

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2020
Discipline:	Journalism and Media Communication
Course Number and Title:	JTC 328 Feature Writing
Division:	Upper
Faculty Name:	Linda Austin
Semester Credit Hours:	3

Prerequisite: One (1) newswriting course

COURSE DESCRIPTION

A well-crafted feature story can inform, entertain, provoke and inspire. In this class, students will learn and polish the techniques to do all those things and more. Students will sharpen research, reporting, interviewing and writing skills as they produce a portfolio of stories on a wide range of issues and topics, including international relations, human rights, health, the environment, sports, entertainment, global cooperation, culture and social justice. Subject matter will derive from the locations we visit during our voyage.

Assignments will include profiles, human interest stories, Q&A stories, observation stories, how-to stories and in-depth reporting. Students can expect one-on-one coaching and critiques as they develop and write their stories. Freelance writing and how to pitch stories for publication also will be explored.

LEARNING OBJECTIVES

By the end of the course, students will be able to:

- Report and write using all five senses.
- Develop story ideas and pitch them.
- Interview news sources effectively.
- Critically evaluate a well-written feature story and identify for others what techniques the writer used to make it successful.
- Write an accurate human-interest story, profile and news feature that are well-reported, -structured and -written, using multiple sources that are attributed.

REQUIRED TEXTBOOK & SUPPLIES

AUTHOR: William E. Blundell

TITLE: The Art and Craft of Feature Writing: Based on The Wall Street Journal Guide

PUBLISHER: Plume

ISBN: 978-0452261587

DATE/EDITION: Nov. 29, 1988

Supplies

- Reporter's notebooks, steno pads or legal pads and at least two pens are **required** to take notes during interviews.
- If you have an Android smartphone, you can use it as a recorder for interviews by downloading this free app: [Easy Voice Recorder](#) by Digipom. On iOS, the preinstalled Voice Memo app can be used.
- The above apps do not work to record phone calls; try instead [Call Recorder](#) (by Component Studies for iOS) or [Call Recorder](#) (by C Mobile for Android). Always ask permission of the other party before recording a phone call.
- A laptop with Microsoft Word for writing assignments.
- A cell phone or digital camera with which to take photos.

TOPICAL OUTLINE OF COURSE

Note: Assignments may be different than those described in the syllabus, and the order of lessons may change, depending on class performance, news and other factors.

Depart Ensenada, Mexico — January 4

B1—January 7: Introduction

Lectures:

1. Introduce the professor and the course.
2. Instructions for the interview-a-classmate assignment

Activity: Introduce yourself to the class. Pair up and shoot a headshot of a classmate and arrange time for an out-of-class interview.

B2—January 9: Interviewing

Lecture:

1. How to conduct an effective interview with a news source.
2. How to complete the story-idea pitch memo for a color or human-interest story from the Field Class.

Activity: Telephone-tag exercise on how to be a better listener.

Quiz: on the syllabus.

Due:

1. Read syllabus.
2. Read Handouts: Getting the Goods: Interviews that Work and Smart Question Strategies, both by Jacqui Banaszynski
3. Submit first draft of 400-word profile based on interview of your classmate with his/her photo.
4. Complete student questionnaire in Google Form, including 100-word bio of yourself.

B3—January 11: 10 kinds of feature stories and story ideas for Field Class

Lecture:

1. What is your assignment during the Field Class? Who is the audience for your feature story? What are the 10 most common kinds of feature stories?
2. What is the editing rubric and how to apply it?

Activity: Divide into Triad Editing Teams and:

1. Review story-idea pitch memos for a color or human-interest story to report during visit to Civil Beat and Pearl Harbor.
2. Apply editing rubric to 400-word profiles of a classmate.

Due:

1. Familiarize yourself with CivilBeat.org, especially read [About Us](#), [Our Team](#) and [Our Awards](#).
2. Watch *Pearl Harbor - Into the Arizona* PBS documentary.
3. Submit story-idea pitch memo with an idea for a feature story from the Field Class

Honolulu, Hawaii, USA — January 12:

FIELD CLASS: On the Features Beat in Honolulu

Reflection & Study Day — January 13 (No Class)

B4—January 15: What are the elements of a good feature story?

Lecture:

1. What are the elements of a good feature story?
2. How to lead story salons – what are you looking for in the assigned feature?

Due:

1. Read assigned feature story for Japan: [Hiroshima](#).

International Date Line Crossing — January 16 (Lost Day)

B5—January 18: In-class editing of classmate interview and feature story from Honolulu

Lecture: How to apply editing rubric

Activity: Triad Editing Teams use editing rubric to edit classmate interview and feature story from Honolulu

Due:

1. Submit first draft of human-interest story from Field Class in Honolulu

Study Day — January 19 (No Class)

B6—January 21: In-class review of Profile pitch memos

Lecture: What makes a good personality profile?

Activities:

1. Triad Editing Teams review Profile pitch memos, offer advice and answer the burning question: would they read that story?

Due:

1. Submit story-idea pitch memo for Profile of someone on the ship who is NOT a student.
2. Submit revised draft of 400-word profile of classmate
3. Read "[The Question Man](#)," profile of John Sawatsky, by Susan Paterno

B7—January 23: Story salon on feature story from Japan

Lecture: How to do a free write based on senses reporting

Activity: Student-led story salon on feature story set in Japan.

Due:

1. 1,000-word paper from the students leading the story salon analyzing the feature story from Japan: [Hiroshima](#).
2. Everyone else: Read the feature story set in Japan and post three talking points – questions or comments – to contribute to today’s discussion.
3. Read assignment for free writes based on senses reporting.
4. Submit revised draft of feature story from Field Class in Honolulu
5. Read an example of a free write: “[Snow stories: Snow days bring back memories of days at grandmother's house](#).”

Kobe, Japan — January 24-28**B8—January 30: Story salon on feature story from China**

Activities:

1. Student-led story salon on feature story on China.

Due:

1. Submit senses-reporting free write on Japan of no more than 400 words
2. 1,000-word paper from the students leading the story salon analyzing the feature story from China: [The Village and the Girl](#).
3. Everyone else: Read the feature story set in China and post three talking points – questions or comments – to contribute to today’s discussion.

Shanghai, China — January 31 – February 5**B9—February 7: Avoiding plagiarism and fabrication**

Lecture: How to avoid plagiarism and fabrication

Due:

1. Submit constructive comments on two classmates’ senses-reporting free write from Japan
2. Submit senses-reporting free write from China of no more than 400 words
3. Read policy on plagiarism

B10—February 9: Story salon on feature story from Vietnam

Activity: Student-led story salon on feature story on Vietnam.

Quiz: On plagiarism and fabrication that includes pledge.

Due:

1. Submit constructive comments on two classmates’ senses-reporting free write from China
2. 1,000-word paper from the students leading the story salon analyzing the feature story from Vietnam: [Inside the daring life of a forgotten female war photographer](#).
3. Everyone else: Read the feature story set in Vietnam and post three talking points – questions or comments – to contribute to today’s discussion.

Ho Chi Minh City — February 10-15

Community Programming — February 17 (No Class)

B11—February 18: Story salon on feature story from Malaysia

Activity: Student-led story salon on feature story on Malaysia.

Due:

1. Submit senses-reporting free write from Vietnam of no more than 400 words.
2. 1,000-word paper from the students leading the story salon analyzing the feature story from Malaysia: [A migrant mother's anguished choice](#)
3. Everyone else: Read the feature story set in Malaysia and post three talking points – questions or comments – to contribute to today's discussion.

Port Klang/Kuala Lumpur, Malaysia — February 19-24

B12—February 26: In-class editing of Profile

Activity: Triad Editing Teams apply rubric to first draft of Profile.

Due:

1. Submit constructive comments on two classmates' senses-reporting free write from Vietnam
2. Submit senses-reporting free write from Malaysia of no more than 400 words
3. Submit first draft of Profile (in lieu of mid-term), with one portrait of the person and one photo of them in action.

B13—February 28: Story salon on feature story from India

Activity:

1. Student-led story salon on feature story on India.

Due:

1. Submit constructive comments on two classmates' senses-reporting free write from Malaysia
2. Submit revised Profile (in lieu of mid-term), with one portrait of the person and one photo of them in action.
3. 1,000-word paper from the students leading the story salon analyzing the feature story from India: [Opening Night: The Scene from the Airport Slums](#).
4. Everyone else: Read the feature story set in India and post three talking points – questions or comments – to contribute to today's discussion.

Cochin, India — February 29 – March 5

Community Programming — March 7 (No Class)

B14—March 8: In-class review of News Feature pitches

Activity: Triad Editing Teams review News Feature pitch memos, offer advice and answer the burning question: would they read that story?

Due:

1. Submit senses-reporting free write from India of no more than 400 words
2. Submit story-idea pitch memo for News Feature (in lieu of Final Exam).

B15—March 10: Story Salon on feature story from Mauritius

Activity: Student-led story salon on feature story on Mauritius.

Due:

1. Submit constructive comments on two classmates' senses-reporting free write from India
2. 1,000-word paper from the students leading the story salon analyzing the feature story from Mauritius: [The barefoot bliss Mauritian lifestyle will leave you not having a care in the world.](#)
3. Everyone else: Read the feature story set in Mauritius and post three talking points – questions or comments – to contribute to today's discussion.

Port Louis, Mauritius – March 11

B16—March 13: Finding story ideas

Lecture: How to find story ideas

Due:

1. Read Introduction, Chapter 1, "Raw Materials," and Chapter 2, "Shaping Ideas," and Chapter 3, "Story Dimensions," *The Art and Craft of Feature Writing*.

B17—March 15: Sourcing

Lecture: Sourcing the feature story

Due:

1. Read Chapter 4, "Planning and Execution," *The Art and Craft of Feature Writing*.

B18—March 17: Story salon on feature story from South Africa

Activity: Student-led story salon on feature story on South Africa.

Due:

1. 1,000-word paper from the students leading the story salon analyzing the feature story from South Africa: A mother must live for her sons.
2. Everyone else: Read the feature story set in South Africa and post three talking points – questions or comments – to contribute to today's discussion.

Cape Town, South Africa – March 18-23

B19—March 25: Leads

Lecture: How to write a lead

Activity: Exercise on converting direct leads to narrative, or delayed, leads.

Due:

1. Submit senses-reporting free write from South Africa of no more than 400 words
2. Read Chapter 6, "Handling Key Story Elements," *The Art and Craft of Feature Writing*

Study Day – March 26 (No Class)

B20—March 28: Story salon on feature story from Ghana

Activity: Student-led story salon on feature story on Ghana.

Due:

1. 1,000-word paper from the students leading the story salon analyzing the feature story from Ghana: [What we can learn from Ghana's obsession with preschool.](#)

2. Everyone else: Read the feature story set in Ghana and post three talking points – questions or comments – to contribute to today’s discussion.

Tema, Ghana — March 30-31

Takoradi, Ghana — April 1-3

B21—April 4: Organizing a feature story

Lecture: The six-boxes approach to organizing a feature story

Exercise: Recognizing the six boxes

Due:

1. Submit constructive comments on two classmates’ senses-reporting free write from South Africa
2. Read Chapter 5, “Organization,” and Chapter 7, “Wordcraft,” and Chapter 8, “Stretching Out,” *The Art and Craft of Feature Writing*

B22—April 6: In-class editing of first draft of News Feature

Activity: Triad Editing Team applies rubric to first draft of News Feature.

Due:

1. Submit senses-reporting free write from Ghana of no more than 400 words
2. Submit first draft of News Feature (in lieu of final exam)

B23—April 8: How to revise a feature story

Lecture: Editing yourself

Exercise: Using the Accuracy Checklist

Due:

1. Submit constructive comments on two classmates’ senses-reporting free write from Ghana
2. Read Chapter 9, “Notes on Self-Editing and Style,” *The Art and Craft of Feature Writing*
3. Read the [Accuracy Checklist](#).

B24—April 10: Story salon on feature story from Morocco

Activity: Student-led story salon on feature story on Morocco.

Due:

1. 1,000-word paper from the students leading the story salon analyzing the feature story from Morocco: [A Dog Named Cactus Is Dominating a Race Through the Desert](#).
2. Everyone else: Read the feature story set in Morocco and post three talking points – questions or comments – to contribute to today’s discussion.
3. Submit one PowerPoint slide, listing in bullet points, five things you learned.
4. Submit one PowerPoint slide, listing in bullet points, five things you want to learn more about.
5. Submit revised News Feature (in lieu of final exam)

Casablanca, Morocco — April 11-14

Study Day — April 15 (No Class)

B25—April 17: Summing up and looking forward

Activity:

1. Discuss five things you learned and five things you want to know more about.
2. Complete course evaluation

Arrive Amsterdam, The Netherlands — April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class & Assignment

The field class for this course is on **Sunday, 12 January**, in Honolulu, Hawaii.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Field Class Title: On the Features Beat in Honolulu

Field Class Description: Scenic and historic Honolulu is the perfect spot to flex your feature-writing muscles. We will visit the nonprofit [Honolulu Civil Beat](#) newsroom and interview journalists about how they find and produce award-winning stories in the dynamic, multicultural milieu that is Hawaii. We will also experience the [USS Arizona Memorial Deluxe Tour](#) at the Pearl Harbor National Memorial. In addition to a boat trip to the USS *Arizona* Memorial and narrated tour via smartphone, this tour includes the Pearl Harbor Virtual Reality Center, where you will experience "Walk the Deck of the USS *Arizona* Before the Attack," "Witness the Attack on Battleship Row," and "Experience the USS *Arizona* Memorial" via virtual-reality technology. Interview fellow tourists at Pearl Harbor for a man-on-the-street feature story or train your feature-writing skills on profiling the Civil Beat journalists.

Field Class Objectives:

1. Identify the challenges that professional feature writers face operating in a multicultural environment for a small, nonprofit newsroom.
2. Refine the skills necessary for interviewing and photographing strangers through practice.
3. Write a feature story about either the journalists at Civil Beat or the Pearl Harbor tourists that is well-organized, accurate and engaging.

Field Class Assignment and Due Date: Submit a two-page color or human-interest feature story with at least three sources about either the feature writers at Civil Beat or the Pearl

Harbor tourists that is well-organized, accurate and engaging. Submit photos to accompany story. **First draft due: Jan. 18. Revised draft due: Jan. 23.**

Independent Field Assignments

In seven port countries (excluding the United States, Mauritius and Morocco), you will complete a free-write exercise of no more than 400 words (shorter is better) using senses reporting. Pick a scene, experience it for 10 minutes and note what it looks, smells, tastes, feels and sounds like. Then, set a timer for 10 minutes, pick a word prompt to get you going and do a free write: writing without stopping to edit or rewrite or even think very hard. "This isn't a news article; it's a chance to practice description based on your own sensory connection with the world," according to Jacqui Banaszynski, former Knight Chair in Editing at the University of Missouri. The goal is to sharpen your observation skills and learn to record what you are experiencing through your senses while on location.

You will also provide constructive comments on at least two of your classmates' free writes from each port. Unless all the free writes have comments already, select a free write to comment on that has no comments yet. Comments must be more specific and helpful than "good job" or "I liked what you wrote." Answer these questions: Did the free writes include experiences related to all five senses? What metaphors, similes or other phrasing were effective and why? Did the free write make you feel like you were there, experiencing the scene yourself? Why or why not? Acknowledging the 400-word limit, what was missing in the free write that would have made it more effective in painting a picture for you of that scene?

Students who submit eight free writes and comment on at least two of their classmates' free writes from seven port countries will receive full credit for the independent field assignments, totaling 10 percent of the course grade. Those who do not complete all seven free writes or comment on at least two free writes from each port will receive partial credit.

METHODS OF EVALUATION

Course Assignments

Assignments in the course are of two types: graded and participation. On-time completion of the participation assignments is required to receive full credit for them.

Graded assignments:

1. Submit a two-page color or human-interest feature story with at least three sources about either the feature writers at Civil Beat or the Pearl Harbor tourists that is well-organized, accurate and engaging. Submit photos to accompany story. *20 percent*
2. For the mid-term, submit a three-page Profile, with at least two photos: portrait and person in action. Cannot be of a fellow student. *10 percent*
3. For the final exam, submit a News Feature of up to five pages. *20 percent*
4. Plagiarism and syllabus quizzes. *5 percent*

Participation assignments:

5. Submit a student questionnaire including 100-word bio of yourself. *2 percent*

6. Submit a photo and 400-word bio based on an interview of a classmate. *5 percent*
7. Submit three talking points for each story salon. *5 percent*
8. Provide a written critique using the editing rubric of each feature story completed by your two classmates in your Triad Editing Team. *10 percent*
9. Complete free-write exercise using senses reporting of no more than 400 words in seven port countries and comment constructively on two classmates' free writes from each of those seven countries. *10 percent*
10. Submit two PowerPoint slides: one with bulleted five things I learned in this course and one with bulleted five things I'd like to learn more about. *3 percent*
11. Lead a story-salon discussion on a well-written feature story and submit a 1,000-word paper on why it works. *10 percent*

Format for Written Assignments

All written assignments should be submitted to Moodle in Microsoft Word, double-spaced and in 12-point Times New Roman font. They should include a title, your name and a date. Bring three printed copies to class on the day that first drafts are due.

Triad Editing Teams

You'll be assigned to a three-person Triad Editing Team for the semester. Your Triad will edit the first draft of each assignment and provide a written critique using the rubric below. Triads meet during the class immediately following the due date for each assignment. The goal is to sharpen editing skills—becoming a good critic invariably improves your own writing skills. Triads are also encouraged to meet outside class throughout the semester. All completed rubrics must be submitted with your final paper so peer editors are credited for their work. – hat-tip to Professor Ralph D. Berenger, Spring 2018

Story Salons

"One of the best ways to learn to write is by reading. But reading for pleasure (or even for information or story) is different than reading with the mind of a learning writer. To practice the latter, we will read a range of stories and examine the reporting and writing techniques at work," according to Jacqui Banaszynski, former Knight Editing Chair at the University of Missouri. We will be adopting her story-salon technique to do just that.

From a list of nine feature stories – one set in each country we will visit except the United States and the Netherlands – each student will choose one about which to lead a story-salon discussion in class. The rest of the class must read, comment and be prepared to discuss. Salon leaders must also prepare a written critique of 1,000 words.

Rubric for Grading Feature Stories

Here is how stories will be graded; the highest score for a feature story is 100 points:

Scoring criteria: how many points	Excellent: 20 to 16 points	Good: 15 to 11 points	Fair: 10 to 6 points	Poor: 5 to 0 points

Lead (intro): Draws readers into the story; is concise yet complete.				
Content: Contains fair, accurate, objective, timely information that is relevant to the audience.				
Attribution: Uses multiple sources; includes all relevant viewpoints; use quotations and identifies sources properly.				
Organization: Has the impact before the details, the new info before the background. The story is complete, has context and answers most readers' questions.				
Writing: Is clear, concise and easy to understand. Follows spelling, punctuation, grammar and AP Style rules.				

Accuracy

Since accuracy is the most important aspect of journalism, we will adhere to rigid standards. Any major error of fact – a misspelled proper name, an erroneous phone number, an incorrect address or a misstatement of a major fact – in other words, anything that would require a printed correction if the story were to appear in a newspaper – will automatically result in a **grade of 55 percent** on that assignment. To avoid errors, students are advised to check their stories against this checklist before submitting them: [Accuracy Checklist for Journalists](#).

Associated Press Style

Stories should follow Associated Press style as articulated in the Associated Press Stylebook, a copy of which is on reserve in the ship library.

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

Journalism is a deadline business. Written assignments must be submitted in Moodle by 11:59 p.m. on the day before the class for which they are due. **Late assignments will suffer a 10 percent reduction in your grade for each day that the assignment is late.**

Punctuality is required, just as in the workplace. Treat each class as if you had an appointment to interview a company's CEO and arrive on time.

Participate in class discussions and ask questions. Listen respectfully while others are speaking.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to

academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, as posted to the [Courses and Field Classes page](#) no later than one month prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

After instruction about plagiarism and fabrication, students will be tested on those subjects and be invited to sign the honor pledge for all work submitted during the course.

Any student who plagiarizes or fabricates a written assignment or cheats on a test or assignment **will fail the course**. Plagiarism consists of using someone else's words, phrases, sentences or ideas without giving credit. This is true whether you do it intentionally or inadvertently. Stealing another person's work diminishes your credibility as a professional, and by association, it reduces the integrity of the journalism field in general. Plagiarism and fabrication are firing offenses in the workplace; in class, they are failing offenses. Please do not cut and paste material from the web or someone else's story without attributing it. The source of quotes from experts must be identified unless you did the interview yourself. If you are in doubt as to how to properly cite or quoted material, please discuss with your instructor. All students will be invited to sign an honor pledge, acknowledging that fabricating, cheating or plagiarizing will result in an F in the course.

In their conduct as reporters, students should adhere to the [U.S. Society of Professional Journalists Code of Ethics](#).

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: The Associated Press

TITLE: The Associated Press Stylebook 2018 and Briefing on Media Law

PUBLISHER: Basic Books

ISBN: 978-1541672383

DATE/EDITION: 2018

AUTHOR: John Hersey

TITLE: Hiroshima
PUBLISHER: BN Publishing
ISBN: 0-679-72103-7
DATE/EDITION: 2019

FILMS

Instructor-provided DVD:

TITLE OF FILM: Pearl Harbor: Into the *Arizona*
DISTRIBUTOR: PBS Distribution

ELECTRONIC COURSE MATERIALS

AUTHOR: John Hersey
ARTICLE/CHAPTER TITLE: Hiroshima
JOURNAL/BOOK TITLE: The New Yorker
VOLUME:
DATE: Aug. 31, 1946
PAGES: <https://www.newyorker.com/magazine/1946/08/31/hiroshima>

AUTHOR: Carrie Gracie
ARTICLE/CHAPTER TITLE: The village and the girl
JOURNAL/BOOK TITLE: BBC News
VOLUME:
DATE: June 22, 2015
PAGES: <https://www.bbc.co.uk/news/resources/idt-dd0e6fd5-12fc-4a4a-a0eb-4ef064900f92>

AUTHOR: Lindsey Davison
ARTICLE/CHAPTER TITLE: Snow stories: Snow days bring back memories of days at grandmother's house
JOURNAL/BOOK TITLE: Columbia Missourian
VOLUME:
DATE: Feb. 5, 2014
PAGES: https://www.columbiamissourian.com/news/local/snow-stories-snow-days-bring-back-memories-of-days-at/article_bdae6650-0084-543f-8e54-7d3af9378931.html

AUTHOR: Suzi Loxton
ARTICLE/CHAPTER TITLE: The barefoot bliss Mauritian lifestyle will leave you not having a care in the world
JOURNAL/BOOK TITLE: Mirror
VOLUME:
DATE: Dec. 7, 2016

PAGES: <https://www.mirror.co.uk/lifestyle/travel/usa-long-haul/barefoot-bliss-mauritian-lifestyle-leave-9391145>

AUTHOR: Christopher F. Schuetze

ARTICLE/CHAPTER TITLE: In Mauritius, Gourmet Rice Points to a Brighter Future

JOURNAL/BOOK TITLE: The New York Times

VOLUME:

DATE: Oct. 19, 2015

PAGES: <https://www.nytimes.com/2015/10/20/business/energy-environment/in-mauritius-gourmet-rice-points-to-a-brighter-future.html>

AUTHOR: Vanessa Houlder

ARTICLE/CHAPTER TITLE: Mauritius exposed to environmental risks

JOURNAL/TITLE: Financial Times

VOLUME:

DATE: Oct. 4, 2107

PAGES: <https://www.ft.com/content/ecaa3e2c-8436-11e7-94e2-c5b903247afd>

AUTHOR: Susan Paterno

ARTICLE/CHAPTER TITLE: The Question Man

JOURNAL/BOOK TITLE: American Journalism Review

VOLUME:

DATE: October 2000

PAGES: <https://interviewspring2015.files.wordpress.com/2015/02/sawatsky-interview-strategies.pdf>

AUTHOR: Katherine Boo

ARTICLE/CHAPTER TITLE: Opening Night: The Scene from the Airport Slums

JOURNAL/BOOK TITLE: The New Yorker

VOLUME:

DATE: Feb. 15, 2009

PAGES: <https://www.newyorker.com/magazine/2009/02/23/opening-night-3>

AUTHOR: Chris Buckley and Thomas Fuller

ARTICLE/CHAPTER TITLE: A migrant mother's anguished choice

JOURNAL/BOOK TITLE: The New York Times

VOLUME:

DATE: July 5, 2015

PAGES: <https://www.nytimes.com/2015/07/06/world/asia/myanmar-rohingya-refugee-crisis-malaysia.html>

AUTHOR: Nina Storchlic

ARTICLE/CHAPTER TITLE: Inside the daring life of a forgotten female war photographer

JOURNAL/BOOK TITLE: National Geographic

VOLUME:

DATE: Aug. 17, 2018

PAGES: <https://www.nationalgeographic.com/culture/2018/08/world-photography-day-dickey-chapelle-female-war-photographer-combat-vietnam/>

AUTHOR: Seymour M. Hersh

ARTICLE/CHAPTER TITLE Looking for Calley

JOURNAL/BOOK TITLE: Harper's Magazine

VOLUME:

DATE: June 2018

PAGES: <https://harpers.org/archive/2018/06/looking-for-calley/>

AUTHOR: Jeré Longman

ARTICLE/CHAPTER TITLE A Dog Named Cactus Is Dominating a Race Through the Desert

JOURNAL/BOOK TITLE: The New York Times

VOLUME:

DATE: April 11, 2019

PAGES: <https://www.nytimes.com/2019/04/11/sports/running-dog.html>

AUTHOR: David Zucchino

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