REQUIRED COURSES

JOUR 200001 - Introduction to Journalism – Angela Ards

This course will give students interested in journalism a taste of its various facets, including topic-generation, reporting, interviewing, and editing; the skills developed will be applicable to work in print, broadcast, and online media. The course will also provide an introduction to the history and business journalism, addressing fundamental issues such as: accuracy versus speed; impartiality versus public-service reporting; newsworthiness and deadlines; fairness and ethics. Students should expect to produce stories on deadline, providing critical context while using high standards of ethics, factual accuracy, grammar, and style.

JOUR 4942 – Senior Seminar – Carlo Rotella

This capstone course for senior Journalism minors is a blend of seminar and workshop. In it, students work at the craft of journalism by covering stories and also step back to analyze the work of professional journalists. Over the semester, each student chooses a particular subject area on which to concentrate and assembles a body of work that could be submitted to a prospective employer or graduate school. This portfolio might include examples of his or her own journalism, as well as critical assessments of stories, publications, and the news industry. Admission by permission of department.

CRAFT COURSES

JOUR 222301 – Sports/News Broadcasting – Jon Meterparel

This course provides students with a comprehensive forum about what it takes to prepare and succeed in a professional broadcast setting. They’ll work on interviewing techniques, practice writing sports and news anchor scripts, practice on-air presentation, learn what it takes to put together a sports and news broadcast and play by play event, and be visited by guest speakers, who work in both industries.

JOUR 222501 - Journalism & New Media – Maura Johnston

The rise of the internet as a news delivery system has changed the face of the news business, for better or worse, in the 21st century. This one semester seminar will trace the history of new media’s relationship with journalism while preparing students for the leaner online world. Students will learn about practical matters (storytelling for the web, condensing complex narratives into 140-character missives) while grappling with larger concerns affecting the industry and readers (traffic-based journalism, slippery sourcing) as they report and write on the world around them.
JOUR 222601 - Music Writing – Maura Johnston

This course will include reading and analyzing well-written newspaper and magazine articles. Students will learn to apply the techniques of drama and fiction to writing objective, factual stories that entertain as well as inform. The course focuses on newspaper features and magazine articles, but the techniques are also applicable to writing nonfiction books.

JOUR 222701 - Broadcast Writing - Christine Caswell

This course introduces the student to a broad sampling of broadcast writing styles. Areas of focus will include news, sports, documentaries, commercials and public service announcements, educational television, and writing for specialized audiences.

NEWS WRITING – JON MARCUS

This course will cover basic reporting and writing skills required for newswriting in any medium. By writing about actual events and using real people and other primary sources in real time, students will learn to develop topics and write about them clearly, accurately, and on deadline. The course will also cover grammar, punctuation, style and other essential skills, and introduce the concepts of beat reporting and investigative journalism.

JOUR 223102 - Feature Writing – Jon Marcus

This is a course on contemporary feature writing—literary nonfiction journalistic writing based on solid reporting. The emphasis is on writing stories editors will want to print and readers will want to read. The course will include reading and analyzing well-written newspaper magazine articles. Students will learn to apply the techniques of drama and fiction to writing objective, factual stories that entertain as well as inform. The course focuses on newspaper features and magazine articles, but the techniques are also applicable to writing nonfiction books.

JOUR 223104 - Feature Writing – Don Aucoin

This is a course on contemporary feature writing—literary nonfiction journalistic writing based on solid reporting. The emphasis is on writing stories editors will want to print and readers will want to read. The course will include reading and analyzing well-written newspaper magazine articles. Students will learn to apply the techniques of drama and fiction to writing objective, factual stories that entertain as well as inform. The course focuses on newspaper features and magazine articles, but the techniques are also applicable to writing nonfiction books.

JOUR 223201 - Investigative Journalism – Joe Bergantino

Investigative reporting holds the powerful accountable in government, business and large institutions. This course will provide you with an opportunity to both learn about investigative journalism and do in-depth investigative reporting that has the potential to make a difference. Students will learn a variety of reporting techniques while working on semester-long investigative projects that could end up in several major newspapers across Massachusetts. Story subjects will focus on holding government agencies and powerful institutions accountable for a wide-range of problems and systemic failures.
JOUR 223401 - News Ethics – Joe Bergantino

Will journalism survive the age of Trump? Is it possible to restore confidence in the news media and, if so, how? Is objectivity dead or was it always impossible to achieve? These and other crucial questions of our time will be the focus of this discussion-driven class that deconstructs 21st journalism and its challenges, defines its core elements and seeks to pinpoint ways the profession can fulfill its truth-telling responsibility without doing harm.

JOUR 223501 - Sports Writing – Jimmy Golen

Why is the sports section so often the best-written part of the newspaper? You will find out why in this course that examines the art of sports writing, from game and beat coverage to in-depth interviews and other long features. Discussions will cover current events in sports journalism and review some of the classic works of sports non-fiction.

JOUR 223801 - Food Writing – John O’Connor

This class takes a close look at the practice and tradition of food journalism, introducing students to narrative techniques, elements of reporting, and works that have shaped the genre. Students will learn how to avoid the clichés and traps of food writing and to develop original, persuasive, surprising ideas about food and the culture of eating. Issues of voice, scene, social observation, and dramatic structure are addressed, with additional attention paid to crafting and pitching articles. Readings will include works from early practitioners like A. J. Liebling and M.F.K. Fisher and contemporary writings by Gabrielle Hamilton, Frank Bruni, David Foster Wallace, and others.

JOUR 223901 - Travel Writing – John O’Connor

Traveling can be one of life’s more rewarding experiences, and for writers it can supply an inexhaustible trove of material. But the appeal of the genre: who wouldn’t want to take an all-expenses-paid trip to Fiji’s finest eco-resorts: can also be its biggest crutch. With few exceptions, travel stories today merely recast the excruciating details of five-star hotels, hairy-chested masseurs, and the salutary effects of jalapeño margaritas. This class aims to show students ways to write about travel deeply and intelligently, with the hope of developing clear, informed opinions on the subject they’re writing about (and not merely “covering”). Readings will include works by Hunter S. Thompson, Geoff Dyer, Sloan Crosley, and others.

JOUR 229701 – Data Journalism – Evan Horowitz

The best way to learn data journalism is to dive in—into the news and into the numbers. This course takes students on a semester-long dive, gathering data as it comes out and teaching them how to turn that raw information into meaningful stories. Working from the fall 2019 release schedule for a number of key datasets, this news-driven course is divided into six separate units, each built around a different dataset and aimed at different pedagogic goals: finding experts and identifying trends; establishing context; grappling with uncertainty; developing local stories that reflect national trends; investigating data that defy easy analysis; working with Big Data.
CRITICAL COURSES

JOUR2296/ENGL6016 – Sound Stories: A Podcasting Project – Joseph Nugent

Novelist, newspaper columnist, playwright, and spectacular satirist, Flann O’Brien was a master literary craftsman. An Irishman, his startling humor and sonorous prose emerge from the same dark space as that of his compatriots, Joyce and Beckett. In this practical, collaborative, and project-driven course, we’ll explore and exploit the Burns library holdings of this remarkable modernist/post-modernist. Imagining, scripting and recording your own podcasts, you’ll help introduce O’Brien’s mordant hilarity to your colleagues, the college, and the world outside.

JOUR2295/ENGL401901 – Narrative Journalism: Classic and Contemporary – Christopher Wilson

This course is designed to introduce students to one of the most important new genres in contemporary writing—to “narrative journalism,” fact-based story-telling that applies some of the classic techniques of literary fiction to so-called “long form” and book length treatments. Lately, narrative journalism is getting even more experimental, adapting forms from graphic novels, comics, film and digital storytelling—and we’re going to look at many of those new forms. But it turns out that narrative journalism itself has a tradition of its own to draw upon: examples that extend back to famous writers such as George Orwell, John Hersey, Ryszard Kapuscinski, Ernest Hemingway, Margaret Randall, Lincoln Steffens, Mary McCarthy, Stephen Crane, and Joseph Mitchell. This course, then, plans to cut back and forth between classic journalistic writing and contemporary versions (by writers such as Joan Didion, George Packer, Anne Fadiman others), paying attention to matters of form and genre, legwork and research, relationships to “subjects” and informants and more. Open to all majors; of special interest to journalism minors; several short papers and a final examination.

JOUR 2253/ENGL 4550 – Advanced Creative Nonfiction Workshop: Writing for Magazines – Carlo Rotella

In this workshop, we practice and study the craft of magazine writing. We write and read a variety of articles—features, profiles, reviews, columns, essays, opinion, etc.—and work on professional skills, such as pitching a story. We also consider models provided by accomplished journalists, by reading their work and by having them in for class visits. Writing assignments, workshopping of student prose, and discussion of assigned reading are regular features of the workload. Admission by permission of instructor on the basis of manuscript submission. Please submit up to 8 double-spaced pages of writing to carlo.rotella@bc.edu by April 3.