I. Course Description
JOUR 519 focuses on reporting and writing magazines articles for publication in a new online magazine that will be conceptualized, designed, edited and produced by students. Each piece will include multimedia elements. We also will analyze the non-fiction and magazine markets, including freelance opportunities. Our plan is to team with Prof. Amara Aguilar’s Interactive Media Design class, which will work with us to produce an app for this magazine.

II. Overall Learning Objectives and Assessment
The overall objective of this course is to equip students with the fundamental reporting and writing skills necessary to succeed in magazine writing, as well as introduce them to basic production skills. Students will be assessed on their ability to develop and research story ideas; their reporting and writing skills; and the multimedia elements they add to their stories.

III. Description of Assignments
Students will develop a concept for a magazine, and then produce the content for that magazine. That content will include a short piece (up to 300 words) by each student for the “front of the book” as well as a longer piece (up to 3,000 words) by each student for the inside of the publication. Each piece must have at least one multimedia element in addition to photos and links. Each story will include a pitch and significant research. Students will rewrite these pieces until they are in publishable form. In addition to the assigned weekly readings from the text and Blackboard, students must choose a magazine to follow during the semester and be prepared to share the best – or worst – stories and designs from that publication in class when called upon by the instructor. Please follow the online version of the magazine to give you design ideas for our own magazine.
IV. Grading Breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Class Participation/Magazine Review</td>
<td>10 percent</td>
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<tr>
<td>Story Pitch for first assignment</td>
<td>10 percent</td>
</tr>
<tr>
<td>Research for first assignment</td>
<td>10 percent</td>
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<tr>
<td>Short assignment (300 words)</td>
<td>10 percent</td>
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<tr>
<td>Story Pitch for final assignment</td>
<td>10 percent</td>
</tr>
<tr>
<td>Research for final assignment</td>
<td>20 percent</td>
</tr>
<tr>
<td>Final Assignment (3,000 words)</td>
<td>30 percent</td>
</tr>
<tr>
<td>Total</td>
<td>100 percent</td>
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</tbody>
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Here is the suggested grading scale from the USC website:

- A = 4.0
- B = 3.0
- C = 2.0
- D = 1.0
- A+ = 3.7
- B+ = 2.7
- C+ = 2.3
- D+ = 1.3
- F = 0

V. Assignment Submission Policy
A. All assignments are due on the dates specified by 10 a.m. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of “F.”
B. Assignments must be submitted via email attachment (Word doc) and on Blackboard.

VI. Required Readings and Supplementary Materials

Please check Blackboard weekly for other required readings listed on the syllabus.

Add/Drop Dates for 15-Week course
Jan. 30: Last day to register and add classes; Last day to drop a class without a mark of “W” except for Monday-only classes and receive a refund.
Feb. 3: Last day to drop a Monday-only class without a mark of “W” and receive a refund.
April 10: Last day to drop a class with a mark of “W.”

VIII. Course Schedule: A Weekly Breakdown
*Important note to students:* Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.
Week 1 – Jan. 15 – Course Overview/Good Writing from Good Reading

Review syllabus
Review how to read and analyze a magazine article (we will use as examples the articles posted on BB and listed as readings for today’s class).
Discuss what differentiates a magazine article from a feature article
Discuss the different types of magazines and magazines articles available to the public
Discuss what we want the Annenberg magazine to be – focused on one topic or a general interest magazine? What should its name be?
Each student must choose a magazine to follow during the semester, and be ready to discuss a strong or weak story in that publication when called on in class.

Readings:
On BB:


“Surviving the Fall: Ten Years Later, Putting the Falling Man to Rest,” by Tom Junod. Esquire at http://www.esquire.com/the-side/feature/the-falling-man-10-years-later-6406030

Week 2 – Jan. 22 – How to Find Original Magazine Ideas
Guest Speaker: Journalism research librarian Chimene Tucker.
In-class: Research exercise TBD.

The “Big” Idea, Strategies and Motivation
Analyzing a magazine market
Freelancing
Story pitches and query “letters”
Breaking in and Marketing your Work
Annenberg magazine – title and focus?

Readings:
Text:
On BB:

Homework: Pitches for a 300-word “front of the book” magazine story due Week 4 (Feb. 5). Think about a photo, links and possible multimedia element(s).

Week 3 – Jan. 29 – Information Gathering/Reporting for In-Depth Pieces
How to sharpen the focus of your topic
Research, research, research!
Documents
Informational interviews as research
Developing your “Voice”
Having a Point of View (POV)
Annenberg magazine – Vote on title and focus

Readings:
Text:

On BB:

Homework: Pitches for 300-word “front of the book” magazine story due next week (Feb. 5). Must include ideas for a photo, links and possible multimedia element(s).

Jan. 30: Last day to register and add classes; Last day to drop a class without a mark of “W” except for Monday-only classes and receive a refund.

Feb. 3: Last day to drop a Monday-only class without a mark of “W” and receive a refund.

Week 4 – Feb. 5 – Magazine Leads, Story Structure, Self-Editing and Rewrites
Review story pitches for 300-word “front of the book” magazine stories.
How to write leads, structure stories, “kill your darlings” in the editing process
Rewrite, rewrite, rewrite
Writing in blocks
Proofreading
Working with editors
Readings:
Text:

“A Rape on Campus, A Brutal Assault, and a Struggle for Justice at UVA,: by Samantha Rubin Erdely at http://www.rollingstone.com/culture/features/a-rape-on-campus-20141119

“Rolling Stone Editor Will Dana’s Failures Have Cost Everyone Involved,” by Amanda Bennett at http://www.washingtonpost.com/opinions/rolling-stone-editor-will-danas-failures-have-cost-everyone-involved/2014/12/19/e7f2bbd0-86e0-11e4-b9b7-b8632ae73d25_story.html

Homework: 300-word stories due next week (Feb. 12), and must include a photo, links and multimedia element(s).

Week 5 – Feb. 12 – Interviewing for In-Depth Articles
Workshop 300-word “front of the book” stories in class.
Prepping for the interview
Asking for the interview
To tape or not to tape?
Asking good questions
Managing the interview?
“Saturation” and “Participation” research

Readings:
Text:

Homework: Pitches (at least two) for final stories due Week 7 (Feb. 26). Include ideas for layout, photos, links and multimedia element(s).

Week 6 – Feb. 19 – Profiles

Guest Speaker: Mega Freelancer Ann Friedman. Please review her work at www.annfriedman.com

Detail
Finding your angle
Classic profile structure
Alternative profile structure
Q&As
Readings:
Text:

**Homework:** Pitches (at least two) for final stories due next seek (Feb. 26).
Include ideas for layout, photos, links and multimedia element(s).

**Week 7 – Feb. 26 – Service Pieces**
Review story pitches for final stories in class. Must include ideas for layout, photos, links and multimedia element(s). Revisions due Week 8 (March 5)

Components of service pieces
Solving reader problems
Front of the book – Chunks, charticles and other high-concept ideas

Readings:
On BB:

**Homework:** Story pitch revisions for finals due next week (March 5). Must include ideas for layout, photos, links and multimedia element(s).

**Week 8 – March 5 – Arts and Entertainment**
Review revised story pitches for final stories in class. Students vote on pitches (instructor has veto power – 😊). First drafts of stories due Week 11 (April 2).

What’s A&E all about?
How to break into A&E
What does A&E coverage entail?

Readings:
On BB:

**Homework:** First drafts of finals due Week 11 (April 2).

**Week 9 – March 12 – Sports**
More than scores and stats
Sports as a cultural phenomenon
Sports as a businesses
Sports as a form of global diplomacy
Think digitally

Readings:
Text:
“Michael Jordan has not Left the Building,” by Wright Thompson. Pgs. 303-326.

Homework: First draft of stories due Week 11 (April 2).

SPRING BREAK !!!!

Week 10 – March 26 – Essays and Criticism
The essay -- knowing it when you see it
Types of essays
The courage to be a critic

Readings:
Text:
“Thanksgiving in Mongolia” by Ariel Levy. Pgs. 135-146.
“Shark Week and Difficult Women and Private Practice,” by Emily Nussbaum. Pgs. 147-164.

Homework: First draft of final stories due next week (April 12).

Week 11 – April 2 – Travel and Food
Workshop first draft of final story today in class. Include ideas for photos, links and multimedia elements as well as possible designs. Second draft due Week 14 (April 23).
Fun in the tropics
Thematic travel stories
Travel at home
Travel-related stories
The growth of the foodie culture
Everybody’s a critic
A hunger for all things food

Readings:
On BB:
“Elite Meat,” by Dana Goodyear at http://www.newyorker.com/magazine/2014/11/03/e%C2%89lite-meat
Homework: Second draft of final stories due Week 14 (April 23). Include photos, links and multimedia element(s) as well as design ideas.

Week 12 – April 9 – Class visit to Los Angeles magazine

We will carpool to the magazine, which is located at 5900 Wilshire Blvd., to tour the publication and meet with editors and writers, including USC alum and the magazine’s Managing Editor, Ann Herold.

We will leave campus at 10 a.m. and return by 12:40 p.m.

Homework: Second draft of final stories due Week 14 (April 23). Include photos, links and multimedia element(s) as well as design ideas.

April 10: Last day to drop a class with a mark of “W.”

Week 13 – April 16 – Women’s Magazines/Men’s Magazines

Men’s magazines go beyond babes and booze and include some of the best fiction and non-fiction around (Esquire, GT, Details, etc).

Women’s magazines dominate the industry and range from Ladies’ Home Journal to newbies like Bitch and Bust. Many also are offering excellent fiction and non-fiction pieces.

Health and Fitness magazines cater to both men and women, and have exploded thanks to a desire by Baby Boomers to live longer and healthier lives.

Some are general titles such as Self, Shape and Men’s Fitness. Others are focused on specific activities such as hiking, biking, running, etc.

Readings:
Text:

Homework: Second draft of final story due next week. Include photos, links and multimedia element(s) as well as design ideas.

Week 14 – April 23 – Writing for the Web/Long-form Digital Storytelling

Workshop second draft of final story in class today. Final draft with photos, links and multimedia element(s) and design ideas due next week (April 30).

In addition to writers launching their own blogs and become “brands,” some online outlets are focusing on long-form writing.

These outlets include Longreads, Atavist, Politico magazine, Longform and former New York Times Managing Editor Jill Abrahamson’s recently announced project to grow a
start-up that will pay writers up to $100,000 for long-form journalistic pieces that are longer than magazine articles, but shorter than books.

How are online long-form magazine articles different than what appears on the printed page, if at all?

Readings:
On BB:
“I Never Figured Out Why They Did That To Me,” by Belle Boggs on LongReads at http://longreads.com/


Homework: Final drafts of stories due next week. Make sure final edits are done, and that photos, links and multimedia elements for your finals are working.

Week 15 – April 30 – Present Final Pieces for Magazine/Party!
We celebrate as we put the finishing touches on our magazine pieces!

CLASSES END -- May 1
STUDY DAYS -- May 2-5
FINALS – May 6-13

IX. Policies and Procedures
   Additional Policies
   Attendance is required for all classes, and roll will be taken at the beginning of each class meeting. Missed classes due to work, travel, job interviews, car troubles, etc., will not be excused. If you expect to miss class due to a family emergency, a medical problem, or a religious holiday, you will only be excused if you contact me beforehand (either send me an e-mail or give me a call). Tardiness is unacceptable, even during class breaks.

If you miss class, it is up to you to contact someone in the class (another student, not me) to find out what you've missed and what's due next. The most successful students aren't always the most talented. They tend to be the ones who can manage their time effectively. So plan ahead and work ahead.

Laptops are welcome in class, but I reserve the right to ask you to close all electronic devices of they become a distraction.

Internships
The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount
equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned in to the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

**Statement on Academic Conduct and Support Systems**

**a. Academic Conduct**

*Plagiarism*

Presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* [https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/](https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [http://policy.usc.edu/scientific-misconduct/](http://policy.usc.edu/scientific-misconduct/).

**USC School of Journalism Policy on Academic Integrity**

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism.” All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

**b. Support Systems**

*Equity and Diversity*

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* [http://equity.usc.edu/](http://equity.usc.edu/) or to the *Department of Public Safety* [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us). This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can
help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [https://sarc.usc.edu/](https://sarc.usc.edu/) describes reporting options and other resources.

**Support with Scholarly Writing**
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations.

**Stress Management**
Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

**Emergency Information**
If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* [http://emergency.usc.edu/](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

**X. About Your Instructor**
I have been a staff writer and columnist for The San Francisco Chronicle, The Dallas Morning News, and a staff writer and editor at The Associated Press in San Francisco, New York and Mexico. I have worked as a freelance journalist specializing in business, and have written for The New York Times, The Los Angeles Times, BusinessWeek Online, Women’s Wire, and Hispanic Business, Latina, and Latina Style magazines. I have also written freelance stories for Columbia Journalism Review, American Journalism Review and Online Journalism Review magazines. Scholarly articles have appeared in Journalism and Mass Communication Educator and Media Studies. I am co-editor of a book that was published in 2006 by Sage Publications titled “News and Sexuality: Media Portraits of Diversity.” I am the co-author of “The Latino Guide to Personal Money Management,” which was published by Bloomberg Press in 1999. The Spanish version of the book was published in 2001. My current research involves distance/e-learning and journalism schools. I earned undergraduate degrees in journalism and international relations from USC, a master’s degree in international affairs from Columbia University, where I was awarded a Knight-Bagehot Fellowship in business and economics reporting from Columbia University, and a doctorate from
the USC Rossier School of Education. In addition, I spent a year as an assistant professor of journalism at Temple University in Philadelphia during Fall 1998 and Spring 1999 before joining the USC faculty in Summer 1999. I served as Associate Director for the Annenberg School of Journalism from 2011-2014. I am currently a Professor of Professional Practice.