort of relationship does the writer develop with the reader?

A related set of considerations informs the marketing process: What sort of publication or website features articles such as this? What is the hook that will grab an editor’s attention? What sort of reader is the piece likely to attract? How long will the article take to complete? (And how much will the writer need to be paid to make that time cost effective?)

This course will also reflect the radical changes in the journalism marketplace, the ways in which the Internet has made it possible to publish your own work, promote yourself, and research and brainstorm story ideas. Blogging, Facebook and Twitter have become crucial tools in helping a writer progress from amateur to professional, while providing creative outlets along the way.

In addition to writing a lot, the best way to develop as a writer is by reading a lot—reading critically, from a writer’s perspective, conscious of all the decisions involved, responding to what works and what doesn’t (and why). Students are encouraged (and expected) to read voraciously, to devour everything from newspapers (where shorter
articles might inspire ideas for longer magazine features) to general interest magazines to special interest publications.

Without abandoning the role relationships of professor and student, this course will attempt to generate the give and take of an editor and writers. Even more so than in the classroom versions of the course, much of the learning will take place through one-on-one interaction between each student and me, as we proceed from the original idea through various drafts to produce the best version you can write.

Being a feature writer isn’t something you do a few hours a day or learn over the course of a semester. It’s a way of life. It’s the manner in which you connect with the world, interpret it and respond to it, turning the totality of your experience into journalistic possibility. Story ideas are everywhere, and this course will encourage you to generate more ideas than you could possibly complete as stories.

If you can make a living writing about what interests you most, renewing your curiosity with each assignment, you’ll never find a better career. And if you enjoy what you do and have fun with your writing, your stories will reap the reward.

**TEXTBOOKS**

**Required**

Feature & Magazine Writing (3rd edition is most recent, but 2nd is also fine) by David E. Sumner and Holly G. Miller

On Writing Well (30th Anniversary Edition) by William Zinsser (Quill/HarperCollins)

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**GRADING**

Writers are judged primarily on their writing, and so will the students in this class, with 80% of the final grade determined by the grades on writing assignments. Grading will be weighted over the progression of the semester, both to reflect the greater length and ambitiousness to which the assignments build and to reward improvement from beginning to end:

1st feature (personal essay): 10% of final grade.
2nd feature (descriptive story on visiting someplace and enticing someone to do the same): 10%.
3rd feature (personality profile): 25%.
4th feature (enterprise story): 35%.
Completed stories will be evaluated according to their overall effectiveness (the subjective but crucial quality of how the writing grabs the reader and sustains his interest), with points deducted for errors of spelling, grammar or other violations of the Associated Press Stylebook.

For the first and second features, students should aim for a length of 500-750 words. For the third feature, students should aim for a length of around 1000. For the fourth feature, students should aim for a length of around 1500 words. I am less concerned with your going longer than with stories that are much shorter.

Grading standards are based on the standards of the marketplace. An A paper is a publishable story. (If I give you a C on an assignment and you can show me I’m wrong by finding a quality outlet to publish the piece, I will change that grade to an A. I will also determine what qualifies as a quality outlet.)

Upon request, each student must be able to provide a list of sources consulted and subjects interviewed (with contact information). The professor reserves the right to request additional materials, including tapes or transcripts of interviews. All work is expected to be new and original to this class (no stories previously assigned or published elsewhere or written for a different class).

All stories are due on the deadline date, submitted through ICON. Deadlines are crucial for the working writer, not to be violated unless permission has been negotiated in advance (which it rarely will be in this course, and only in exceptional circumstances). Late papers will be penalized a full letter grade per day. Thus a paper due on Thursday that would have merited an A will receive a B if it isn’t turned in until Friday. If you have extenuation circumstances, which won’t likely be accepted as an excuse, please let me know BEFORE the deadline. No editor cares to learn after the fact why an assignment is late.

Since rewriting is an integral part of the process of magazine writing, students will be allowed, and frequently encouraged, to revise the two longer pieces in response to suggestions on the graded paper. (Some papers will also be workshopped before the initial grade.) For the final two journalistic assignments, you will have the option of revising your story to raise your grade by as much as a letter. Only students who have presented drafts on time to workshop and who have turned in their features by deadline will be permitted to revise for a higher grade.

Of the remainder of the final grade, 20% will reflect class participation. Included within this evaluation will be any ungraded written assignments (e.g. the “tell me your story” introductory exercise), participation on discussion boards and workshop groups, and interaction with the professor.
Absences and Attendance
Students are responsible for attending class and for contributing to the learning environment of a course. Students are also responsible for knowing their course absence policies, which will vary by instructor. All absence policies, however, must uphold the UI policy related to student illness, mandatory religious obligations, including Holy Day obligations, unavoidable circumstances, or University authorized activities (https://clas.uiowa.edu/students/handbook/attendance-absences). Students may use the CLAS absence form to aid communication with the instructor who will decide if the absence is excused or unexcused. The form is located on ICON within the top banner under "Student Tools."

Academic Integrity
All undergraduates enrolled in courses offered by CLAS have, in essence, agreed to the College's Code of Academic Honesty. Misconduct is reported to the College, resulting in suspension or other sanctions, with sanctions communicated with the student through UI email. Visit this page for information: (https://clas.uiowa.edu/students/handbook/academic-fraud-honor-code).

Accommodations for Disabilities
UI is committed to an educational experience that is accessible to all students. A student may request academic accommodations for a disability (such as mental health, attention, learning, vision, and physical or health-related condition) by registering with Student Disability Services (SDS). The student is then responsible for discussing specific accommodations with the instructor. More information is at https://sds.studentlife.uiowa.edu/.

Administrative Home of the Course
The College of Liberal Arts and Sciences (CLAS) is the administrative home of this course and governs its add/drop deadlines, the second-
grade-only option, and related policies. Other colleges may have different policies. CLAS policies may be found here: https://clas.uiowa.edu/students/handbook.

**Classroom Expectations**

Students are expected to comply with University policies regarding appropriate classroom behavior as outlined in the Code of Student Life. This includes the policies and procedures that all students have agreed to regarding the Steps Forward for Fall 2020 in response to the COVID-19 pandemic. Particularly, all students are required to wear a face cover when in a UI building, including a classroom. In addition, the density of seats in classrooms has been reduced. In some instances, this will allow 6 feet or more of distance while other cases, it may be less. Regardless, wearing face coverings and maintaining as much distance as is possible are vital to slowing the spread of COVID-19. In the event that a student disrupts the classroom environment through their failure to comply with the reasonable directive of an instructor or the University, the instructor has the authority to ask that the student immediately leave the space for the remainder of the class period. Additionally, the instructor is asked to report the incident to the Office of Student Accountability for the possibility of additional follow-up. Students who need a temporary alternative learning arrangement related to COVID-19 expectations should contact Student Disability Services (https://sds.studentlife.uiowa.edu/fall-2020/covid-19-temporary-learning-arrangements/; +1 319 335-1462).

**Class Recordings: Privacy and Sharing**

Some sessions of a course could be recorded or live-streamed. Such a recording or streaming will only be available to students registered for the course. These recordings are the intellectual property of the faculty, and they may not be shared or reproduced without the explicit written consent of the faculty member. Students may not share these sessions with those not in the class; likewise, students may not upload recordings to any other online environment. Doing so is a breach of the Code of Student Conduct and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

**Communication and the Required Use of UI Email**

Students are responsible for official correspondences sent to the UI
email address (uiowa.edu) and must use this address for all communication within UI (Operations Manual, III.15.2).

Complaints
Students with a complaint about an academic issue should first visit with the instructor or course supervisor and then with the Chair of the department or program offering the course; students may next bring the issue to the College of Liberal Arts and Sciences; see this page for more information: https://clas.uiowa.edu/students/handbook/student-rights-responsibilities.

Final Examination Policies
The final exam schedule is announced around the fifth week of classes; students are responsible for knowing the date, time, and place of a final exam. Students should not make travel plans until knowing this information. No exams of any kind are allowed the week before finals with a few exceptions made for particular types of courses such as labs or off-cycle courses: https://registrar.uiowa.edu/final-examination-scheduling-policies.

Nondiscrimination in the Classroom
The University of Iowa is committed to making the classroom a respectful and inclusive space for people of all gender, sexual, racial, religious, and other identities. Toward this goal, students are invited in MyUI to optionally share the names and pronouns they would like their instructors and advisors to use to address them. The University of Iowa prohibits discrimination and harassment against individuals on the basis of race, class, gender, sexual orientation, national origin, and other identity categories set forth in the University’s Human Rights policy. For more information, contact the Office of Equal Opportunity and Diversity (https://diversity.uiowa.edu/eod; +1 319 335-0705 or diversity.uiowa.edu)

Sexual Harassment
Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community must uphold the UI mission and contribute to a safe environment that enhances learning. Incidents of sexual harassment must be reported immediately. For assistance, please see https://osmrc.uiowa.edu/.
ON THE WEB

In hopes of getting everyone on the same page, could you please add some information to your Syllabus about Following SJMC on social media to stay in the loop about activities/events, scholarships, internships, awards, current students, alumni and everything SJMC??

Here are the links:

FACEBOOK: https://www.facebook.com/UISJMC/

INSTAGRAM: https://www.instagram.com/uiowa_sjmc/

TWITTER: https://twitter.com/UIOWA_SJMC

LINKEDIN:
https://www.linkedin.com/school/19128785  (Shortened version)
OR

COURSE CALENDAR

Week one (8/24)
Introduction and syllabus. Read FW Pt I, Zinn, Intro and Pt 1

Week two (8/31)
What is your story? What is your voice?
FW Pt II, Zinn Pt 2

Week three (9/7)
“Tell me your story” story due. Read and discuss posted submissions. Zinn Pt 3

Week four (9/14)
“Story” returned. Personal essay brainstorming on discussion board. FW 4, Zinn Pt III

Week five (9/21)
Personal essay due. Read and discuss posted submissions.

Week six (9/28)
**Week seven (10/5)**
Descriptive story due. Read and discuss posted submissions.

**Week eight (10/12)**
Assignment returned. Read posted profiles. Read FW Pt IV (concentrate on profile chapter)

**Week nine (10/19)**
Brainstorm profile subjects

**Week ten (10/26)**
Workshop profile drafts. Read FW Pt V

**Week eleven (11/2)**
Profiles due. Read and discuss posted submissions. Read FW 8

**Week twelve (11/9)**
Profiles returned and optional revisions due (TBA) Brainstorm enterprise stories. FW Pt VI

**Week thirteen (11/16)**
Work on enterprise stories. Read posted examples.

**Week fourteen (11/23)**
Thanksgiving break.

**Week fifteen (11/30)**
Workshop enterprise stories

**Week sixteen (12/7)**
Final enterprise stories due and discussed this week. No final exam—stories returned and optional revisions due during finals week.