AJ 313 Professional Practices in Applied Journalism (3 credits)

Instructor Information
Dr. Jillian Saint Jacques, Senior Instructor I
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Office Phone: (541) 737-1662
Office Hours: Mondays from 1500-1700, or by appointment
Skype Office Hours: Fridays at 1600

Class Meeting Times: MWF 1000-1050 in Moreland 206 or 3X/week, 2.5 hours

Course Description:
This upper-level course connects faculty, staff and students to generate in-depth critiques of polished journalistic projects, culminating in the production and distribution of a best practices job kit. Prerequisites: Grade B or higher in AJ311 and AJ312.

Required Texts:
- Selected readings and materials (provided on Canvas)

Overview:
AJ 313 participants take their storytelling and journalistic skills to the final level through submitting their most polished, published pieces for evaluation by a collaborative team of seasoned faculty, media professionals and peers. Works for consideration may be executed in a variety of media, to include broadcast, blog, podcast, radio, video. Subject matter can/will involve experimental journalism, feature writing, news publications and investigative journalism. Engaging in deep critique with peers and faculty devoted to journalistic excellence—along with an ongoing series of guest lecturers (editors and writers)—the culminating product of this course will be the real-time distribution of a professional practices portfolio to prospective employers. In short, if approached correctly, and with a bit of luck, successful participants in this class have the potential to obtain a job. Throughout the process of the term, participants will be expected to keep a journal in the format of their choosing, wherein they record their critical experiences and outcomes as they move towards gaining a professional foothold in the media world. This course is intended both to assist aspiring journalists and synthesize the journalistic storytelling skills acquired in AJ311 and AJ312.

Course Specific Outcomes and Assessments:
Through successful participation in AJ313, students will:

- Compose meticulously balanced and accurate news stories by actualizing intensive critique
  - Planning criteria-driven assessments of work
  - Assessing finished copy with a gathering of professionals and peers
  - Refining articles based on the criticisms of editors and peers
- Actualize public presentation skills
  - Explaining and interpreting a portfolio of your work for a qualified panel of peers
  - Defending your storytelling and fact-gathering choices
- Execute a best practices career portfolio
  - Assess your real-time job materials in AJ313 Career Workshops
How It Works

You bring your finished work. We critique it.

*NOTE: During the first week of class, students are expected to assist the instructor in assembling a calendar of presentations. Once we have our calendar up and running, we can decide how long each critique will be. Depending on the number of participants, more than one critique per student may be involved, with expectations for revision and improvement based on feedback. Students will be graded on the quality of the work they bring for consideration, their performance as a critic of works by peers, and their own ability to self-reflect and incorporate editorial and collegial criticisms. As the term continues, participants will develop their professional portfolios and job materials, and in the final weeks of the course the instructor will facilitate a group critique of a best practices job kit.

ATTENTION: AJ313 participants must only bring in finalized, published work to their critiques. This work can be in any format (print, broadcast, multimedia, radio, photojournalistic package, etc.), but it must be final copy. It is not effective to critique half-finished stories or “works-in-progress,” as that provides the participant with an easy out in the face of critique (“I meant to address that later down the line”). What we must have – in every critique – is for you to bring your best shot, in terms of the work you offer for our criticism, and the quality of criticism you offer to others.

How Will My Work Be Evaluated?
Your Critique Team will assess the following factors when we evaluate your work:

A. Getting the facts
   1. Did the reporter verify that their story idea was worth writing about?
   2. Did the reporter get all the required interviews?
   3. Did the reporter do the required research?
   4. Was the story fact-checked properly?

B. Organization, clarity of thought
   1. Was the story organized clearly?
   2. How well did the story “flow”?
   3. Were there gaps or holes in the story?
   4. Was the story “jumpy” or “clunky”?
   5. Were there problems with transitions?
   6. Was the ending appropriate or informative?

C. Storytelling Skills
   1. Was the story enjoyable to see, read, hear?
   2. How well did the reporter pull the reader’s interest into the story?
   3. Did we learn something from the story we didn’t already know?
   4. Did the reporter “oversupply” rhetorical points and tire the viewer?
   5. Did the story need to be streamlined in any way to reduce boredom, create tension, etc?
   6. Did the story go deep enough into the topic at hand, or was it superficial?
   7. Was the tone of the story appropriate for the subject matter?
   8. Was the ending of the story satisfactory?
   9. Did the reporter preview “next steps,” if necessary?

D. Style and grammar
1. Did the story pass through a sufficient (multi-tiered) editing process?
2. Were appropriate resources used to fine-tune results? These include the AP Stylebook, spellchecker, dictionary, etc.

E. Formatting requirements
1. Was piece formatted in a way that made it easy to read and/or navigate?

F. Revisions (After The Fact)
1. Did the reporter make the best of the group critique and revise their project to match viewer interest and editorial input?

Other Requirements

◊ Canvas. This class will rely heavily on the use of Canvas. Students should be familiar with Canvas and understand that getting the job done on time is their responsibility. Because Canvas might “crash” from time to time, it’s incumbent on students to download assignments and instructions from Canvas as soon as possible.

◊ Attendance. I take attendance at the beginning of every class. If you miss more than three classes, anticipate that your final grade will be lowered by one full letter. It is my general policy to fail all students who do not attend at least 50 percent of the classes. It is your responsibility to make sure you are marked present in the log book when you are late for class. *Athletes: make sure your coaches provide me with a list of your “away dates”; also be aware that I am pals with your academic/athletic advisors, and they regularly contact me to monitor your progress.

◊ E-mail. I am sure we all agree — e-mail has become a vital part of academic life in the 21st century. That said, I welcome all of your questions by e-mail, so long as they do not involve issues of grading. Be aware, however, that I never “check out” assignments by e-mail, nor do I accept late work (or any work) by email.

◊ Exams. Taking a quiz on Canvas requires time and concentration. Remember to take Canvas quizzes at one sitting, no matter what Canvas says about logging out and “saving.” I only allow students to “re-take” a Canvas quiz if they have a legitimate technical difficulty – otherwise, do not ask.

Grading
Your final grade in AJ313 is based on the following recipe:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Quizzes (cumulative)</td>
<td>20</td>
</tr>
<tr>
<td>Critique of Own Work</td>
<td>20</td>
</tr>
<tr>
<td>Critique of Others’ Work</td>
<td>10</td>
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<tr>
<td>Final Portfolio &amp; Associated Critique</td>
<td>20</td>
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<tr>
<td>Critical Journal</td>
<td>20</td>
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<tr>
<td>Class Participation</td>
<td>10</td>
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Maximum Total Score: 100 points

A = 93-100; A- = 90-92; B+ = 88-89; B = 83-87; B- = 80-82; C+ = 78-79; C = 73-77; C- = 70-72; D = 60-69; F = 59 & below
Docking points from cumulative score. Be advised that in AJ313, there are several ways to lose points from your cumulative score (other than poor performance on assignments). Neglecting to attend your own critique will cost fifteen (15) points from your cumulative score. Insufficient or unprofessional participation in critique sessions will cost fifteen (15) points. Neglecting to present a final job portfolio will cost an additional ten (10) points. Failure to attend a mandatory conference session, if so required, will cost ten (10) points.

Class participation.
Do not take class participation points for granted; only the best academic performance will gain all ten points. In distributing participation grades, I assess individual attentiveness, leadership, curiosity, the ability to engage in critical discourse, taking a leading edge in teamwork assignments – and, above all, scholarly maturity. This entails punctuality, attendance, use of notes, completion of required readings prior to class, bringing required materials to class on a regular basis, active participation in discussion, learning to formulate a criteria-driven critique, positive team participation, and the ability to go beyond the obvious (or the superfluous) when conducting your own research. Make your presence known.

Expectations for Student Conduct/Academic Honesty
We will follow the ethical principles outlined in the OSU policy on academic honesty. It is your responsibility to know and follow this policy. A summary of this policy is located at http://oregonstate.edu/studentconduct/offenses-0

Academic dishonesty is defined as an intentional act of deception in one of the following means:
- Cheating (use or attempted use of unauthorized materials, information or study aids)
- Fabrication (falsification or invention of any information)
- Assisting (helping another commit an act of academic dishonesty)
- Tampering (altering or interfering with evaluation instruments and documents)
- Plagiarism (representing the words or ideas of another person as one’s own)

Any form of academic dishonesty, particularly plagiarism, will affect your grade and may lead to an “F” grade in this course. In order to avoid plagiarism, I suggest doing your work in a timely fashion, so you are not tempted to engage in combat “cut and paste” techniques. Attribute your sources, pay credit where credit is due.

Statement Regarding Students with Disabilities:
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

Diversity Statement:
The School of Writing, Literature and Film strives to create an affirming climate for all students including underrepresented and marginalized individuals and groups. Diversity encompasses differences in age, color, ethnicity, national origin, gender, physical or mental ability, religion, socioeconomic background, veteran status, sexual orientation and marginalized groups. We believe diversity is the synergy, connection, acceptance and mutual learning fostered by the interaction of different human characteristics.
Religious Holiday Statement:
Oregon State University strives to represent all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see your instructor immediately so we can make alternative arrangements.

### AJ313 Course Calendar

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Concentration Areas (Lecture)</th>
<th>Weekly Assignments &amp; Due Dates</th>
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<tbody>
<tr>
<td></td>
<td>Discussion of Syllabus &amp; Canvas Organization of Critique Calendar Lecture on Criticism I <strong>Begin Reading Lee-Wright &amp; Phillips</strong></td>
<td>Monday: Lecture Wednesday: Lecture Friday: Guest Speaker (Mandatory)</td>
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<tr>
<td>Week 2</td>
<td>Critique Calendar Finalized Lecture on Criticism II</td>
<td>Monday: Lecture Wednesday: Lecture Friday: Guest Speaker (Mandatory)</td>
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<tr>
<td>Week 3</td>
<td>Critique Week One</td>
<td>Monday: Lecture Wednesday: Critique Session 1 Friday: Critique Session 2</td>
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<td>Week 4</td>
<td>Critique Week Two <strong>End Reading Lee-Wright &amp; Phillips</strong></td>
<td>Monday: Lecture Wednesday: Critique Session 3 Friday: Critique Session 4</td>
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<td>Week 5</td>
<td>Critique Week Three <strong>Begin Reading Anna McKane</strong></td>
<td>Monday: Midterm Exam OPENS Monday: Lecture Wednesday: Critique Session 5 Friday: Guest Speaker (Mandatory)</td>
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<td>Week 6</td>
<td>Critique Week Four</td>
<td>Monday: Lecture Wednesday: Critique Session 6 Friday: Critique Session 7</td>
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<td>Week 7</td>
<td>Critique Week Five</td>
<td>Monday: Lecture Wednesday: Critique Session 9 Friday: Critique Session 10</td>
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| Week 8 | **Professional Practices I**  
The Clipbook  
The Job Search | Monday: Lecture  
Wednesday: Guest Speaker (Mandatory)  
Friday: Lecture |
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| Week 9 | **Professional Practices II**  
Resume & Cover Letter  
Selecting Clips, Sites & Reels  
“The Interview”  
**Finish Reading Anna Mckane** | Monday: Lecture  
Wednesday: Lecture  
Friday: Guest Speaker (Mandatory) |
| Week 10 | **Dead Week**  
Mandatory Conferences Scheduled  
**Portfolio Week** | Monday: Portfolio Day One  
Wednesday: Portfolio Day Two  
Friday: Portfolio Day Three  
Mandatory Conferences (outside class) |
| Week 11 | ** Finals Week** | Final Exam appears on Canvas, can be taken anytime/anywhere |