REQUIRED COURSES

JOUR 200001 - Introduction to Journalism – Jon Marcus

Organized like a professional newsroom, this course will give students interested in journalism a taste of its various facets, including topic-generation, reporting, interviewing, and editing, for print, broadcast, and online media. It will cover basic newswriting, beat reporting, investigative journalism, feature writing, and writing for the web, and provide an introduction to media law and ethics and the business and history of journalism. Students will produce a feature-length final project and will also work in teams to formulate, report, and write investigative stories. Student should expect to meet deadlines and high standards of grammar, style, punctuation, and factual accuracy.

JOUR 4942 – Senior Seminar – Janelle Nanos

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 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.

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 223103 - Feature Writing – Don Aucoin

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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, Sloane Crosley, and others.


This course will introduce students to all aspects of the podcasting medium. What makes podcasting different from traditional journalism? What are the ingredients that make for great podcasts? We’ll be listening, learning the art of interviewing, and doing plenty of storytelling in order to develop personal voice and style. Finally, we’ll learn about the technical tools necessary to tell powerful stories in sound.

JOUR 223701 – The Art of Editing – Toby Lester

Writers get all the attention. But where would they be without discerning editors to recognize their talents, provide perspective on their ideas, help shape their work, and, ultimately, publish it? This discussion-based class will focus primarily on editing as it’s practiced at magazines such as The New Yorker and The Atlantic. We’ll think big and small, about whole publications, individual articles, and critical matters of style; we’ll read and discuss published works; we’ll invite top editors and writers in to share their secrets with us; and we’ll write and edit our own articles.

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

JOUR 201601 - Reporting Civil Rights – Angela Ards

This course explores first-hand accounts from the front lines of movements to advance social justice, from the abolitionist and anti-lynching campaigns of the 19th century and those that toppled Jim Crow, to broader issues such prisons and poverty, immigration and education. Students will develop their knowledge of civil rights reporting history in the U.S, gain skills and practices, and learn how to apply all three in reporting and writing in core beat areas.

JOUR 225201 - News Media & Democracy Michael Serazio

The press plays an essential role in America and the world. This course aims to equip students to become critical news consumers with both a skilled understanding of how journalism works and political literacy about the big issues of our time. Through classic scholarly reflections as well as contemporary punditry examples, we will tackle the news media critically across three dimensions: learning about its indispensable function in mediating politics and democracy throughout history and today; studying and
practicing the craft of opining writing and social advocacy; and evaluating and critiquing the performance of the press across these fronts.

**JOUR 221001 – Business of Journalism –David Dahl**

If you work in an editorial organization, or want to, you should understand what its business model is and what the financial, as well as journalistic, objectives are. This course will examine the economic changes underway in our profession, from an era when newspapers were heavily dependent on ads to one that is much more reliant on subscriptions, both in print and online. We will examine new business models brought by the digital revolution, as well as the missteps by mainstream media and digital newcomers. Later in the course, we will discuss some of the tycoons of the digital-media era, such as Ariana Huffington and Andrew Breitbart. It’s a golden age, to be sure, with lots of new money, new platforms, and new ways of telling stories. We best seize the new opportunities by first understanding how and why these changes occurred.