

# Magazine Writing

Comm 4202T/R 9:35-10:55 p.m. (12/14/15)

Spring 2016~281 Journalism  
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## Texts:

Writing Like Rabbits (interactive book on iTunes)  
<https://itunes.apple.com/us/book/writing-like-rabbits/id904386544?mt=11>  
or available by .pdf  
<http://nicolekraft.com/ibooks/writinglikerabbits.pdf>

Always Get the Name of the Dog (interactive book on iTunes or available by .pdf)  
(<https://itunes.apple.com/us/book/always-get-the-name-of-the-dog/id686584843?mt=11>)  
or available by .pdf  
<http://nicolekraft.com/ibooks/alwaysgetthenameofthedog.pdf>

[Creating Accessible iBooks with iBooks Author](#) (iBook available on iTunes)  
[iBooks Author Starter Kit](#), (iBook available on iTunes)

**Also Needed:** Join our Facebook page at <https://www.facebook.com/#!/OSUComm602>  
Follow our class hashtag on Twitter: [twitter.com/#osumagazines](https://twitter.com/#osumagazines)  
Subscribe to our blog: [www.nicolekraftosu.wordpress.com](http://www.nicolekraftosu.wordpress.com)  
E-mail account you check DAILY  
Computer (including Internet and word processing) access

## COURSE DESCRIPTION

This course will serve as an introduction to the art and craft of writing for magazines from a practical perspective. We will work together to examine the skills of feature magazine writing, and how to identify, report, create, market and sell magazine pieces, and then develop those skills to produce magazine articles.

*But we will do more than just create articles—you will also create your own group magazine in iBooks Author.*

This is not a theory class or an analysis of the magazine industry. When you join this course, you enter the real world of magazine editors and magazine writers.

## Course Objectives

By the end of the semester, students will have the ability to:

1. Identify what makes a marketable magazine article.
2. Develop story ideas that can be pitched to magazines.
3. Conduct research and interviewing necessary to craft a magazine article.
4. Learn and execute feature-style writing to craft comprehensive and entertaining magazine articles.
5. Learn how to revise and edit articles to improve their quality and move toward publishable quality.

6. Create a magazine around a centralized theme using iBooks Author.

**This is not a class where you can be passive and do well--your engagement and participation is a key part of your success in the course.**

### **Instructor Methods**

I am a great believer in the power of students to engage in and drive their own education, which means taking a greater responsibility for an engagement in what happens in your classes. To that end, I do not subscribe to the “sage on the stage” class ideology, whereby I would lecture and you would (hopefully) listen. Instead, we follow what is known as the “flipped” model, which means your lectures are provided as short, compact videos that are watched at home BEFORE CLASS and supported with links to reading materials. Our class time is then dedicated to engaging with the material through a variety of activities and assessments to determine and build your comprehension.

In a conventional class, the lectures help establish an educational foundation, but then students are left to build the real structure of their learning alone through homework, and that structure may or may not be sound.

With the flipped class structure, students establish the foundation as part of that home pre-work, and then we build the structure of learning together, allowing us to see and correct weaknesses in the foundation and the structure.

I believe that this model helps students learn better, and in a speed and style that is more conducive to their needs. Do you learn better at 3 a.m. or 7 p.m.? Great! Class materials are available to you at any time of day or night through this model. Would you like to hear a lecture three or four times to take copious notes? With this model, you have that option. Do you prefer reading and not listening, or listening and not reading? All options are open, provided you engage in the material in some meaningful and effective way.

The workload is the same—meaning for a four-credit class for every hour of work you do in class you will spend four hours working at home. The main difference is your class time will not be spent being lectured to; you will be engaged in actively learning the material through discussion, exercises, activities and assignments.

The quality and quantity of our in-class learning means that your attendance and participation are crucial to your success, so please do not think that watching lectures at home means you do not need to come to class. As I said, that is the foundation. To truly build something meaningful, all of us we must work together.

This model also allows us to work more closely together, and for me to connect to each of you in a more focused and direct way, to assess and understand your individual needs and goals, and to, hopefully, maximize what you take from the class.

I believe more communication is better communication. At the end of every week you will receive from me an EMAILED “gentle reminder” where we look ahead at assignments and goals coming in the next week. These are intended to keep us both on track. Please make sure you are receiving these “gentle reminders” or let me know ASAP. Please let me know also if you have other ideas for what might augment our class or better serve your learning experience.

My goal is to get to know each of you better as students and people, to help your academic goals throughout this semester and beyond. I encourage you to email and tweet any and all questions that arise, to share information you discover outside our class content, and to meet with me during

office hours or beyond. Invite me to coffee or lunch—I would love to go and talk about class or anything else!

### **Learning Management System**

*We are part of an extraordinary opportunity to pilot a new learning management system that may replace Carmen. It is called Canvas, and it contains all of our learning materials. To access our course materials, please go to your normal Carmen login page, but then look to the bottom right and click on Canvas Pilot. You will then be taken to your class, Comm 4202. We will be trained on Canvas in class, but you can also access tutorials on using Canvas, please visit [this site](#).*

### **CLASS PROFESSIONALISM**

I am a big believer that college is intended to prepare you for the real world, and that for many—especially in journalism—your undergraduate career is like a first job. You can and will make a lot of mistakes here, but the goal is to learn from them and not to make them again.

To that end, I will treat you professionally, and need you to do the same. Behaviors that work in the “real world” and here include:

1. You will be graded primarily on your writing and editing, and how you work as a writer and editor with your fellow magazine “staffers.”
2. Fact and style errors, and misspellings are also VERY important in the pursuit of journalistic skill so they are weighted heavily in this class.
3. Coming on time and ready to work on the material for the day: The flipped model only works if we all do the foundational work ahead and then we can build. If you do not do that work and we have to “catch you up,” you are impacting everyone else in class.
4. Staying in class: I know you have things to do. We all do. But we have committed to being in class together for 80 minutes twice a week.
5. You are missed when you are absent: When you don’t come to class, I notice, and you are missed personally and for your contributions. Missing class when we are doing group work or an in-class activity will result in a 0 for the assignment (unless there are serious extenuating circumstances that you notify me about at least two hours BEFORE class).
6. Treating classmates/coworkers with respect: Everyone’s ideas have merit, and allowing a civil discussion, even when we disagree, is a key to future success.
7. Dressing for success: I know this is college, but you never know who might come to class who could help you with an internship or guide your academic or professional career. Pajamas are for sleeping. Swimsuits are for beaches. Please know I don’t want to discuss appropriate class dress with you, but I will if need be.
8. Email ID: Please include your class number in your emails, as I teach four classes and this will help me understand/respond more quickly to your questions.
9. Email etiquette: To ensure we are preparing for the “real world,” your emails should be written using standards of courtesy (address, proper tone, and signature). I do not edit articles over email, so if you wish to work on your article one-on-one (which I encourage!), please make an appointment or drop by my office hours.
10. Deadlines are deadlines: Assignments must be on the blog or submitted in the Dropbox by the pre-determined time and will not be accepted late. Late assignments will get edited, but no points will be assigned. No make-up exams are held.
11. Due to the professional (and paperless) environment of this class, I won’t be able to accept any handwritten assignments.
12. I believe in using social media in class, but we use it for good and not evil. I encourage you to use your devices, and even require Twitter use for attendance, and we will do much research in class using all electronic devices. But remember that I can see what you post—and so can future

employers. Please be responsible about how to present yourself to the outside world. Also remember I can see when you post—even if it's during class—so let's stay on topic while we are together.

13. We do not interview or quote friends, relatives, roommates, classmates, etc. In our industry it's considered a conflict of interest.
14. We always tell sources we are interviewing them for an article *that will be published*. This is not theory—it's real life!
15. Lying, cheating or stealing will get you fired: In this class, if you plagiarize anything you will fail the course and I will report you to academic misconduct, even if you accidentally do it while taking your notes. We have no wiggle room here.

## **WITHDRAWAL POLICY**

Not all classes fit your schedule or your academic plan, and I understand that. Please know, however, that I very much wish to meet with you before you drop (especially the deeper we get into the semester) to see what we can do to work through any challenges together. Once our group assignments have been made, your departure is especially difficult for the class as a whole. If you do have questions about how to drop or the impact on your transcript or financial aid, please ask me or visit the [Academic Advising website](#).

## **MOBILE TECHNOLOGY**

Although many classes may ban or limit the use of mobile technology, in this class we will learn to use your mobile phone and tablet for reporting and disseminating news—in other words, for good and not evil. Keep it out and be prepared to use it for class work, which will include tweeting, posting to Instagram and Facebook, using Periscope and finding sources on LinkedIn. That said, this is not the time to text and tweet your friends to hook up later or surf the web. It's time to use all the tools at our disposal for work!

## **ASSIGNMENTS**

- Story pitches (2)
- 2 feature articles
- Magazine SWOT analysis.
- Group magazine creation

## **GRADING**

In this class you will be graded primarily on your writing. Fact errors and misspellings of proper nouns negatively impact your grade. Failure to meet the word count will result in a **5 percent** deduction on your article. Fabrication and/or plagiarism of any material will result in an immediate "E" in the course. Your final grade in this class will be calculated on these points:

<b>Professionalism/Attendance</b>	<b>50 points</b>
<b>Assessment of Class Lectures/Readings</b>	<b>100 points</b>
<b>Article 1 ideas</b>	<b>100 points</b>
<b>Article 2 Ideas</b>	<b>100 points</b>
<b>Magazine SWOT Analysis</b>	<b>100 points</b>
<b>Article 1</b>	<b>150 points</b>
<b>Article 2</b>	<b>150 points</b>
<b>Midterm Magazine</b>	<b>100 points</b>
<b>Final Magazine</b>	<b>100 points</b>

These points tallied together will give you your final grade of the following (100-93=A; 92-90=A-; 89-88 B+; 87-82=B; 81-80=B-; 79-78=C+; 77-72=C; 71-70=C-; 69-60=D; 59 and below=E). I am not able to negotiate grades, either during or after the semester.

**DATE OF FINAL EXAM:** [Check Ohio State link](#)

## **ASSIGNMENT SUBMISSIONS**

All assignments are due at the beginning of the class on the date listed on the syllabus. In journalism, stories that miss the deadline often do not make it to publication, and yours will not be graded. Assignments will be submitted to Canvas. (I'll make sure you know how!)

## **PROFESSIONALISM AND ATTENDANCE (50 POINTS)**

Treating this class like a job will go a long way toward helping you be prepared for your post-graduation life. Your ability to come on time, contribute to discussions, turn in work on time, treat classmates with respect, dress appropriately, and communicate respectfully and clearly in person and in writing will earn you professionalism points.

Everyone starts with zero points—you build them up through professional behavior throughout the semester. In addition, social media is extremely useful for journalists, and your ability to use it responsibly and constructively will help you establish your personal brand and, hopefully, get employed in the future.

To help build that skill—and brand—we take attendance through Twitter, which means every student gets credit for attendance by tweeting something insightful or asking a question from each class session, with the goal of engaging the outside world.

The goal is we all learn the potential impact of Twitter in “talking” to the world—and learn how to prevent negative impacts. Your tweet cannot be just that you were in class. There has to be a complete thought behind it. Use the hashtag #osumagazines for all posts.

Please make sure to follow me (@nicole\_kraft) so I can put you in our class list.

## **WEEKLY ASSESSMENTS (100 point)**

Every Tuesday we will assess your consumption and understanding of the material with class discussion and a 10-point assessment assignment. I will provide questions that reflect the materials we covered in the lectures and support links. You will have one minute to confer with another student to determine the answer.

## **STORY PITCHES (2—each worth 100 points)**

For each article (twice during the semester) you will develop three different story ideas (total of six)—for the type of article you will be writing for your magazine. The story ideas can fit one of three categories:

1. **Profile Article:** Select one person, place, thing, event or business (a single entity) and write a profile of 800-1,000 words. A profile is like a mini-biography that shows us the news value (why is this story being written now) and delves into the past, present and future of the subject. Keys to success are that the entity has a reason to be profiled and you show a complete story with strong sources. You will need at least three human, quoted sources.
2. **Round-up or How-to Article:** Show readers how to do something or crafting three or five small stories collected under one topical umbrella. We will discuss in class the specifics of each of these types of articles. You will need at least three sources (one for each section). This piece will be 700-900 words.
3. **Issue Article:** Pick a topic that has significance for your community and dig deep into its causes, history, evolution, ramifications and future. You will need at least three sources. 1,200-

1,500 words.

In each pitch you will need to:

- a. Explain why this idea fits your magazine and why readers would want to read it.
- b. Pitch us the story ideas, complete with theme paragraph and potential sourcing.
- c. Tell us why you are qualified to write the story.

You will pitch these stories in class in an “elevator” style 2-minute pitch. The class, led by your magazine team, will determine whether the idea is suitable for your publications.

*SUBMIT TO CANVAS. Be sure to include at the top of the file this information: NAME, STORY PITCH (1 or 2).*

### **FEATURE ARTICLES (2—each worth 150 points)**

You will write two feature articles for your magazine in two of the three styles mentioned above. (Before you ask, you must write two *different* article types!). Each article will follow the feature style of writing we learn in class and utilize at least three human sources.

*Please do not pursue your article until we approve of the topic via this story-idea process, or you may end up working on an article that can't be completed or is not a fit for your publication. Changes happen to articles, and I understand that, but I need to know about any major changes to the theme before submission.*

*SUBMIT TO CANVAS. Be sure to include at the top of the file this information:*

### **REVISION**

Every person's article will be edited by me and by your peers. Participating in that process is crucial to your success as a writer and that of your classmates. You have the opportunity to revise both articles using my comments and the peer review comments, and potentially increase your grade by 10 percent.

*SUBMIT TO CANVAS. Be sure to include at the top of the file this information:*

### **MAGAZINE ANALYSIS (100 points)**

Your magazine has the potential to exist as a real publication in the real world. To that end, you will need to create a [SWOT](#) analysis of your magazine: Identify its Strengths, Weaknesses, Opportunities and Threats.

This will include:

1. An introduction to your magazine product.
2. Identify where your magazine fits in the marketplace
3. What is its potential for subscribers and advertisers
4. Where you might find both
5. Distribution models
6. What challenges you might face in production and distributions
7. Explain if this magazine has viability and why.

Include at least one example of similar magazine for comparison. You will need to contact at least one professional magazine editor to talk through your publication idea and quote them in your analysis.

*Your team will create one document. SUBMIT TO CANVAS.*

### **MIDTERM: MAGAZINE DRAFT**

In this class you will self-select into one of two groups to create your own themed magazine using iBooks Author. It will contain articles written by every team member, with photos, video, audio interviews and graphics also included. Your group will get to select the theme for your magazine—

politics, food, travel, sports, Ohio State life—and every article will be focused around that theme. Everyone on your team will be a writer and editor, and you will select the designers for your magazine. We will spend the semester developing that theme, pitching and creating articles, revising and refining those article and designing our final product for distribution! Your midterm will be your initial design of the magazine, with each person will design their own two articles, complete with headlines, photos and video. This will entail your team deciding on the design theme and elements before this part of the project is due.

### **FINAL—CREATE YOUR OWN MAGAZINE (100)!**

*Your final project is the complete version of the magazine, fully designed, copy edited, with photos accompanying every article, an introductory video, and with a cover, table of contents, staff box and introductory column from the editor.,  
Every team will submit a .pdf and the .iba file to Canvas.*

### **EXTRA CREDIT**

Everyone will have the opportunity throughout the semester to attend events or do research for extra credit, up to 20 points.

**Activities:** Participate in the outside class activities identified during the semester

**Research:** Take part in School of Communication research, and receive 5 points per activity.

<http://osucomm.sona-systems.com>

*To show me you have done extra credit, please take a photo of the activity you are taking part in and tweet it with some explanation to #osunewsspecial. If you do not show me your extra credit, I will not be able to give credit.*

*The deadline for completion and reporting to me all of the extra credit is the last Friday of classes.*

### **Syllabus**

This syllabus is an agreement between the instructor and the student. The instructor reserves the right to make changes to the syllabus as deemed necessary. By staying enrolled in this class, the student agrees to abide by the policies described herein.

Every effort has been made to create a syllabus that is as comprehensive and accurate as possible, but each class is a living entity and changes may arise. Please know I will notify you by email and in our next class session as soon as any syllabus change may arise.

### **Additional Resources:**

During the course of this class and throughout your university career, you may find the following helpful:

**The Writing Center.** This may be the last time in your life that you have easily accessible, free help available for your writing skills—use it. Being a good writer will give you an advantage in every walk of life, and if you are a Communication major, it is expected. Visit <http://cstw.osu.edu/writingcenter> to learn more or to schedule an appointment.

**Strunk & White's The Elements of Style.** If you are uncertain of what constitutes good writing, this classic book is very straightforward and extremely helpful. The advice and direction offered in this book applies to writing in all fields. Find it at the campus bookstore or at a used bookstore for cheap.

**Attendance & Make-up Policy:** Only students enrolled in this section are permitted to attend class. Attendance (both physical and mental) is key to your success in this class. Your grade is largely contingent on your presence and participation in class. Listen, take notes, and ask questions. Much of the material presented in lecture is not found in your readings. If you miss class for whatever reason, it is



your responsibility to obtain notes from a classmate; the instructor will not provide notes in any circumstance. If you miss class, you will not be able to make up any in-class work or extra credit opportunities.

## **Some Words About Academic Honesty**

It is your responsibility to complete your own work as best you can in the time provided. The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, possession of unauthorized materials during an examination, and falsification of laboratory or other data. Ignorance of the University's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct at [http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)

Academic misconduct is a serious offense, and it is my responsibility to make sure it does not occur. If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct (COAM). If COAM determines that you have violated the University's *Code of Student Conduct*, the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. If you have any questions about this policy or what constitutes academic misconduct, please contact your professor or TA or visit the COAM web page at <http://oaa.osu.edu/coam.html>.

In most instances, taking your own work from one course and submitting it in a different course is also considered academic dishonesty.

## **When in doubt, consult me before doing anything about which you are uncertain.**

You should also read through the "Ten Suggestions for Preserving Academic Integrity" available at <http://oaa.osu.edu/coam/ten-suggestions.html>.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-31-02). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

## **Managing stress**

College can be a stressful time, and I am always here to help you—in this class and beyond. If, however, you feel you need more support, I encourage you to reach out to the Student Advocacy Center at 292.1111. They will always work with professors on your behalf.

## **Safe & Healthy**

Keeping students healthy and preventing the spread of illness is important to The Ohio State University—and to me. Students are encouraged to stay home if they are sick and may be asked to leave class if they are coughing/sneezing. Students who are sick and cannot attend class must contact me *BEFORE* class to receive class any materials and turn in assignments via the drop box or e-mail. If you do not notify me, your assignment will not be accepted.



**Special Accommodations**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform me as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

<b>Week</b>	<b>Date</b>		<b>Videos + Readings</b>	<b>Due</b>
1	T 1/12	Intro to class, Canvas and iBooks Author	<b>Intro:</b> Course resources and introduction	<i>Welcome!</i> Canvas intro Create Twitter accts and first class tweet
	R 1/14	Let's talk journalism—how do newspapers and magazine articles differ?	<b>Writing Like Rabbits (WLR):</b> Intro and Chapter 1 <b>Module 1: Learning to Read</b> 1.2a Magazine Examples 1.2b Read, Read, Read	Bring in a newspaper and magazine, and select in each a story you like to tell us why. Develop magazine ideas for class.
2	T 1/19	Brainstorming in Magazine teams: What type of magazine will you produce?	<b>Module 2: Finding and Understanding Features</b> 2.1a Features v News 2.1b Writing Tips & Examples	Break into magazine teams.  Identify subject of magazine, types of assets you will collect, audience, etc.  Turn in through Canvas.
	R 1/21	Understanding Magazines: Breaking down different magazines article types  Finding the theme in teams: Identifying news value as it applies to your features.	<b>WLR:</b> Chapter 2 2.2a Finding a feature 2.2b Turning Ideas into Articles 2.2c Writing Hourglass	Bring in a magazine and specific article (print or digital) that reflects the type of magazine/article you wish to create.  <b>1<sup>ST</sup> STORY IDEAS DUE</b>
3	T 1/26	Magazine 1: Story meeting-article pitches	<b>Always Get the Name of the Dog:</b> Chapter Intro, 1, 2, 3	Team 1 will pitch their articles to the class.
	R 1/28	Magazine 2: Story meeting-article pitches:	<b>Module 3 Starting the Article</b> Section 3.2a Anecdotes for Leads and Beyond Section 3.2b Other Leads Section: 3.2c Sources and interviewing <b>WLR: Chapter 4</b>	Team 2 will pitch articles to the class.
4	T 2/2	Lede and theme writing	<b>Module 4: Putting Your Article Together</b> 4.1a. Finding the Theme 4.1b Shaping the Body 4.1c Time for Transitions 4.1d And in the End: Writing Conclusions	Writing the lede and theme of your story.
	R 2/4	Crafting the Theme Flushing Out the Body	4.2a Profiles <b>WLR: Chapter 3</b> <b>AGTNOTD:</b> Chapter 4	Writing the theme of your story—shaping the focus and determining sources. Writing the body of your story—shaping the chronology and incorporating sources.
5	T 2/9	Anecdotes	<b>Module 5: Working with words</b> <b>Always Get the Name of the Dog:</b> Chapters 5 and 6	Anecdotal writing in the world that will focus our own anecdotes. <b>1<sup>ST</sup> ARTICLE DUE</b>

	R 2/11	Collecting assets: Art and headlines for Your Articles	<b>Module 5: Working with words</b> 5.2a Revising Your Article	Teams need to identify art options for each team article and work on headlines.
6	T 2/16	Workshopping-group 1	<b>Module 6: Workshopping</b> <b>WLR: Chapter 5</b>	Article editing—team member gets each other's articles and begin editing process.  <b>2<sup>ND</sup> STORY IDEAS DUE-TEAM 1</b>
	R 2/18	Workshopping-group 2		<b>2<sup>ND</sup> STORY IDEAS DUE-TEAM 2</b>
7	T 2/23	Story meeting-article pitch Group 2	<b>Module 7: Exploring Story Types</b> 7.1a Round-ups, How-tos and Experiences, oh my	Time to pitch article 2 for publication. <b>1<sup>ST</sup> ARTICLE REVISION DUE</b>
	R 2/25	Story meeting-article pitch Group 1	Section 7.2a Travel Writing and Seasonal Stories	Time to pitch article 2 for publication.
8	T 3/1	Start designing our magazine	Module 8 8.1 Magazine Design Download iBooks Author app for Macs	We are now going to start designing our magazines with iBooks Author.
	R 3/3	Introduce iBooks Author	Section 8.2a Designing with iBooks Author	Begin placing materials and determining publication identity.
9	T 3/8	Article 2 writing with teammates.	<b>Module 9</b> <b>AGTNOTD: Chapter 7</b>	Videos will bring your iBooks Author magazine to life, and we are going to work to identify good subjects and create. <b>2<sup>ND</sup> ARTICLE DUE</b>
	R 3/10	Develop intro video for magazines. Develop support files for Article 2	Video creation iBooks <b>WLR: Chapter 6</b>	Recording magazine intro and filming. Teams will outline their assets for the magazine and begin to frame the publication.
<b>10</b>	<b>T 3/15</b>	SPRING BREAK	Module 10: Spring break!	
	<b>R 3/17</b>	SPRING BREAK		
11	T 3/22	Workshopping group 1	<b>Module 11: Refining for your audience</b>	Discuss article status and placement in

			Section 11.1a What makes good writing?	magazine—develop Table of Contents.
	R 3/24	Workshopping-group 2		Discuss article status and placement in magazine—develop Table of Contents. <b>MIDTERM MAGAZINE DUE</b>
12	T 3/29	Watch Shattered Glass	<b>Module 12: Ethically Speaking</b> Section 12.1a Broken Glass	Consider fabrication at its finest.
	R 3/31	Watch Shattered Glass	12.2a Shattered Glass Discussion Questions	Discuss how such fabrication could take place and what magazine should do to protect itself. <b>2<sup>ND</sup> ARTICLE REVISION DUE</b>
13	T 4/5	Crafting Covers	<b>Module 13: Understanding Magazines</b> 13.1a: Cover me	Bring artwork for possible magazine covers. We will discuss what works, why and how to design.
	R 4/7	Magazine Ethics Discussion	Section 13.2a: Query Letters Section 13.2b Working with editorial	<b>MAGAZINE SWOT ASSESSMENT DUE</b>  What ethics does it take to be a magazine publisher.
14	T 4/12	Magazine designing in class	Review magazine issues.	Work on your magazine design
	R 4/14	Magazine designing in class	Review magazine issues.	Work on your magazine design
15	T 4/19	Trade magazines for editing among groups.	Review magazine issues.	Bring your “final” magazines for final edits
	R 4/21	Present magazines to class Present magazines to class	Review magazine issues. <i>It's time to view our magazines!</i>	<b>FINAL MAGAZINES DUE IN CLASS</b> Woo hoo!!
FINAL		<b>Future is Now—let's sell our magazine!</b>	<i>Our semester is over—sniff!</i>	