
MAGAZINE JOURNALISM PRACTICUM in Spring 2021 (CM1850)

Course Code	CM1850	Professor(s)	Marc Feustel
Prerequisites	None	Office Number	
Class Schedule	W: 10:35-13:30 in Q-509	Office Hours	By appointment on Teams
Credits	2	Email	mfeustel@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

Course Description

This hands-on course is designed to give you real-world experience of producing a print magazine, the Peacock, AUP Student Media's (ASM) magazine. You will learn to research, report, interview, write, fact check, edit, illustrate and lay out magazine pieces (short and long). The focus of the class will be to produce an issue of the Peacock by the end of the semester, but students will also be required to produce content for the Peacock Plume website during the semester. Readings of some leading magazine journalism will be assigned to be analyzed in class. While the course will have a strong writing focus, we will be covering the full range of skills needed to produce a magazine (design and layout, photography and illustration, advertising, editing, teamwork, organization).

Course Learning Outcomes

- gain hands-on experience in magazine journalism
- participate in a team-building experience in magazine production
- learn to develop story ideas and to meet deadlines for both drafts and final work
- gain an understanding of the different types of magazine writing (profiles, features, essays, reviews, opinion pieces, etc.)
- gain experience working on the back end of a website to produce magazine-style stories

General Education

Course Outline

Class time will be split between (1) lecture time, (2) pitching and class discussion (3) content creation and production for the magazine and website. Lectures will be given by the professor, and sections (2) and (3) will be led by the student editors. As the class will function as a newsroom, students will need to work with their editors on all content they produce for the website and magazine and be open to feedback. The more collaborative and open this process is, the better the results will be. I will also provide feedback throughout the content creation process and grade the work that is published.

This is a journalism class and therefore the articles produced for both the magazine and the website need to be in line with journalistic ethics, accurate (factually and grammatically), respect copyright, give fair representation and tell a great story!

Students will be assigned specific roles relating to the production of the magazine including Editor in Chief, Deputy Editor, Photo Director and Art Director. Students will be elected to these positions by the ASM Board. Further specific roles will be discussed in class.

As this class is focused on the publication of the *Peacock* magazine, I will allow for flexibility in the schedule in order to prioritize the publication of the magazine as needed.

CLASS SCHEDULE:

January

Week 1 – 18th – 22nd: Wednesday 20th

TOPICS

- Introduction to the syllabus and to class structure
- Overview of the *Peacock* magazine and website
- Discussion of the purpose and goals of the magazine and of team roles

READINGS

Winter 2020 issue of *Peacock* magazine (available on <http://issuu.com/peacockmagazineparis>)

January 24th – last day to drop/add courses online

Week II – 25th – 29th: Wednesday 27th

TOPICS

- Pitching story ideas and creating posts
- Peacock CMS, creating bylines
- How to search for images and respect copyright
- Peacock style guide

READINGS

Alan Rusbridger, "[Who Broke the News?](#)" *Guardian* (August 31, 2018)

February

Week III – 1st – 5th: Wednesday 3rd

TOPICS

- Overview of different types of magazine writing (features, profiles, investigative, immersion journalism, essay, shorts, etc.)
- What makes a good magazine story
- Story ideas and where to find them
- Defining an angle

READINGS

John Jeremiah Sullivan, "[American Grotesque](#)," *GQ* (January 7, 2010)

Week IV – 8th – 12th

NO CLASS

February 8th – 10th, Mini break 1, (no classes)

Week V – 15th – 19th: Wednesday 17th

TOPICS

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- Research and reporting
 - Interview techniques

READINGS

Susan Orlean, "[The American Man at Age 10](#)," *Esquire* (December 1, 1992)

Week VI – 22nd – 26th

NO CLASS

February 24th – 28th, Mini break 2, (no classes)

March

Week VII – 1st – 5th: Wednesday 3rd

TOPICS

- Headlines, deks, ledes
- Storytelling: narrative structure, using quotes, anecdotes, details and imagery
- Tone and voice

READINGS

- Mattie Kahn, "[8 Journalists on Reporting While Black, With the Weight of History on Their Shoulders](#)," *Glamour* (June 3, 2020)
- Claire Blechman, "[A Guy Walks into a News Cycle](#)," *McSweeney's* (February 29, 2016)

Week VIII – 8th –12th: Wednesday 10th

TOPICS

- How to illustrate a story
- Picture editing

READINGS

Ed Yong, "[How the Pandemic Defeated America](#)," *The Atlantic* (September 2020)

Week IX – 15th – 19th: Wednesday 17th

TOPICS

- Design and layout
- Art (photographs, illustrations, graphics)
- Covers

READINGS

Alyssa Bereznak, "[Judging by the Cover: How the Magazine Industry's Identity Crisis Is Playing Out on Its Front Page](#)," *The Ringer* (September 4, 2018)

March 17th, Mid-semester

March 19th, Mid-semester grades due

Week X – 22nd – 26th: Wednesday 24th

TOPICS

- Roles of the editor and publisher
- How to edit other peoples' work

READINGS

David Abrahamson, Elizabeth Hendrickson, Abe Peck, "There Was Once a Profession Called Magazine Editing", *Journal of Magazine Media*, Volume 18, Number 2, Spring 2018.

Week XI–29th – 2nd: Wednesday 31st

TOPICS

- Copy-editing, proofreading
- Fact-checking

April 2nd, last day to withdraw from a course.

Last day to choose the CR/NC grading option.

April

Week XII – 5th – 9th: Wednesday 7th

TOPICS

- Magazines and social media

READINGS

Venkatesh Rao, "[The Internet of Beefs](#)," *Ribbonfarm* (January 16, 2020)

April 5th, Easter Monday (no classes)

April 6th, Faculty retreat (no classes)

Week XIII – 12th – 16th: Wednesday 14th

Production week

Week XIV – 19th – 23rd: Wednesday 21st

TOPICS

- Magazines on the web
- Multimedia long form journalism (audio, video, graphics)

READINGS

Anna Weiner, "[Is Substack the Media Future We Want?](#)", *New Yorker* (December 28, 2020)

Week XV – 26th – 30th: Wednesday 28th

Course conclusion

April 28th, Last day of classes,

April 29th, – May 2nd, Reading days (May 1st, holiday)

May 3rd – 12th, Final Exam

May 26th, all grades due

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students are expected to attend and participate actively in all classes. As per AUP's attendance policy on-site students are expected to attend all scheduled classes in person. Students working remotely are expected to attend all classes remotely via Teams. If you are unable to attend a class for any reason, you must provide advance warning and a clear reason for your absence to the professor.

Any student who has more than four absences in the course of a semester risks receiving a grade of F in the course. Excessive lateness to class constitutes absence and will therefore lower your grade. Entry may be refused to a student who is persistently late.

ATTENDANCE POLICY:

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

Attendance at all exams is mandatory.

In all cases of missed course meetings, the responsibility for communication with the professor, and for arranging to make up missed work, rests solely with the student.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may also recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Participation: 25% of final grade

You will be graded on attendance and active contribution to class discussions, editorial meetings and teamwork. This includes doing the assigned readings which will be discussed and analyzed in class and using an online annotation tool.

Assignments: 75% of final grade

Online articles: 30% of final grade (10% for each article)

Each student is to contribute 3 pieces to the *Peacock* website during the course of the semester. These assignments will be scheduled specifically for each student so as to ensure a constant flow of content for the site. Students will be required to contribute to more than one of the category areas on the Peacock website.

Magazine contribution: 45% of final grade

Your final grade will depend principally on your contributions to the issue of the Peacock magazine that your class produces. As students will have different roles for the magazine, they will be assessed specifically according to their role.

Most students will be producing one feature-length piece for the magazine or multiple shorter pieces for the magazine. Specific grading criteria for written assignments will be discussed further during class time.

Students with specific roles (editorial, layout, art, copy-editing) will receive a grade based on their role as well as for written contributions to the magazine.

Other
