

# Comm 4202 (Feature Writing): Table of Contents

## Table of Contents

<b>SYLLABUS: COMM 4202</b> .....	<b>3</b>
<b>I. Course introduction</b> .....	<b>3</b>
Instructor .....	3
Course Overview .....	3
Mode of Delivery .....	4
Course materials .....	4
Course technology .....	5
Making Deadlines .....	6
Computer: Friend or Foe? .....	6
<b>II. Grading and faculty response</b> .....	<b>7</b>
Grades .....	7
Grading Philosophy .....	7
Assignment Guide .....	8
Academic integrity policies for this class .....	8
Chat GPT .....	9
<b>III. Class details</b> .....	<b>9</b>
Gentle Reminders .....	9
Dress Code .....	10
What's in a Name? .....	10
Faculty feedback and response time .....	10
Extra Credit .....	10
<b>IV. Learning details</b> .....	<b>11</b>
Lunch Anyone? .....	11
Attendance and Make-Up Policy .....	11
Optimal Learning Experience .....	11
Canceling Class .....	12
<b>V. Course Schedule</b> .....	<b>13</b>
<b>VI. University and School Policies</b> .....	<b>27</b>
Resources .....	27
Copyright Disclaimer .....	27
Managing Stress .....	27
Student Health .....	27
Mental Health .....	28

# Comm 4202 (Feature Writing): Table of Contents

Diversity ..... 28

Title IX ..... 28

Student Academic Services ..... 28

Student Services ..... 28

Food Insecurity ..... 29

Academic Misconduct ..... 29

Accessibility accommodations for students with disabilities ..... 30

# Comm 4202 (Feature Writing): Table of Contents

## SYLLABUS: COMM 4202

### Feature Writing

### Spring 2025

Tuesday/Thursday 2:20-3:40 p.m.

281 Journalism Building

Slack Signup: [https://go.osu.edu/kraftcommslack\\_sp25](https://go.osu.edu/kraftcommslack_sp25)

## I. Course introduction

### Instructor

Instructor: Dr. Nicole Kraft (please call me Nicole or, if you would prefer, Dr. Kraft)

Email address: [kraft.42@osu.edu](mailto:kraft.42@osu.edu)

Phone number: 614-407-6612

Twitter: [@nicole\\_kraft](https://twitter.com/nicole_kraft)

#### Office Hours:

Tuesday/Thursday, 1:20-2:20 p.m. 281 Journalism

Wednesday: 2-4 p.m. on Zoom

[https://go.osu.edu/kraftofficehours\\_zoom\\_sp25](https://go.osu.edu/kraftofficehours_zoom_sp25)

### Teaching Assistants

Samantha Harden

Email: [hardens.546@buckeyemail.osu.edu](mailto:hardens.546@buckeyemail.osu.edu)

Office hours: By appointment

Olivia Riley

Email: [riley.890@buckeyemail.osu.edu](mailto:riley.890@buckeyemail.osu.edu)

Office hours: By appointment

## Course Overview

Once upon a time, there was a course at Ohio State that would introduce writers young and old to the art and craft of writing feature articles. Its goal was to examine the skills of this type of writing, and how to identify, report, create and possibly sell feature pieces. Like news, features are built from facts. Nothing in them is made up or embellished. But in features, these facts are embedded in or interwoven with scenes and small stories that show rather than simply tell the information that is conveyed.

Features are grounded in time, in place and in characters that inhabit both. Often features are framed by the specific experiences of those who drive the news or those who are affected by it. They are no less precise than news, but they are less formal and dispassionate in their structure and delivery. This class will foster a workshop environment in which students can build appreciation and skill sets for this particular journalistic craft.

### Learning outcomes

*By the end of the semester, journalists will have the ability to:*

# Comm 4202 (Feature Writing): Table of Contents

- Explore the qualities of storytelling and how they differ from news.
- Build a vocabulary of storytelling.
- Apply that vocabulary to critiquing the work of top-flight journalists.
- Introduce a writing process that carries a story from concept to publication.
- Introduce tools for finding and framing interesting features.
- Sharpen skills at focusing stories along a single, clearly articulated theme.
- Evaluate the importance of backgrounding in establishing the context, focus and sources of soundly reported stories.
- Analyze the connection between strong information and strong writing.
- Evaluate the varied types of such information in feature writing.
- Introduce and practice skills of interviewing for story as well as fact.
- Explore different models and devices for structuring stories.
- Conceive, report, write and revise several types of feature stories.
- Learn to constructively critique and be critiqued.
- Examine markets for journalism and learn how stories are sold.

## Mode of Delivery

This class is an in-person course, which means we will meet together in class two days per week (Tuesday and Thursday, 2:20 to 3:40 p.m.). This is a 3 CREDIT course, which means the workload inside and outside class should equal about 9 hours of work per week.

### How this course works

This class follows what is known as the “flipped, active learning model”. That means students develop a knowledge foundation through readings and videos before class. Class time is then dedicated to engaging with the material through a variety of activities and assessments to determine and build comprehension.”

We do not have lectures like conventional classes. With this active learning model, students establish the foundation as part of the at-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. That means you must do the readings and watch videos BEFORE you join us for our class sessions. Here is a good schedule to follow:

1. **Over the weekend and Monday**, do readings and watch videos.
2. Take assessment BEFORE class on **Tuesday**.
3. Come to class **Tuesday** ready to put into play the ideas you learned in readings and videos, including in-class activities and assignments.
4. Discussions are due **Thursday** by 11:59 p.m. Responses are due **Sunday** at 11:59 p.m.
5. Major assignments are due **Sunday** at 11:59 p.m.

The quality and quantity of in-class learning means that student attendance and participation are crucial to your success. Being organized is key.

## Course materials

### Required reading (Available through Perusall for free):

Kraft, N. (2019). *Writing Fabulous Features*. Columbus, Ohio. Pressbooks. (free and located inside Carmen)

### Suggested reading

Kraft, N. (2019). *Always Get The Name Of The Dog: A guide to media interviewing*. Philadelphia, PA: CRC Press. [Purchase](#). \$35.96

# Comm 4202 (Feature Writing): Table of Contents

MOST readings will be available in your main Carmen module for the day, and will involve helpful tools and news articles you will need to read to be prepared for our course work.

## Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>.

### □ Carmen:

- Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit [my.osu.edu](https://my.osu.edu).
- Help guides on the use of Carmen can be found at: <https://resourcecenter.odee.osu.edu/carmen>
- This course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.
  - [Carmen accessibility](#)

### [Slack: Sign Up Here!](#)

This course uses an app called Slack to communicate inside and outside of class and it will, for all intents and purposes, replace class email. Slack is fundamentally an instant messaging and collaboration system in which “channels” are used to separate communities and discussions. We can also have private, one-on-one conversations through Slack by sending a direct message. I will respond to comments on Slack consistently between the hours of 9 a.m. and 8 p.m. weekdays, except while I am in class. All students have all been invited to the class Slack and are encouraged to sign-up and accept ASAP. I am also happy to meet with you by appointment. Please reach out so I can get to know you and your class needs better!

- Help guides can be found here: <https://get.slack.help/hc/en-us/categories/202622877-Slack-Guides>
- Here is a link to Slack's privacy policy, which explains how Slack collects, uses and discloses information, and what choices you have with respect to the information: <https://slack.com/privacy-policy>.

### □ Turnitin:

- Students at The Ohio State University are accountable for the integrity of the work they submit. Therefore, you should be familiar with the guidelines provided by the [Committee on Academic Misconduct \(COAM\)](#) and [Section A of OSU's Code of Student Conduct](#) in order to meet the academic expectations concerning appropriate documentation of sources. In addition, OSU has made Turnitin, a learning tool and plagiarism prevention system, available to instructors. For this class, you will submit your papers to Turnitin from Carmen. When grading your work, I will interpret the originality report, following [Section A of OSU's Code of Student Conduct](#) as appropriate. For more information about Turnitin, please see [the vendor's guide for students](#). Note that submitted final papers become part of the OSU database.

**Baseline technical skills necessary for courses**

# Comm 4202 (Feature Writing): Table of Contents

- Basic computer and web-browsing skills
- Navigating Carmen

## Necessary equipment

- iPad with high-speed internet connection.

## Necessary software

- OSU students have access to Microsoft Office products free of charge. To install, please visit [https://osuitsm.service-now.com/selfservice/kb\\_view.do?sysparm\\_article=kb04733](https://osuitsm.service-now.com/selfservice/kb_view.do?sysparm_article=kb04733)
- Word processor with the ability to save files under .doc, .docx, .rtf, or .pdf. Most popular word processing software programs including Microsoft Word and Mac Pages have these abilities.

## Making Deadlines

All assignments are due either at the beginning or end of 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. This course, like journalism as a whole, relies heavily on access to computers, specific software, and the Internet.

## Computer: Friend or Foe?

At some point during the semester you will likely have a problem with technology. Your laptop will crash; your iPad battery will die; a recording you make will disappear; you will accidentally delete a file; the wireless will go down at a crucial time.

These, however, are inevitabilities of life, not emergencies. Technology problems are not excuses for unfinished or late work. Bad things may happen, but you can protect yourself by doing the following:

- Plan ahead: A deadline is the last minute to turn in material. You can start--and finish--early, particularly if challenging resources are required, or you know it will be time consuming to finish this project.
- Save work early and often: Think how much work you do in 10 minutes. I auto save every two minutes.
- Make regular backups of files in a different location: Between Box, Google Drive, Dropbox and iCloud, you have ample places to store and back up your materials. Use them.

# Comm 4202 (Feature Writing): Table of Contents

## II. Grading and faculty response

### Grades

Assignment or category	Points and Percent
Discussion Posts (6)	140/14%
In-Class Activities (10 @ 10 points each)	100/ 10%
At-Home Activities (2)	60/60%
Story Idea Pitches (3)	150/15%
Behind the News Feature	100/10%
Profile	150/15%
Immersive Feature	200/ 20%
Online Portfolio	100/10%
<b>TOTAL</b>	<b>1000/100%</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.*

### **Assignment submissions**

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!)

### **Grading Philosophy**

This course will focus on qualitative not quantitative assessment, something we'll discuss during the class. I will be asking you questions and making comments that engage your work rather than simply evaluate it. You will also be reflecting carefully on your own work and the work of your peers. The intention here is to help you focus on working in a more organic way, as opposed to working as you think you're expected to. If this process causes more anxiety than it alleviates, see me at any point to confer about your progress in the course to date. If you are worried about your grade, your best strategy should be to join the discussions, do the reading, and complete the assignments. **You should consider this course a "busy-work-free zone."** If an assignment does not feel productive, we can find ways to modify, remix, or repurpose the instruction.

# Assignment Guide

All assignments are fully explained inside Carmen.

## Comm 4202 (Feature Writing): Table of Contents

Story Ideas (2 @ 50 points)  
For each article (three times during the semester) you will develop a different story ideas for the type of article you will be writing. This first article will be a short article (500-600 words) that goes BEHIND THE NEWS.

### Behind-the-News Feature (100 points)

A news story focuses on the who, what, when, where, why and how of an event happening now. Find a news story in The Lantern or Columbus Dispatch and think about what people might need/wish to know NEXT. That will help you see the feature angle.

### Profile Feature Story (150 Points)

Few aspects of journalism are more interesting and challenging than to write about someone else, — to capture what motivates that individual, what makes that person “tick.” Profiles can be written about organizations and what makes them distinctive or unusual.

Good profiles demand backgrounding, patience, legwork, independent engagement and curiosity.

First, however, the reporter has to answer the questions, “Whom should I profile and why?” Sometimes those answers can be found in the news: Who has surfaced as an interesting figure? Sometimes the answers can be found in something interesting that a subject does, or doesn’t do. Or the answers can be found by looking for someone who exemplifies a larger group or population in the news.

Whoever or whatever the subject, profiles dig beneath the surface and capture the subject completely. They help readers understand what makes someone “tick” and what lies behind that person’s passions.

Profiles focus on a news angle or an aspect of the person's personal or professional life that is newsworthy now, and this article provide anecdotes and narrative details that capture the essence of the person being profiled. This article will be 900-1,200 words and have at least THREE sources.

### Immersion Feature (200 points)

Did you ever want to live another person’s life or work in another person’s job. You can do that in this article which will allow you to immerse yourself in a story and write from the first or third person. You have the option to follow another person through their life or career (provided they are "profile worthy" and write as a "fly-on-the-wall", or you can live an experience and write it from the first person (bartender, pizza maker, apple picker, etc./)It should be a job that the rest of us don't normally experience and would find interesting and compelling. For both of these articles, access is the key component to success! (1,500-2,500)

### Online Portfolio (100 points)

As our final project, you will create an online portfolio for you to showcase the work you have done in the class, as well as to add work from past classes as a showcase for potential employers.

## Academic integrity policies for this class

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **AP** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Plagiarism (stealing work from others, including scraping from websites) and fabrication (making things up) are EXTREMELY serious academic misconduct issues.** If you have any questions if something is allowable, ask before you do it to avoid visiting COAM (see below).



# Comm 4202 (Feature Writing): Table of Contents

- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

## Chat GPT

Can you use Chat GPT? The answer is, “It depends.” We have structured ways that we encourage the use of ChatGPT to maximize your writing and learning, and these assignments will be clear and evident in class.

Students are allowed to use ChatGPT and other language models for certain aspects of this course. This policy outlines the guidelines and expectations for using ChatGPT.

### Purpose of Using ChatGPT:

ChatGPT is designed to provide assistance in generating human-like text responses based on given prompts. In this course, you may use ChatGPT to brainstorm, generate ideas, improve your writing, or explore complex concepts. However, it is essential to remember that ChatGPT should complement your efforts, not replace critical thinking and the core learning process.

You are permitted to use ChatGPT in the following ways:

- **Brainstorming:** Use ChatGPT to generate ideas, concepts, or potential solutions to specific problems or assignments.
- **Writing Assistance:** Leverage ChatGPT to enhance your OWN writing, receive suggestions on sentence structure, grammar, and style and refine your written work.
- **Concept Exploration:** Use ChatGPT to gain insights into challenging topics, explore different perspectives and deepen your understanding of course materials.

### Responsible Use and Academic Integrity:

While ChatGPT can be an invaluable resource, it is crucial to uphold academic integrity and responsible use. **Plagiarism and cheating are strictly prohibited and will result in a report to COAM.** When using ChatGPT, you must always provide appropriate attribution if you incorporate any generated content into your assignments or projects.

### Limitations of ChatGPT

Keep in mind that ChatGPT is a machine-learning model and has its limitations. It may not always produce accurate or reliable information. As such, you must critically evaluate the responses generated by ChatGPT and verify the information from reliable sources before incorporating it into your work.

### Support and Guidance

If you are unsure about the appropriate use of ChatGPT or have any questions related to its implementation, please ASK before you use and submit!

### Experimentation and Feedback

This course encourages experimentation and learning through hands-on experiences. You are encouraged to explore the capabilities of ChatGPT, share your experiences with the class and provide constructive feedback on how it enhances or impacts your learning process.

## III. Class details

### Gentle Reminders

# Comm 4202 (Feature Writing): Table of Contents

At the end of every week I will send via Slack a “Gentle Reminder” post to look ahead at assignments and goals coming in the next week. Reading your Gentle Reminder is required and items in there may be included on weekly assessments.

## Dress Code

This class is a quasi-professional environment that will involve you meeting with people from all walks of life. Dressing the part will be key to your professionalism. To that end, please wear clothing that would allow you to feel comfortable meeting any guest. That means, for our class purposes, no pajamas, slippers, crop tops, sweats or excessively ripped clothes. When we cover specific events, I will recommend business casual attire.

## What’s in a Name?

Communicating clearly with each other is important. Please help me by letting me know how to pronounce your name, or what different name you use. Please also let me know if you have a preferred pronoun.

My name is Nicole, and I welcome you to call me that. Let’s avoid using the interjection “hey” in messaging, as some of your faculty will likely find it a bit unprofessional.

There has been, since the Wall Street Journal column on Dr. Jill Biden, much discussion about the use of titles.

You can always be safe calling your faculty professor, as in “I am Prof. Kraft.” The term Doctor (Dr.) is for professors who have a Ph.D. Ed.D. (or the equivalent). So, if you would prefer to address me with a title, it would be Dr. Kraft, since I have an Ed.D.

Mr., Mrs. and Ms. are often not used in college, although they were likely expected of you in high K-12.

## Faculty feedback and response time

For weekly assignments, you can generally expect feedback within **2 days**. For major assignments, feedback will come in no more than three days.

## Slack

This course uses an app called Slack to communicate inside and outside of class and it will, for all intents and purposes, replace class email. Slack is fundamentally an instant messaging and collaboration system in which “channels” are used to separate communities and discussions. We can also have private, one-on-one conversations through Slack by sending a direct message. I will respond to comments on Slack consistently between the hours of 9 a.m. and 8 p.m. on weekdays, except while I am in class. All students have been invited to the class Slack and are encouraged to sign up and accept ASAP. I am also happy to meet with you by appointment, or for coffee or lunch. Please reach out so I can get to know you and your class needs better!

## Extra Credit

Everyone will have the opportunity throughout the semester to attend virtual events and meetings for Scarlet and Gray Sports Radio, Society of Professional Journalists and the Sports and Society Initiative for extra credit, up to 20 points. All extra credit will be reported in Carmen. The deadline for completion and reporting to me all of the extra credit is the last day of classes.

# Comm 4202 (Feature Writing): Table of Contents

## IV. Learning details

### Syllabus as a contract

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.

### Lunch Anyone?

Arts & Sciences has a program called “[Take Your Professor to Lunch](#),” and I would LOVE to have lunch with you! This program is student initiated with an undergraduate student inviting a College of Arts and Sciences teacher to lunch. Meal cards are limited and distributed first-come, first-served.

### Attendance and 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 class 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. Late assignments are not accepted unless you discuss with Nicole at least 24 hours BEFORE the deadline.

### Participation requirements

We spend have a lot of material to learn in a short period of time. It is important that you attend all of our class sessions. All of the material is available on Carmen at the beginning of the semester. Readings and videos must be consumed before our live class session so we can work on active learning experiences.

The following is a summary of everyone's expected participation:

#### Readings and lectures:

- There will be readings and lecture videos every week that should be viewed BEFORE class on TUESDAY. Also before class, please take the Weekly Assessment.
- **Weekly activities:** We will have activities (participation) and/or assignments in most classes.
- **Open Office Time:** We are available to help you to learn, understand, and grow as individuals. If your question is something that you believe may be of interest to others in the class, please post to “asknicoleanything” channel in Slack.

### Optimal Learning Experience

Previous courses have provided insights from students on how to improve the learning experience and optimize outcomes. Here are a few tips from previous students to encourage your success in this course:

# Comm 4202 (Feature Writing): Table of Contents

- Students kept up with the schedule and assignment due dates.
- Students had access to at least one reliable device and a backup plan in case of a technological issue.
- Students have made plans to back up work. OSU provides free access to data storage through [Microsoft One Drive](#).
- Students reported that completing assigned readings before class helped them to be prepared to follow along with lectures and participate in discussions.
- Students scheduled time to complete activities at a steady pace during the week. Keeping a schedule prevented a last-minute rush and kept the workload manageable.
- Students approached the material by thinking about the connections between readings, lectures, and assignments.

## Canceling Class

Should in-person classes be canceled, I will notify you as to which alternative methods of teaching will be offered to ensure continuity of instruction for this class. Communication will be via Slack.

# Comm 4202 (Feature Writing): Table of Contents

## V. Course Schedule

*(subject to change) Complete, accessible schedule is available each week in Carmen under MODULES*

---

### Week 1: Jan. 7-9 Welcome to #osufeatures

---

Welcome to our first module in Feature Writing! The focus of this course is to develop feature articles that can come together at the end of the semester to form an online publication. This module will get us started. Our goals this week are to understand what is feature writing and how it differs from other forms of writing. We will also understand the goals of the course and how the assignments will be structured.

What to do: Read through this page for an overview of the class.

#### **Learning outcomes for this session**

Today, our activities, content and assignments will help you to be able to do the following:

#### **Recognize what makes information feature worthy.**

Understand the basic structure of feature articles.

Course roadmap

Here's everything you need to do and remember BEFORE the class.

#### **Resources to review:**

Read the syllabus

#### **Do course readings (including stories links in text and listed below)**

Introduction (pages 4-5)

Uncovering the Magic of Features

Getting Started (pages 8-13)

Triumph over tragedy: Track-and-field accident changed the lives of two families

Finding Ideas (14-25)

Beneath the Bricks: History and memories etched around Ohio Stadium (4 pages)

Nine years after 13-year-old's death, her family and ex-NHL player find closure (1 page)

Read these additional features:

Professors create paint from water pollution.pdf (2 pages)

#### **Watch course video**

Articles v. Features (5:55)

#### **Assessment**

QUIZ: Syllabus and Course Policies

Here's everything you need to do and remember DURING class.

#### **Practice and Application-Tuesday**

Let's meet and review class expectations

Assignment No. 1: Ice-Breaker Activity

#### **Practice and Application-Thursday**

Assignment: ID idea, nut and hook

#### **Dialogue and Reflection-Thursday**

Discussion: Your Favorite Feature

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 2 Jan. 14-16 Making Great Features

---

This week we will explore what makes good features and how you can identify subjects that might turn into good features. We will look at how we can turn news into features, cultivate a descriptive writing style, and how important narrative ledes are to pulling in readers.

What to do: Read through this page for an overview of the class.

### **Learning outcomes for this session**

Review and reflect on how features are identified and put together.

Create the writing hourglass

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

Uncovering the Magic of Features (and the article links in body)

Finding Your Focus (read features below)

The Death of Paper Tickets and the Stories They Leave Behind

Types of Features (read features below)

At Full Blast Shooting Outrageously From The Lip, Braves Closer John Rocker Bangs Away At His Favorite Targets:

The Mets, Their Fans, Their City And Just About Everyone In It

How To Take Better Pictures With Your iPhone (How-to)

Football: Recounting the Michigan rivalry with Gene Smith (Q&A)

My Abortion (first person)

The Complex Battle to Achieve the Perfect Dirt

The People Behind the Horse at Camp Justify

Turn-Ons: Peppermints, Cool Breezes. Turnoffs: Mares Who Move Too Fast

Drama in Real Life: Failure on Flight 516 (true-life drama)

Aron Ralston – Between a Rock and the Hardest Place (true-life drama)

I Was Rescued From Iran Links to an external site(true-life drama)

7 Ways to Create New Holiday Traditions for Your Family Post-Divorce (roundup)

Paris on a Budget: Visiting Paris on Under \$50 a Day (travel)

Who Will Wear My Dead Husband's Clothes? (Opinion)

A Copper Beech Tree Planted by Theodore Roosevelt Is Being Cut Down (historical)

There's Nothing Lazy About Working from Bed (trend)

5 Ways to Move on From an Ex You Still Love (evergreen)

### **Watch course videos**

The Writing Hourglass (4:28)

Finding Story Ideas (5:52)

Ideas into articles (4:32)

Finding the Nut Graph (3:45)

Here's everything you need to do THIS WEEK.

### **Practice and Application (Tuesday)**

Read the Lantern and the Columbus Dispatch, and be prepared to ID stories that are features or could be followed-up as a feature.

In-class activity: How to write descriptively

### **Practice and Application (Thursday)**

In-class assignment: Story brainstorm sessions

Here's everything you need to do AFTER CLASS:

### **Assignment**

Story idea No. 1: Behind the News Feature

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 3 Jan. 21-23 Interviewing

---

This week we will get deeper into story ideas, ideas that go beyond the superficial, and how we would report them. Often times it starts from just a glimpse into a story--a small tattoo inside someone's arm, a necklace, a unique name, an odd job. The goal is to take the time to ask "why," and really listen to the answer. We will practice that skill this week, as we work to get people beyond their personal "scripts" and into their real story. The goal is to get not just facts but details, with the operative goal to "show, not tell" your story.

What to do: Read through this page for an overview of the class.

### **Learning outcomes for this session**

Find ideas for news in the world that can become articles.

Apply news values to ideas to determine their publishability.

Identify qualified sources of information for articles.

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Resources**

The Journalist's Toolbox has a tremendous list of sites for expert sources. Please review.

### **Do course readings in Writing Fabulous Features**

Interviewing

Let's Interview

Interviewing Basics

LeBron James — beyond his years, beyond the hype

Rooted in Faith

Relating to sources

Questions and Answers

The outlier

Read this article: What Makes a Great Interview? Malcolm Gladwell's 7 Tips For Interviewing Journalistic Sources

### **Watch course videos**

Interviewing (11:39)

Sources (9:37)

Attribution (6:33)

Here's everything you need to do and remember DURING the class.

### **Practice and Application (Tuesday)**

Pitch your feature

Practice and Application (at home Tuesday by 11:59 p.m.)

At home activity: Writing the nut

### **Practice and Application (Thursday)**

Interviewing for features

In-class: Let's interview

# Comm 4202 (Feature Writing): Table of Contents

---

## Week Jan. 28-30 Organizing Stories

---

It's time to put together all the pieces for your first article, which will be due this week. Our goal is to be able to identify the narrative lede, the nut graph, the body's narrative flow and the conclusion.

What to do: Read through this page for an overview of the class.

### **Learning outcomes for this session**

Understand what a beat is and how it can be cultivated.

Learn to work with sources within a beat—specifically Ohio State communicators.

Learn how to develop a story focus within a beat.

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

Uncovering the Magic of Features

Research

Charismatic Elvis Merzlikins is a fast-driving Blue Jackets prospect on the road to maturity

Spotlight on Todd Jones

In addition, please read these feature examples:

10 years later, OSU's Marcus Hall embraces double bird at Michigan.pdf

### **Watch course videos**

Leads (5:48)

Building the Body (5:23)

Outlining from Notes (CREATE)

*Here's everything you need to do DURING class.*

### **Practice and Application (Tuesday)**

Draft: Behind the News Feature

### **Practice and Application (Thursday)**

Workshop: News article

How to Workshop.pdf

### **Module Assessment (due Sunday at 11:59 p.m.)**

Major Project No. 1: Behind-the-News Feature



# Comm 4202 (Feature Writing): Table of Contents

---

## Week 5 Feb. 4-6 Organizing Stories

---

A profile is a type of feature story and usually focuses on a single entity--often a person, but can be a place, event, business, sports team, etc. Subjects should have an original story that is compelling to readers, and have some relevance to being written about now, also called a hook.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Demonstrate basic skills of interviewing and researching  
Adhere to ethical journalistic practices

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

Writing to be Read  
Outlining  
Writing it out  
Writing with anecdotes  
The Life of Brian  
An Incredible Journey: Artemi Panarin's path from poverty to NHL stardom  
Watch course videos  
Writing Profiles (7:13)  
The Perfect Profile (6:44)  
The Art of the Profile (4:09)

*Here's everything you need to do IN CLASS this week.*

### **Practice and Application (Tuesday)**

Work on profile identification activity.  
Story ideas No. 2: Profile Feature

### **Practice and Application (Thursday)**

Pitch your profile idea in class.

### **Assignment Due (Thursday at 11:59 p.m.)**

Story ideas No. 2: Profile Feature

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 6 Feb. 11-13 Organizing Stories

---

When we start to write longer, it helps to frame out the key facts in the order we wish to present them. We will also work on outlining the lede and nut graph of your profile article, along with the facts and quotes that will make up the body. We will also work on interviewing for profiles, which can be time-consuming—to research, develop the right question, conduct a quality conversation, and capture physical traits and interactions along with words.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Demonstrate basic skills of interviewing and researching

Interview appropriate live human experts in person, and take accurate notes that are utilized in articles to provide paraphrased facts and supporting quotes

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

Writing the Lede

Masters of Bass

How One Community Saved a Homeless Shelter

A Murder Story

The Food Dye Blues

Absurd Creature of the Week: Glow-in-the-Dark Shark Makes Cookies Out of Flesh

God bless Erik Karlsson: The Senators think their defenseman is Heaven-sent

The Columbus Way

Crafting the Nut

The nut graf tells the reader what the writer is up to

Big Dog New Tricks

Body Building

The Wiles Way

Mark Herzlich and the Day Football Ended

### **Watch course videos**

A Masterclass in Narrative Nonfiction with Ben Rawlence (13:12)

Feature Article Interviewing and Descriptive Writing (14:19)

*Here's everything you need to do THIS WEEK in class.*

### **Practice and Application (Tuesday)**

Fill out profile outline Download Fill out profile outline

### **Practice and Application (Thursday)**

Class Activity: Getting beyond the script.

Revision Opportunity-News Feature (Sunday)

Revision Opportunity: News feature

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 7 Feb. 18-20 Crafting Anecdotes

---

Writing with anecdotes is one of the best parts about feature writing, as you get to have stories from your sources entertain and inform readers. In this section we will work on gathering those anecdotes and crafting them into the stories that take readers to the nut and beyond.

**What to do:** Read through this page for an overview of the class.

### Learning outcomes for this session

Continue to develop interviewing and researching skills to develop your feature.  
Produce a feature article draft for evaluation.

### Course roadmap

*Here's everything you need to do and remember BEFORE the class.*

### Do course readings

Writing to the End

Jon Stewart and the Burden of History

Art of the Steal

The Touch Test

Inside story: The 63-yard field goal

Spotlight on: Ted Conover

Read these feature article examples:

Faith, Truth and Love: How the Death of Ohio State Wrestling Coach Tom Ryan's Son Shaped His Life(4 pages)

'Are you alone now\_' After raid, immigrant families are separated in the American heartland - The Washington Post (18 pages)

Two of the world's best free divers went to the limit—one came back \_ Vault (22 pages)

What Bullets Do to Bodies - Highline (36 pages)

### Watch course videos

Andrew Stanton: The clues to a great story (19:16)

Creative Breakthroughs: Ta-Nehisi Coates (3:51)

How To Write an Interview Article (12:02)

*Here's everything you need to do and remember DURING the class.*

### Practice and Application (Tuesday)

A visit from the Ohio State Alumni Magazine editors!

Practice and Application (Thursday)

In-Class Activity: Getting Beyond the Script

### Practice and Application (Post Thursday)

at 11:59 p.m. and respond Sunday at 11:59 p.m.)

**Discussion:** Profile Article Work Update

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 8 Feb. 25-27 Writing Long

---

This is our midpoint of the semester, where we will spend this class period discussion challenges with your profiles and how to address them, as well as key concepts that we have learned so far this semester. We will get the chance to read what has been written with an eye toward making every article better through workshopping to provide honest and constructive feedback to help your fellow teammates in revising their articles. You will learn the difference between opinion and constructive criticism, and how to take such feedback on your own writing.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Today, our activities, content and assignments will help you to be able to do the following:  
Understand how to stay compelling while writing longer  
Analyzing feature stories and editing to improve them

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings in Writing Fabulous Features**

Revising and Being Read

To see again

Editors

A Long-Shared Love of Racing and a Champion

Is it ethical

'He never had a bad day': Indians mourn the unexpected loss of Triple-A clubhouse manager

Please read these outside articles:

The Detective of Northern Oddities

The Runaway General: The Profile That Brought Down McChrystal

Here's everything you need to do and remember DURING the class.

### **Practice and Application (Tuesday)**

Work on profile draft. Submit by end of class.

You will then be assigned another article to read, review, edit and return!

### **Practice and Application (Thursday)**

Read the articles from all of your teammates, which were provided to you in your private channel on Slack.

Workshop: Profile article

### **Dialogue and reflection (Post Thursday at 11:59 p.m. and respond Sunday at 11:59 p.m.)**

Discussion: Team Advice on Article 2

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 9 March 4-6 Literary Journalism

---

Literary journalism is a form of nonfiction that combines factual reporting with some of the narrative techniques and stylistic strategies traditionally associated with fiction. Also called narrative journalism. We will be exploring what makes literary journalism and how we can write it.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Today, our activities, content and assignments will help you to be able to do the following:

Understand the relationship between police and media.

Demonstrate basic skills of interviewing and researching in breaking news scenarios.

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

Time for Tips

Learning Features from the Experts

Owen Daugherty

Monica DeMeglio

Lori Kurtzman

World War II veteran shares memories of Buchenwald

Local Yelp legend Paul F. posts last review

Kristen Schmidt

Jeff Trimble

*Please read these articles:*

Hearts and Guts: Writing the Personal Profile

Susie Wheldon, wife of late IndyCar champion Dan Wheldon, opens up about life without him

“Literary Journalism”: What It Is, What It Is Not

A Most American Terrorist: The Making Of Dylann Roof

Death of an Innocent: How Christopher McCandless lost his way in the wilds

### **Watch Videos**

Literary Journalism (7:31)

Paul Ashdown on literary journalism (4:01)

David Sedaris’ “SANTALAND DIARIES” (7:02)

**Here’s everything you need to do and remember DURING the class.**

### **Practice and Application (Tuesday)**

Literary Journalism

Bring your favorite literary journalism piece to class to break down and discuss.

### **Practice and Application (Thursday)**

Work on your profile article in class.

### **MODULE ASSESSMENT**

Major Project No. 2: Profile Feature

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 10 March 11-13 SPRING BREAK

---

## Week 11 March 18-20 Understanding Immersion

---

Immersion journalism or immersionism is a style of journalism similar to gonzo journalism. In the style, journalists immerse themselves in a situation and the people involved. The final product tends to focus on the experience, not the writer. You will learn this week how to engage in and conduct immersive writing. We will focus on how to connect with sources and engage in immersive experiences as a fly-on-the-wall reporter.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Today, our activities, content and assignments will help you to be able to do the following:

Identify and execute the techniques of immersion.

Understand story idea assignment upcoming.

### *Course roadmap*

*Here's everything you need to do and remember BEFORE class.*

### **Do course readings**

“An Unbelievable Story of Rape”

“Animals: The Horrific True Story of the Zanesville Zoo Massacre”

“Derek Boogaard: A Boy Learns to Brawl”

“Fatal Distraction: Forgetting a Child in the Backseat of a Car Is a Horrifying Mistake. Is It a Crime?”

“Frozen Alive: The Cold Hard Facts of Freezing to Death”

I Was a Warehouse Wage Slave

### **Watch/listen course videos/audio**

Revving up the routine (5:27)

How to Immerse (7:42)

Ted Conover and “Immersion. A Writer’s Guide To Going Deep (9:55)

**Here’s everything you need to do and remember DURING class.**

### **Practice and Application (Tuesday)**

Understanding immersion

### **Practice and Application (Thursday)**

In-class assignment: Immersive Writing

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 12 March 25-27 Enterprise and Immersion Reporting

---

We will discuss the parameters of how to engage in an immersive experience and how to frame a story that will be compelling for readers from start to finish. Please come prepared to pitch an immersive reporting topic so that we can help frame the nut graph and potential sources. We will then consider interviews for an immersion piece or in-depth profile, which are different than prior interviews we have conducted. We will shape or immersion pieces as part of this class activity and work on recording immersive dialogue in a way that shows color and personality, and helps make readers feel they are truly a part of the story. The key, as it has been all semester: Show don't tell!

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Today, our activities, content and assignments will help you to be able to do the following:

Identify and pitch immersive articles

Learn to conduct interviews for an immersion piece or in-depth profiles

Work to show, not tell!

### *Course roadmap*

*Here's everything you need to do and remember BEFORE the class.*

### **Do course readings**

How to Recognize and Write Literary Journalism

What is literary journalism

Breakable Rules for Literary Journalists

Using Literary Techniques in Narrative Journalism

### *Enterprise Reporting Examples:*

The Story of a Suicide

What Bullets Do to Bodies

7 Days of Heroin

9 AMAZING LITERARY JOURNALISM ARTICLES

### **Watch Course Videos**

In-Depth Journalism (10:31)

Gay Talese and New Journalism (4:45)

Literary Journalism (4:10)

(Listen to) Going Undercover In An Industrial Slaughterhouse (9:06)

**Here's everything you need to do and remember DURING the class.**

### **Practice and Application (Tuesday)**

Understanding immersion and literary journalism and how to report it

Assignment Submission (Tuesday)

Story Ideas: No. 3 Immersive Feature

### **Practice and Application (Thursday)**

Let's pitch immersion stories!

### **Assignment Due**

Revision: Profile Article

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 13 April 1-3 Let's Start Selling

---

Writing for a living is a dream of many journalists. Some can get a staff job but even more opportunities exist to work as a "freelancer" paid by the assignment, or even just to make submissions of topics on which you are passionate. We will discuss this and learn about developing an online portfolio to showcase the work from this class and beyond.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

This week, our activities, content and assignments will help you to be able to do the following:  
Learn how to pitch and sell articles.

**What to do: Read through this page for an overview of the class.**

### **Course roadmap**

#### **Do course readings**

How a Freelance Writer Should Submit an Article to a Magazine  
Writer's Guidelines  
10 Steps for Writing a Magazine Query  
Times Reporter Who Resigned Leaves Long Trail of Deception  
Shattered Glass by Buzz Bissinger  
Read The Original Forbes Takedown Of Stephen Glass  
The fabulist who changed journalism  
Jimmy's World by Janet Cooke

#### **Watch course videos**

How to get published in a magazine (16:51)

**Here's everything you need to do and remember DURING class.**

#### **Practice and Application-Tuesday**

How to pitch articles  
In-Class Query Letter

#### **Practice and Application-Thursday**

Discuss fabrication and plagiarism  
Spend class reporting your final article

**Dialogue and Reflection: Post Thursday by 11:59, respond Sunday by 11:59 p.m.**

Discussion: Immersion Article Writing Update

**Practice and Application-At Home (due Sunday at 11:59 p.m.)**

Film Challenge: Shattered Glass



# Comm 4202 (Feature Writing): Table of Contents

---

## Week 14 April 8-10 Online Portfolios and workshopping

---

Showcasing your work may be a big part of promoting yourself as a young writer. This session we will talk with editors about showcasing your writing skills and look to develop an online portfolio for your work. We will also workshop your final article--the immersion feature.

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

This week, our activities, content and assignments will help you to be able to do the following:

Understand the importance of an online portfolio.

Learn how to develop an online portfolio.

**What to do: Read through this page for an overview of the class.**

### **Course roadmap**

#### **Resources**

Wix

Adobe Portfolio

Adobe Express

### **Do course readings**

Serious About Journalism? You Need An Online Portfolio

Creating a not-terrible journalist portfolio in 10 minutes

10 Writers with Portfolios that Stand Out

### **Watch course videos**

How to build a website from scratch in 11 steps (11:14)

How To Use ADOBE PORTFOLIO To Build A Clean Portfolio Website (11:16)

Adobe in 15 Minutes: Express Portfolios (15:07)

**Here's everything you need to do and remember DURING class.**

### **Practice and Application-Tuesday**

Learn to develop online portfolios

Draft: Immersion Feature (submit by 11:59 p.m.)

You will receive articles on Slack. Read by Thursday

### **Practice and Application-Thursday**

Workshop: Immersion feature

### **Dialogue and Reflection-Thursday**

Discussion: Team Advice on Article No. 3

# Comm 4202 (Feature Writing): Table of Contents

---

## Week 15 April 15-17 The End is Here

---

In our final class sessions, you will have the chance to work on your article and then place it into your portfolio, which you will show to the entire class. Congratulations!

**What to do: Read through this page for an overview of the class.**

### **Learning outcomes for this session**

Our activities, content and assignments will help you to be able to do the following:  
Show what amazing feature writers you have become!

### *Course roadmap*

*Here's everything you need to do and remember DURING the class.*

### **Practice and Application-Tuesday**

Finish up articles and place in portfolio  
Major Project No. 3: Immersion Feature  
Class Points Due  
Class Points: List Your Extra Credit Here!

### **Dialogue and Discussion (Due Thursday at start of class)**

Discussion: What have we learned?

### **Practice and Application-Thursday**

Finalize and submit portfolio  
Showcase your projects!  
Say goodbye (sniff)

### **Here's everything you need to do and remember AFTER the class.**

Major Assignment (Due Thursday at 11:59 p.m.)

**DUE: Major Assignment: No. 4 Online Portfolio**

# Comm 4202 (Feature Writing): Table of Contents

## VI. University and School Policies

### 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.

### Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### 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 614.292.1111. They will always work with professors on your behalf.

### Student Health

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.

### Student illness or absence

In the event you must quarantine because of exposure to someone diagnosed with COVID-19 OR you are feeling ill with COVID-19 symptoms, you still will be able to make progress in this class. Please contact your instructor right away, as some accommodations may require extra set-up or planning. The quarantine plan for this course is to join remotely via Zoom. This requires a minimum of 1 hour advance notice for device and room set-up. We will also record the class session and post the recording on Carmen and provide materials for each lesson on Carmen.

If *you* are too ill to participate in this course due to COVID-19 or another illness, please contact the instructor as soon as you are able prior to the next class meeting. All materials will be made available on Carmen. At least 1 hour advance notice is necessary for device and room set-up. Alternate assignments or extensions may be arranged.

### Instructor illness or absence

If the *instructor* is quarantined or is experiencing respiratory symptoms but is well enough to teach, the in-person sessions will be moved online to Zoom. You will be notified via email no later than one hour time before class.

If the *instructor* is too ill to teach the course for a period of time, the designated backup for this course will step in. You will be notified via email from the School of Communication.

# Comm 4202 (Feature Writing): Table of Contents

## **Campus closure**

Should The Ohio State University Columbus Campus move to full online instruction due to closure, please wait for your instructor to message directions on Slack for the next session. Our in-person classes will be moved to Zoom and links to the meetings will be provided.

## **Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766- and 24-hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## **Diversity**

The School of Communication at The Ohio State University embraces and maintains an environment that respects diverse traditions, heritages, experiences, and people. Our commitment to diversity moves beyond mere tolerance to recognizing, understanding, and welcoming the contributions of diverse groups and the value group members possess as individuals. In our School, the faculty, students, and staff are dedicated to building a tradition of diversity with principles of equal opportunity, personal respect, and the intellectual interests of those who comprise diverse cultures.

## **Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

## **Student Academic Services**

Arts and Sciences Advising and Academic Services' website provides support for student academic success. Information on advising issues such as tutoring, transfer credits, academic standing, and contact information for Arts and Sciences advisors can be obtained through this website. The site is: <http://advising.osu.edu/welcome.shtml>

## **Student Services**

The Student Service Center assists with financial aid matters, tuition and fee payments. Please see their site at: <http://ssc.osu.edu>

## **Religious accommodations**

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief. Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course

# Comm 4202 (Feature Writing): Table of Contents

begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

## **Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct**

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation. To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](http://equity.osu.edu),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or Email [equity@osu.edu](mailto:equity@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.

The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## **Food Insecurity**

**Food Security** (<https://www.buckeyefoodalliance.org/>, 614-688-2508). The Ohio State University is committed to ensuring that all students have access to adequate and healthy food. Any undergraduate or graduate student with a BuckID may confidentially use the Buckeye Food Alliance food pantries. No proof of need is required. The pantry is located in Lincoln Tower, Suite 150 (1800 Cannon Dr., Columbus, OH 43210). Check the website or call for current hours.

## **Academic Misconduct**

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 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

# Comm 4202 (Feature Writing): Table of Contents

## **Accessibility accommodations for students with disabilities**

**The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.**

**If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).**