

# Columbia Journalism School

## **Columbia University Graduate School of Journalism Course Bulletin 2011-2012**

### **A Letter from the Dean**

Columbia's Graduate School of Journalism is the relatively rare educational institution with a founding text — an article called “Planning a School of Journalism,” by the newspaper publisher Joseph Pulitzer, our founder, in the May 1904 issue of the *North American Review*. “The journalist has a position that is all his own,” Pulitzer wrote. “He alone has the privilege of moulding the opinion, touching the hearts and appealing to the reason of hundreds of thousands every day. Here is the most fascinating of all professions. The soldier may wait forty years for his opportunity. Most lawyers, most physicians, most clergymen die in obscurity, but every single day opens new doors for the journalist who holds the confidence of the community and has the capacity to address it.”

Few people have ever believed in the potential of journalism and of journalism education as completely and passionately as Pulitzer did, but even he somewhat understated the attraction of the profession. As he noted, journalists, because they speak to the public directly more than the other professionals do, can reach a large audience. Doing that effectively requires journalists to develop an unusual combination of literary and analytic ability. Journalists have a free pass that allows them to move from realm to realm, to get to people far outside their ordinary ambit and ask them the kind of questions that proceed from curiosity unfettered by politeness. Journalists function as a check on the power of the state and other institutions, a rare independent source of information on the activities of the powerful. They play an essential role in the coming together of an informed citizenry, which in turn is necessary to the proper functioning of democracy.

Columbia Journalism School has a worldwide reputation, and that makes it a very heady place. In the School's building, journalism's most prestigious prizes are administered; the leading publication about journalism, *Columbia Journalism Review*, is published; and a day never goes by when highly distinguished journalists, from the United States and abroad, are not here to lecture, teach and participate in public discussions and other events. We are intensely proud of all that activity, but it is not the heart of what goes on here. We are first and foremost a school. We teach our students the reporting, writing and thinking skills associated with all forms of journalism. We convey a deep sense of the history, the ethical standards and the possibilities and problems of the profession. Our students produce, under the close direction of an outstanding

faculty, ambitious works of journalism of their own, using the wondrous and endlessly varied city of New York as their laboratory. The Journalism School, as part of one of the world's great universities, sits in proximity to experts on every conceivable subject, so we are uniquely well situated to train journalists to understand the complexities of whatever aspect of the world they choose to cover.

At this moment, the greatest challenge — and opportunity — for the School is preparing our students, and helping to lead the profession, toward journalism's digital future. Already, thanks to the wondrous powers of the Internet, journalism has more producers and more consumers than at any time in its history. The old boundaries between media like broadcast and print are tumbling down, and so is the formerly bright line between journalists and their audiences.

Journalists have far more responsibility than they used to for engaging and interacting with readers; each individual work of journalism has the potential to be produced cooperatively between journalists and audiences, and to develop its own distinct readership.

The economics of journalism are changing profoundly: it is not at all clear what kinds of transactions will support which kinds of news organizations in the future. The news is moving faster than ever before, and it can be presented in a wider variety of forms than every before.

All this change pushes us both to adapt and to distill what journalists do down to an essence that can survive the many further changes that are sure to come. Every year, we are significantly increasing our capabilities in digital media. We now teach all students, regardless of concentration, digital media skills, and we are constantly increasing the range and depth of what we teach our digital media majors. Most classes at the School now produce significant digital journalism on their own websites. In a few weeks we will officially open a new center for digital media, with one of the world's leading online journalists as director. This is a moment when we can educate our students to a level above that of most working professionals in some of the skills journalism values most highly.

One of the pleasures of working at Columbia Journalism School is being visited by our graduates and hearing about what they are doing. It is an impressive and almost unimaginably wide range of journalistic activity — everything from helping manage the newsroom of The New York Times to publishing a brand-new paper in Baghdad to writing important books to editing magazines to being a correspondent on 60 Minutes. We are proud to be able to put our students on the path to leadership roles in every form of journalism, and we hope that in addition to becoming successful in the profession, they will also try to improve it — to ensure that it meets its immense potential for doing good, and for creative expression, in the fullest possible way. The constant effort to push outward the frontiers of journalism makes Columbia Journalism School an exciting place at which to be.

Nicholas Lemann  
Dean and Henry R. Luce Professor of Journalism

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## **Programs of Study**

### **Master of Science Degree Program**

The 10-month M.S. program offers aspiring and experienced journalists the opportunity to study the skills, the art and the ethics of journalism by reporting and writing stories that range from short news pieces to complex narrative features. With New York City as their laboratory, students learn how to think critically and deeply, to be both ethical and street smart.

Students apply to one of four concentrations: newspaper, magazine, broadcast or digital media. Students who specialize in digital media report and create stories using interactive software, hardware and theory, with a focus on exploring nontraditional and innovative ways of presenting content. Students who concentrate in broadcast journalism receive extensive training in radio and television reporting and production. Magazine concentrators can choose courses on magazine writing, literary journalism and magazine management and may produce prototype magazines in spring workshops. Print concentrators have the opportunity to develop long-form writing skills. And regardless of concentration, all students receive training in technical skills that are now expected of multimedia journalists, Final Cut Pro and Photoshop, as well as writing for the Web.

Applicants interested in investigative reporting may apply to the Stabile Center for Investigative Journalism, a subspecialization of the M.S. program. Part-time students may also apply to this program.

All concentrations, including investigative reporting, are described in greater detail below.

### **Curriculum Overview**

The fall term for all concentrations consists largely of required courses, which provide students with an opportunity to develop and refine basic journalism skills, as well as to begin to confront the ethical and philosophical aspects of the profession.

In the spring term, students have more flexibility in their schedules and can begin to explore their particular interests. The curriculum includes one- and two-day seminars, workshops and

electives, and the tight schedule is demanding. Full-time students should expect to be occupied with schoolwork most of the time Monday through Friday and during many weekends.

The minimum load per semester for full-time students is 15 credits, the maximum 19; no transfer credits from other programs are permitted. Thirty earned credits are required for a degree, but depending on concentration, students may graduate with 34 or more. Reporting & Writing I, the master's project, the seminar and the workshop are considered core courses, and students who do not pass them will not graduate. Typical schedules are as follows:

### **Print concentrators**

#### Fall Semester

- RWI (6 credits)
- Master's Project (3 credits)
- Elective (3 credits)
- Journalism Essentials (4 credits)
- Skills (1 credit)

#### Spring Semester

- Seminar (6 credits)
- Workshop (6 credits)
- Master's Project (3 credits)
- Elective (3 credits)

### **Broadcast concentrators**

#### Fall Semester

- RWI for Broadcast (8 credits)
- Master's Project (3 credits)
- Journalism Essentials (4 credits)
- Skills (1 credit)

#### Spring Semester

- Seminar (6 credits)
- Workshop (6 credits)
- Master's Project (3 credits)
- Elective (3 credits)

### **Digital media concentrators**

#### Fall Semester

- RWI (6 or 8 credits, depending on concentration)
- Master's Project (3 credits)
- Journalism Essentials (4 credits)
- Digital Media Newsroom (3 credits)
- Skills (1 credit)

#### Spring Semester

- Seminar (6 credits)

- Workshop (6 credits)
- Master's Project (3 credits)
- Elective (3 credits)

### **Stabile Investigative Students**

#### Fall Semester

- RWI (6 credits)
- Investigative Master's Project (3 credits)
- Journalism Essentials (4 credits)
- Investigative Skills (1 credit)

#### Spring Semester

- Investigative Seminar (6 credits)
- Workshop (6 credits)
- Master's Project (3 credits)
- Stabile Investigative Techniques (3 credits)

## **Course Descriptions**

### Reporting & Writing I (RWI), 6 credits

This is the core course in reporting and writing on which much student work is built. Using metropolitan New York as a laboratory, students cover a variety of news events and issues. Street reporting is supplemented by regular deadline writing exercises under the supervision of the faculty and by assignments designed to familiarize students with material they will encounter in professional work. Classes build and develop websites where many, but not all, students' stories are published.

RWI seeks to blend instruction in the craft and substance of journalism so students know how to write in an accurate, clear and compelling fashion; meet deadlines; gather and verify data, evidence and other material; and understand certain subject areas that are essential to reporting. They also hone and deploy digital-media techniques learned in August and gain experience in incorporating those skills into the reporting and publishing process.

Students generally get at least one reporting assignment each week. Some assignments may be stories to be reported and written that day; others may require deeper coverage for a longer period of time. Later in the term, instructors ask students to execute more complex pieces, often requiring reporting and writing spanning several weeks.

Accuracy is essential. Errors in punctuation, spelling and grammar may be grounds for failing a paper. Students are expected to redo assignments that don't meet instructors' standards.

At the same time, instructors highly prize ideas that are original, thoughtful and viable. Students are trained and encouraged to think conceptually as well as literally and to report on communities and issues with empathy, intelligence and transparency.

Reporting & Writing for Broadcasting (“Broadcast RWI”), 8 credits

Several sections of RWI are tailored for broadcast concentrators and taught jointly by print and broadcast faculty. The course covers the same reporting techniques as other sections, plus reporting for radio and television. Because Broadcast RWI is an 8-credit course, broadcast students do not take a specialized Reporting/Writing Elective until the spring semester.

Reporting & Writing for digital media (Digital Media RWI), 8 credits

Several sections of RWI are tailored for digital media concentrators and taught jointly by print and digital media professors. The course covers the same reporting techniques as other sections, plus reporting in digital media. Because Digital Media RWI is an eight-credit course, digital media students do not take any of the Specialized Reporting/Writing electives listed below.

Essentials of Journalism, 4 credits

This program includes four required courses, each half a semester long. Full-time M.S. students take two the first half and two the second half, in varying order. All courses are taught in morning and afternoon sessions on Fridays. Students are automatically assigned to these courses.

Law of Journalism, 1 credit

This course provides students with a practical understanding of legal issues that most affect journalists today. Students get a basic understanding of the First Amendment and move from there to learning about privacy, defamation, libel, copyright and fair use of content, agreements with sources and rules governing liability and torts for journalists. Many of these issues are addressed within the changing contexts brought on by the Internet.

Business of Journalism, 1 credit

This course gives students a basic understanding of the business of gathering and publishing news. Students learn about models that have historically supported print and broadcast outlets and then examine the disruption in those models caused by the Web and other factors. Students learn about new news organizations, as well as business models for stand-alone journalists. At the end, they are challenged to make presentations about business models for the future.

Ethics of Journalism, 1 credit

In this course, students deal with ethical issues that often arise in the practice of journalism. Those include verification of information, the relationship between personal morality and journalistic decisions, issues brought up by competition and the ubiquity of news and the impact of the Internet on forcing decisions within narrow time frames or with differing audiences. The class relies heavily on case studies developed at the Journalism School.

History of Journalism, 1 credit

How has the role of the journalist changed over the decades? This course looks at the influence of partisanship, technological change and varying definitions of objectivity to examine how journalism has been transformed. It includes an examination of several factors, including important court cases, major news events and significant changes in delivery systems, including radio, television and online.

### **Master's Project, 3 credits in both Fall and Spring semesters**

In its scope and duration, the master's project is a student's most sustained effort. The project is not a thesis in the traditional academic sense, but rather an in-depth exploration of a topic as a journalist would pursue it.

Master's projects can take a variety of forms. Some students do print projects; others do a combination of video and print, photo and print or audio. Still others opt for a third semester in order to do the master's project as a video documentary. Eligibility varies according to concentration, and projects in formats other than print require faculty approval.

All students are eligible to do print projects, which are deeply reported magazine-length pieces of between 5,000 and 6,000 words. In addition, students of any concentration may apply to do a photo-print hybrid project, which consists of about 2,500 words in print plus a significant portfolio of related photographs.

Digital media students and broadcast students have the added option of applying to do video-hybrid projects. These projects consist of about 2,500 words and a related six-to-eight-minute video.

And broadcast students can elect to do an NPR-style radio project or stay a third semester in order to do their projects as 30-minute video documentaries. Although students are asked to indicate their interest in the third-semester program at the time of their admissions application to the Journalism School, a few slots may be available for students who sign on during the fall semester.

Students who want to do photo or video hybrid projects or documentaries must submit a proposal early in the fall semester. These proposals are subject to approval by a faculty committee, who judge the proposal based on a variety of factors, including the strength of the proposal, the appropriateness of the story as a visual project and the student's ability to execute the project, including aptitude with the required equipment and software and access to necessary sources. Approval for photo and video hybrids is not guaranteed. Students whose hybrid pitches are not accepted must do print projects. Students whose documentary pitches are not approved may in some cases be able to team with another student who pitch was approved.

Regardless of medium, students are assigned an adviser to help them select a topic, fix its focus and structure the interviews and research. The adviser(s) also provides guidance in terms of organizing, writing, rewriting and re-recording (where appropriate) the various versions. Students begin meeting with their adviser(s) early in the semester and continue to do so through the completion of the project in late March of the second semester.

### **Master's Project Requirements**

All students carrying out a print project must meet the minimum requirements of (1) a proposal; (2) an early outline; and (3) three drafts or edits. Some variations are permitted at the discretion of advisers. The broadcast (see below) and digital-media faculty have slightly different requirements.

Students must meet with their advisers early during the fall to develop a topic. That topic must be fixed by mid-November. Serious work on the project proceeds during the fall as well as over the winter break. A “billboard” or brief description, preliminary outline and list of likely sources must be submitted to the adviser by early December. The results of the initial reporting and interviews are due before the holiday break. The first draft is due in late January of the spring semester. The second draft is due in late February. The third and final draft must be turned in no later than the end of the spring break.

Students should be in close and frequent contact with their advisers, who will explain the School’s expectations and requirements for completion of the project.

### Choosing a Topic

Students should consider a topic that is significant, interesting and feasible and can sustain their interest over months of research. One need not be an expert on the subject; indeed, a good reporter becomes an expert. Students should choose a topic that has sources who are able and willing to be interviewed.

For both logistical and educational reasons, the topic must focus on the New York area — that is, the student must collect most of the necessary information and interview characters in person, in the city or its nearby environs. Students may need to do phone or e-mail interviews with people outside New York and collect information online, but that should be a lesser part of the overall reporting effort. Projects that need reporting in a foreign country will not be approved. Projects needing substantial reporting outside the New York region are discouraged.

Print projects should run between 5,000 and 7,000 words; in rare cases, they might go longer if the material requires it and if the adviser so recommends. With approval of advisers, print projects can include online elements, such as slide shows, photo galleries and/or audio clips. Projects executed in broadcast or digital media vary according to the complexity of the material involved.

### Required Third Semester for Video Master’s Project

Students who opt to complete a video documentary project must stay for an additional semester — either the summer or fall following completion of the rest of their studies — to complete their work. The faculty believes that high-quality, 30-minute documentaries need more time than our standard program permits. Scholarship aid is available to help defray that cost for students who qualify. Students who opt to stay for the third semester should be aware that they will not have completed their graduation requirements by the end of the second semester and will therefore not be eligible to participate in graduation ceremonies until the following spring; they will not be marching with most of the students with whom they began the program.

In addition to the third semester, documentary students are required to take a spring seminar focusing on a wide range of issues integral to documentary filmmaking, among them visual storytelling (camera work and editing skills), business practices, negotiation, rights and clearances, and how to develop a winning production trailer. During the third semester, instead

of taking a course load, students work full-time to produce their video master's project under the supervision of a faculty adviser. This is referred to as the student's research residency semester.

### **Specialized Reporting/Writing Electives**

These 10-week courses focus on news beats, such as international reporting or business reporting, or writing techniques, such as feature or profile writing. Faculty assign an average of three writing assignments during the semester, along with regular reading assignments, though that varies depending on the class and instructor. Most electives begin in October and include a weekly 2-3-hour class meeting on Monday, Wednesday, Thursday or Saturday.

Specialization is continued and expanded in the spring term in the Advanced Reporting/Writing seminars.

### **Skills of the Journalist**

These five-week minicourses focus on specific skill sets needed by journalists today, for instance, an understanding of social media, audio editing and photography. Students must take at least one skills class in order to graduate; they may take more than one if they have the room in their schedules and space is available in the class.

### **Spring Seminar (6 credits)**

Spring seminars typically focus on a subject area that a journalist might be expected to cover, such as business, religion or education. Seminars usually require two full days each week on Monday and Tuesday, though students are in the classroom for a fraction of that time. Some require permission of the instructor to enroll. Students must take and pass one seminar in order to graduate.

### **Spring Workshops**

Workshops are typically production oriented. For instance, students, depending on concentration, may produce print and digital content for websites, publish an in-house magazine or produce a weekly television news broadcast or radio program.

### **Internships**

A student who, with the prior approval of the Assistant Dean of Students and the Office of Career Services, undertakes an internship at a media organization can earn 0.5 credits if the work consists of serious journalistic enterprise. At the conclusion of the internship, the student must submit a written description of what he or she has accomplished and learned, and an official of the media company must send a separate letter corroborating that and evaluating the student's performance.

### **Concentrations**

#### **Newspaper Journalism**

Newspapers still provide the bulk of metro and national reporting in most of the world, and the newspaper business remains the largest employer of full-time reporters. Students who wish to concentrate in newspaper journalism must take one of two newspaper workshops in the spring: City Newsroom or Columbia News Service. Both are taught by experienced newspaper journalists and strive to create the atmosphere of working in the newsroom. Because the City

Newsroom workshop includes students from all concentrations, it closely resembles the multimedia opportunities and demands of today's newsrooms. Students in City Newsroom cover communities in the Bronx and Brooklyn, coming up with regular assignments, writing stories, editing each other's copy and publishing daily to the online daily news sites [TheBrooklynInk.com](http://TheBrooklynInk.com) and [Columbia News Service](http://ColumbiaNewsService.com). Students in Columbia News Service produce feature stories that are syndicated to newspapers around the country. This workshop not only gives students practice in developing, reporting and writing their own pieces, but also a chance to assemble a portfolio of published clips.

### Magazine Journalism

The Delacorte Magazine Concentration offers a range of courses designed not only to prepare students for careers in magazine journalism, but also to hone the reporting and writing skills that can apply to any print medium. The curriculum includes courses in magazine editing, literary journalism and magazine management as well as spring workshops in which students produce prototype magazines. In these workshops students perform virtually all the tasks of magazine staff writers and editors — from writing and story assignment to fact checking and copyediting. In addition, students participate in the Delacorte Lecture Series, which brings leading magazine editors and writers to the School. Most importantly, the magazine concentration provides students with the inspiration and vision for doing the sort of imaginative, lasting and compelling work that is magazine journalism at its best.

### Digital Media

Digital media alumni are editors, producers and reporters at the multimedia departments of major news organizations as well as founders of specialized websites. They put to work the varied skills we teach, incorporating the best of traditional journalism with online tools that tell stories better. Bringing lively discussion of current issues to students and faculty alike, the Hearst New Media Professional-in-Residence is an expert from the field of digital media journalism who lectures and works with digital media classes. Full-time students who specialize in this discipline must take a digital media RWI as well as a digital media workshop in the spring as part of their course work.

### Broadcast Journalism

Students who concentrate in broadcast journalism take many of the same courses as their print colleagues, to assure the greatest degree of cross-training; this provides them with an important competitive advantage as professional journalists. In the fall, full-time broadcast concentrators take a special, expanded (8 credits) version of RWI, jointly taught by print and broadcast faculty members; this course includes extensive work in radio and print as well as television journalism. In addition, in the fall students can take a five-week minicourse, On-Air Reporting, which concentrates on script writing for different formats. (Part-time students take their RWI during the summer and their broadcast class in the fall.)

In the spring term, students have the choice of four broadcast workshops: Video Storytelling, TV Nightly News, Radio Workshop and City Newsroom. In each, students are challenged to cover a variety of subjects, using a wide range of storytelling techniques. Broadcast concentrators may also have the opportunity to produce their longest and best work in a radio or television master's project. Students chosen to do a television master's project take a spring seminar course on the

TV documentary form. Their TV master's project is completed in a third semester, following the spring.

### Investigative Journalism

The Stabile Center is dedicated to training students in investigative reporting. Candidates for the M.S. degree may choose to pursue this platform-neutral specialization. All Stabile students are required to meet regularly with the Center's director, Sheila Coronel, and work with her for their Master's Projects (if students are approved to do a broadcast or digital media project, another adviser will be assigned). In the fall semester, all Stabile students are registered for Computer-Assisted Reporting Skills. In the spring semester, Stabile students are registered for Investigative Techniques for the Investigative Seminar. This concentration requires special application.

Students who wish to specialize in investigative journalism as fellows of the Stabile Center must indicate this on their admissions application and submit an additional essay, as described in the admissions process.

### Part-time M.S. Program

The part-time program offers the School's curriculum (described above) in a more flexible form (but no less rigorous) for students who cannot or do not wish to enroll full-time. Many students in the part-time program already have jobs with news organizations and other companies in the New York City area, and their daily experiences in the workplace bring valuable perspectives to class discussions. The graduation requirements for part-time students are the same as those for full-time students, but part-time students begin their studies in May and must complete them in two years. Some semesters, part-time students may need to attend weekday classes at the School, and they also are expected to devote the equivalent of another full day to the program in order to complete their reporting assignments. Part-time students in the broadcast concentration take RWI with their print and digital counterparts during the summer; then, in the fall semester, they take a broadcast reporting and production class in place of a 3-credit elective.

## **Master of Arts Degree Program**

The prestigious Master of Arts program, inaugurated in 2005, is for experienced journalists who wish to study a specific subject area, such as business and economics. Unlike the Master of Science program, which focuses on teaching core reporting skills and values, the Master of Arts curriculum is designed to equip experienced journalists with subject-area expertise so that they can cover complicated issues in a sophisticated, nuanced manner. Students in this program take classes at both the Journalism School and at other schools within the University to develop the knowledge that allows them to situate news events in their larger context, to ask more informed questions and to evaluate competing claims made by sources.

During the application process, candidates select a major in one of four subject areas:

- Arts and Culture
- Business
- Politics
- Science, Health and Environment

The focus of the M.A. program is on content as much as on skills, and applicants are assumed to already have attained a high degree of journalistic competency. This is demonstrated either by a Master of Science degree in journalism from Columbia or a peer institution or a demonstrated record of substantial journalistic achievement.

### **Curriculum Overview**

M.A. students take classes at the Journalism School and at other schools throughout the University in order to develop both a broad base of knowledge within their concentration and expertise in a more specific area. For instance, a student in the science concentration whose interest is in writing about public health issues would choose electives and a thesis topic that meshed with that interest. Or an arts concentrator interested in architecture would select courses and a thesis topic related to that field. A total of at least 36 graduate-level credits are required for graduation, and transfer credits from previous programs of study are not permitted. In addition to the journalism seminars and outside courses, required courses include History of Journalism for Journalists and Evidence and Inference.

A sample M.A. schedule for the 2011-2012 academic year:

Fall

- Seminar in Discipline (arts, business, politics, science): 6 credits
- Evidence and Inference: 3 credits
- History of Journalism for Journalists: 3 credits
- Elective: 3 credits
- Master's thesis: 3 credits
- Digital skills class: 1 credit (optional)

Spring

- Seminar in Discipline (arts, business, politics, science): 6 credits
- Elective: 3 credits
- Elective: 3 credits
- Master's thesis: 6 credits

### **Course Descriptions**

#### **Graduate Seminar**

The seminar in concentration (arts and culture; the Robert Wood Johnson Foundation Program in Health and Science Journalism; business and economics; or politics) is taken in both the fall and spring semesters and is the most intensive part of the M.A. degree. Taught by members of the Journalism School faculty in conjunction with subject area experts from Columbia and beyond, the seminars combine course readings, case studies, field trips and visits with experts to provide expertise in the student's chosen concentration.

#### **The Master's Thesis**

The thesis is an integral part of the M.A. year, intended to give students the opportunity to explore a topic in depth and synthesize what they learn in a sophisticated manner. The end product is a work of long-form journalism (8,000-10,000 words for a print story or the equivalent in another medium).

Ideally, the M.A. thesis balances the demands of communicating with a general audience with the need for thorough and nuanced journalism about complex issues. The thesis is advised by a journalism professor and, when appropriate, by a professor (or other expert) with a deep background in the subject covered by the thesis, who can offer guidance and criticism relating to content. For instance, this “outside adviser” might suggest potential sources of information for the piece, including background reading and people to interview. This person might also point out flaws or weaknesses in the student’s evolving argument or identify problems with the interpretation or analysis of information.

With the help of their adviser(s), M.A. students set out to complete the sort of work that an educated reader (or viewer or listener) would consume with pleasure and that an expert in the field would deem informed and thoughtful.

### Evidence and Inference

Evidence and Inference is a one-semester course that teaches advanced research techniques for journalists — skills in gathering and assessing information, often adapted from other areas of the University, that most working journalists don’t have but that are highly useful in journalistic work. These include statistical literacy, rigorous interviewing techniques, understanding the work of experts and locating material in historical archives and databases. The course also teaches a disciplined “journalistic method” of testing assumptions and hypotheses, recognizing ways stories can distort the truth and making sure that reporting firmly proves its points. A distinguished group of leading Columbia faculty from outside the Journalism School helps teach the course.

### A History of Journalism for Journalists

This class provides an overview of American journalism from Colonial days to the present. It emphasizes the relationship of journalism to other institutions in a democracy, examining how the role of the press emerged, how it has changed and how this role is similar or different from that in other democracies.

### Electives

Each M.A. student takes three electives over the course of the academic year: one in the fall and two in the spring. Students may enroll in almost any graduate-level course throughout Columbia University, including the other professional schools, provided it deepens their understanding of the chosen area of study. Special permission is needed for an M.A. student to enroll in an M.S. class; that permission is given extremely sparingly.

### Lectures

Respected experts from Columbia and elsewhere are often brought in to guest teach in the M.A. seminar classes and in Evidence and Inference. The following are examples of recent guest lecturers.

### Politics

Political strategist Howard Wolfson; former national security adviser Anthony Lake; and Cornell behavioral economist Robert Frank

### Science

Daniel Kevles, a historian of science and the Stanley Woodward Professor of History at Yale University; Frances Champagne, a neuroscientist and psychologist at Columbia; and Dr. Marc Dickstein, attending anesthesiologist at New York-Presbyterian Hospital.

### Business Economists

Bruce Greenwald, Ed McKelvey and Joseph Stiglitz.

### Arts and Culture

Jane Ginsburg, an expert on intellectual property at Columbia Law School; Frances Negron-Muntaner, from Columbia's Department of English; Andreas Huyssen, a comparative literature professor and an expert on the Frankfurt School; Shakespearian James Shapiro; anthropology professor Page West; and art dealer Louis Salerno

### Evidence and Inference

Sociologist Sudhir Venkatesh; psychologist Tory Higgins; oral historian Mary Marshall Clark; SIPA professor Kenneth Prewitt; and biostatistician Jessica Ancker

### **Digital Media**

Digital media courses are offered as part of the M.A. curriculum. All students may enroll in a digital skills class during the fall semester in which they learn audio production, photography, Photoshop and Final Cut Pro.

The program is full-time and runs from August through May. The deadline for applications for the 2012-13 school year is January 15, 2012. The Journalism School is proud to offer generous financial assistance to students who demonstrate excellent academic achievement, financial need and exceptional promise for leading careers in journalism. To support the pursuit of health and science journalism, a grant from the Robert Wood Johnson Foundation covers as much as half of the tuition costs for students in the M.A. science concentration, depending on financial need, and funds research related to their thesis projects.

Graduates of the M.A. program have been hired at news organizations including The New York Times, The Washington Post, The Wall Street Journal, Pro Publica, Reuters, The NewsHour and CNN. They are also writing books, producing independent documentaries and freelancing for a wide variety of magazines, newspapers, broadcast and online news organizations.

Our Career Services staff — all former journalists with strong industry connections in print, broadcast and online media — work closely with students to help them pursue the most prestigious jobs in the U.S. and overseas. Students meet with a Career Services counselor for one-on-one consultations throughout the school year.

### **Dual Degree Programs**

The Journalism School offers five dual degree programs with other graduate schools at Columbia University. Candidates for each these programs must apply to and be accepted by both of the schools involved. Please check with each school for respective application deadlines.

### Journalism and Computer Science

The Journalism School and The Fu Foundation School of Engineering and Applied Science have created a new joint Master of Science degree program in journalism and computer science. This program is designed to prepare a new generation of professionals with skills in the technical aspects of both digital media and news production. This program uses the content of one discipline to inform the execution of the other. Senior faculty members and graduate fellows combine cutting edge engineering research with journalistic methods to produce applications that could lead to new educational models for the news business in the Internet age. Students also participate in a seminar and workshop designed specifically for this dual degree program. The seminar teaches students about the impact of digital techniques on journalism; the emerging role of citizens in the news process; the influence of social media; and the changing business models that will support news gathering. In the workshop, students use a hands-on approach to delve deeply into information design, focusing on how to build a site, section or application from concept to development, ensuring that the editorial goals are kept uppermost in mind. Admitted students enroll for a total of five semesters: approximately three in the Engineering School and two in the Journalism School.

### Journalism and Law

The Graduate School of Journalism and the School of Law permit students to earn both the Juris Doctor and the Master of Science degree in journalism in seven semesters. The School of Law accepts up to 10 academic credits toward the J.D. degree for work completed at the Journalism School. The Law School bulletin and application are available from the Office of Admissions, Columbia University School of Law, Mail Code 4004, 435 West 116th Street, New York, NY 10027. More information is available at [http://www.law.columbia.edu/jd\\_applicants/admissions/jointdegree](http://www.law.columbia.edu/jd_applicants/admissions/jointdegree).

### Journalism and Business

The Graduate School of Journalism and the Graduate School of Business offer a five-semester program leading to the degrees of Master of Science in Journalism and Master of Business Administration. Designed for the student who is interested both in media organization and management and in business communications, the dual program requires the completion of 17 courses in the Business School curriculum and the M.S. program of two consecutive terms in the Journalism School. The Business School's bulletin and application are available from the Office of Admissions, Columbia University Business School, Mail Code 5910, 2950 Broadway, New York, NY 10027. Visit the Business School's website at <http://www4.gsb.columbia.edu/mba/academics/curriculum/dualdegrees>. Journalism and International or Public Affairs

The Graduate School of Journalism and the School of International and Public Affairs offer a program leading to the degrees of Master of Science in Journalism and Master of International Affairs or Master of Public Affairs. A minimum of two years is required for the course work, and the student may spend the first year at either school. In the School of International and Public Affairs, the 30-credit program includes courses in international affairs, economics, statistics and, perhaps, area studies. The program of the Graduate School of Journalism, described above, also requires a minimum of 30 credits of study. The School of International and Public Affairs bulletin is available from the Office of Admissions, School of International and Public Affairs,

Columbia University, Mail Code 3328, 2950 Broadway, New York, NY 10027 or visit [http://sipa.columbia.edu/academics/degree\\_programs/dual\\_degree/mia\\_programs.html](http://sipa.columbia.edu/academics/degree_programs/dual_degree/mia_programs.html).

### Journalism and Religion

Students in this program receive two master's degrees, one from the Graduate School of Journalism and the other from the Department of Religion, in two years of study. In the first year, students complete the journalism program, including the Covering Religion seminar or a comparable course. Credits earned for the religion course are also applied toward the religion program, which is completed in the second year. Students must complete two of the following Department of Religion core courses in the second year:

- Theory and Method in the Study of Religion
- Introduction to Asian Religions
- Introduction to Western Religions

Information about the religion program can be obtained from the Graduate School of Arts and Sciences, Columbia University, 107 Low Memorial Library, New York, NY 10027. You may apply online via the GSAS website at <http://www.columbia.edu/cu/religion/grad-prgm-pages/journalism-religion-dual/main-pages/program-info/index.html>

For questions about the religion program, contact Meryl Marcus (mm3039@columbia.edu) at the Department of Religion.

## **Doctoral Program**

The Doctor of Philosophy degree in Communications, which is offered by the Graduate School of Arts and Sciences and administered primarily by the Graduate School of Journalism, gathers and focuses the considerable resources of Columbia University on a multidisciplinary approach to the study of communications. Students craft individual courses of study, drawing on the University's offerings in the humanities, the social sciences, business and economics, the law, public and international affairs and education and engineering, in addition to the communications program.

The program includes three specialties:

- Journalism and Public Life
- Social Impact of Media
- Economic, legal, and policy aspects of communication

Students take courses in all specialties but develop a concentration in one. The interdisciplinary program provides a unique opportunity and preparation to students who wish to conduct original research in communications, to teach in colleges and universities and to pursue research careers in government and industry.

Prospective doctoral candidates are subject to a different set of entrance requirements from those of the master's programs. Although they do not take the special writing test administered by the Journalism School to all M.S. applicants, they must submit GRE scores not more than five years old.

Doctoral candidates are expected to present clear evidence of intellectual or academic achievement and to demonstrate a commitment to advanced scholarship that crosses or challenges traditional disciplinary boundaries. Applicants for the Ph.D. program are reviewed by an interdepartmental committee, though the Admissions Office of the Graduate School of Journalism handles the details of the process and that office should be consulted with questions or requests for additional information.

Candidates for the Ph.D. are required to:

1. Complete the following five core courses reaching across the specialties of the program:

Graduate School of Journalism

J8040: Proseminar in Communications

J6030: Social Impact of Mass Media

J9042: Communications Research Problems

Business School

Business Economics B8210: Management of Information, Communication and Media

Graduate School of Arts and Sciences

An advanced-level offering in the area broadly defined as communications and political systems. The course, the choice of which is subject to the approval of the program director, should address the relationships between the media and the institutions and actors in politics and government in the U.S., in some other country or region or in the international system, or focus on the history, politics and culture of some other country or countries.

2. Complete a series of courses to constitute a concentration, chosen in consultation with the student's adviser, from such areas as economics, history, law, political science, sociology, anthropology, comparative literature, film studies, international affairs and business

3. Show mastery of research methods (appropriate to the subject of the dissertation).

4. Show proficiency in a foreign language.

5. Complete a set of comprehensive examinations.

6. Complete and defend a doctoral dissertation.

To graduate, each candidate must demonstrate a general understanding of the field of communications as a whole and must acquire a deep knowledge of one of the areas of specialization through research and course work in appropriate disciplines. The ultimate goal is to connect the strengths of the Columbia journalism tradition with intellectual work in the humanities and human sciences in a way that enhances the practice and understanding of journalism.

For further information, contact Evelyn Corchado, Associate Director of Student Services, Graduate School of Journalism, Columbia University, 2950 Broadway, New York, NY 10027; e-mail: [eoc11@columbia.edu](mailto:eoc11@columbia.edu).

### **Knight-Bagehot Fellowship Program in Economics and Business Journalism**

This program is named for John S. Knight, the Pulitzer Prize-winning journalist and business leader; James L. Knight, the newspaper business leader; and Walter Bagehot, the distinguished 19th-century British journalist and economist.

A nine-month, mid-career program, it was founded in 1975. Administered by the Graduate School of Journalism, it is designed to help professional journalists improve their knowledge and understanding of business, economics and finance.

The program admits up to 10 fellows each year and is conducted during Columbia's academic year, August through May. It includes courses given at Columbia University's Graduate School of Business as well as seminars, dinner meetings and field trips arranged for the fellows.

The fellowship is open to full-time editorial employees of newspapers, magazines, wire services and broadcast stations who have at least four years of experience. Qualified freelance business journalists are also considered. The program is supported by grants from the John S. and James L. Knight Foundation and several other foundations and corporations.

Fellows receive tuition and a stipend. On completion of the program, fellows are given a certificate and usually return to their publications or broadcast stations to specialize in business reporting.

Fellows who hold a four-year B.A. or B.S. degree may also earn an M.S. degree in journalism by taking additional courses at the Journalism School during the fall semester of the Knight-Bagehot program.

For an application or further information, contact Director, Knight-Bagehot Fellowship Program, Graduate School of Journalism, Columbia University, Mail Code 3850, 2950 Broadway, New York, NY 10027; e-mail: [tat5@columbia.edu](mailto:tat5@columbia.edu). The deadline for applications is March 1.

### **Certificate Program — Columbia Publishing Course**

The Columbia Publishing Course is the premier postgraduate training program for the publishing profession. Formerly the Radcliffe Publishing Course, it has provided an intensive introduction to all aspects of book, magazine and now digital publishing for more than 60 years.

Students learn from writers, editors and publishers, design directors and illustrators, advertising experts and publicists — all leaders in the industry and many of them graduates of the course. More than 125 publishing professionals come to the Columbia Publishing Course each summer to describe the nature of their work, conduct workshops and seminars and answer questions in classroom discussions and informal sessions.

With its base at Columbia University's Graduate School of Journalism, the course is right in the heart of American publishing, enriching the program and the curriculum.

The Publishing Course has trained thousands of men and women for careers in publishing; they can be found in every major publishing house, every major magazine, in every type of position. Many of the industry's top professionals got their start in the Publishing Course, and publishers have long known that they can rely on it for exceptional job candidates.

Our graduates have proven their commitment to publishing and are equipped with the knowledge necessary to succeed in the field. The industry recognizes the quality of our students, and every year we have an excellent job-placement rate. Graduates have the added benefit of starting their careers with a network of friends and colleagues.

### **Continuing Education for Professionals**

The Continuing Education Program for Professionals offers a number of opportunities during the year under the motto "Come to Columbia to Get Smarter." Directed by Associate Dean Arlene Morgan, director of continuing education, more than 1,000 professional journalists have taken courses ranging from Covering Globalization to Learning How to Write a Book Proposal.

The program offers a number of opportunities during the year for journalists and educators to discuss how to improve their understanding about a wide range of issues, from covering education, the environment, race and ethnic issue, to global business understanding and digital skills building.

The division is also home to the Dart Center on Journalism and Trauma, a program that offers fellowships, workshops and on-site training for journalists who are covering traumatic events, from the earthquake in Haiti and the war in Afghanistan abroad to domestic violence and terrorist attacks at home.

The division also offers customized training opportunities for news rooms and organizations. Highlights of the School's offerings include:

#### **The Punch Sulzberger News Media Executive Leadership Program**

This program offers a combination of classroom exercises with on-the-job experience and tutoring to newsroom and business-side executives who are working on challenging projects to meet the demands of a rapidly changing multimedia industry. The program runs from January to January and is limited to 25 participants. The fee is \$25,000.

#### **Spencer Journalism Education Fellowship**

This program offers three education journalists an annual \$85,000 in stipends and expenses who spend an academic year at the School to produce an important piece of journalism to advance the understanding of education in the United States.

## Fall 2011 Courses

### **Master of Science Curriculum**

#### Reporting & Writing (RWI) 6 credits

Instructors: Dinges, Maharidge, Muha, Ojito, Padawer, Padwe, Singer, Span, Stabiner  
(Note: We will assign you to an RWI section and instructor.)

This is the core course in reporting and writing on which much student work is built. Using metropolitan New York as a laboratory, students cover a variety of news events and issues. Street reporting is supplemented by regular deadline writing exercises under the supervision of the faculty and by assignments designed to familiarize students with material they encounter in professional work. Classes build and develop websites where many — but not all — students' stories are published.

RWI seeks to blend instruction in the craft and substance of journalism so students know how to write in an accurate, clear and compelling fashion; meet deadlines; gather and verify data, evidence and other material; and understand certain subject areas that are essential to reporting. They also hone and deploy digital media techniques learned in August and gain experience in incorporating those skills in the reporting and publishing process.

Students generally get at least one reporting assignment each week. Some assignments may be stories to be reported and written that day; others may require deeper coverage for a longer period of time. Later in the term, instructors ask students to execute more complex pieces, often requiring reporting and writing spanning several weeks.

Accuracy is essential. Errors in punctuation, spelling and grammar may be grounds for failing a paper. Students are expected to redo assignments that don't meet instructors' standards.

At the same time, instructors highly prize ideas that are original, thoughtful and viable. Students are trained and encouraged to think conceptually as well as literally and to report on communities and issues with empathy, intelligence and transparency.

#### Reporting & Writing for Broadcasting (“Broadcast RWI”) 8 credits

Instructors: Cross; Cooper and Cohen; Goldman and Lipton; Bourin and Tsiantar

Several sections of RWI are tailored for broadcast concentrators and taught jointly by print and broadcast professors. The course covers the same reporting techniques as other sections, plus reporting for radio and television. Because Broadcast RWI is an 8-credit course, broadcast students DO NOT take any of the Specialized Reporting/Writing Electives listed below.

#### Reporting and Writing for Digital Media (“Digital Media RW1”) 8 credits

Instructors: Grueskin and Klatell; Hancock; Shapiro

Several sections of RWI are tailored for digital media concentrators and taught jointly by print and digital media professors. The course will cover the same reporting techniques as other sections, plus reporting in digital media. Because Digital Media RW1 is an eight-credit course, digital media students DO NOT take any of the Specialized Reporting/Writing Electives listed below.

### Essentials of Journalism

This program includes four required courses, each half a semester long. Full-time M.S. students take two the first half and two the second half, in varying order. All courses are taught in morning and afternoon sessions on Fridays. Students are automatically assigned to these courses.

### Law of Journalism 1 credit

Instructors: Freeman, Karle, Zucker

This course provides students with a practical understanding of legal issues that most affect journalists today. Students get a basic understanding of the First Amendment and then move to learning about privacy, defamation, libel, copyright and fair use of content, agreements with sources and rules governing liability and torts for journalists. Many of these issues are addressed within the changing contexts brought on by the Internet.

### Business of Journalism 1 credit

Instructors: Adam Klein, Jeffrey Klein

This course gives students a basic understanding of the business of gathering and publishing news. Students learn about models that have historically supported print and broadcast outlets and then examine the disruption in those models caused by the Web and other factors. Students learn about new news organizations, as well as business models for stand-alone journalists. At the end, they are challenged to make presentations about business models for the future.

### Ethics of Journalism 1 credit

Instructors: Solomon, Wald

In this course, students deal with ethical issues that often arise in the practice of journalism. Those include verification of information, the relationship between personal morality and journalistic decisions, issues brought up by competition and the ubiquity of news and the impact the Internet has on forcing decisions within narrow time frames or with differing audiences. The class relies heavily on case studies developed at the Journalism School.

### History of Journalism 1 credit

Instructors: John, Schudson, Tucher

How has the role of the journalist changed over the decades? This course looks at the influence of partisanship, technological change and varying definitions of objectivity to examine how journalism has been transformed. It includes an examination of several factors, including important court cases, major news events and significant changes in delivery systems, including radio, television and online.

Note: Part-time M.S. students are permitted to enroll in Journalism Essentials on Friday mornings with the full-time students in lieu of taking evening sections of Critical Issues and Journalism, the Law & Society, for 2 credits each; see Fall 2011 Courses for Part-time M.S. Students, below.

### **Master's Project**

3 credits in fall semester; 3 credits in spring semester

In its scope and duration, the master's project is a student's most sustained effort. In terms of credits and priority, however, it should be kept in perspective with the rest of the curriculum. The

project is not a thesis in the traditional academic sense, but rather an in-depth exploration of a topic as a journalist would pursue it.

Master's projects can take a variety of forms, including print, digital media or broadcast (radio or video).

There are two types of video projects — a documentary done by a team of two or three, requiring a third semester (see below); and a hybrid, done by an individual student that combines a video of six to eight minutes with a print story of around 2,500 words.

All students are eligible to do print projects. Digital-media and broadcast projects, including hybrids, are limited to students within those concentrations.

Students work on radio, hybrid and print projects individually; students doing video or digital-media projects typically work with one or two partners. Students wishing to do a digital-media, hybrid or video project must submit a proposal early in the fall semester. That proposal is then examined by faculty, whose approval depends on a variety of factors, including the strength of the proposal, the appropriateness of the story for the proposed medium and a student's ability to execute the project, including aptitude with required equipment and software, and access to necessary sources. Approval for digital, hybrid and video projects is not guaranteed. Students whose video, hybrid or digital pitches are not accepted either do a print project or, in some cases, join another digital or video team.

Regardless of medium, students are assigned an adviser who helps them select a topic, fix its focus and structure the interviews and research. The adviser(s) also provides guidance in terms of organizing, writing, rewriting (and re-recording, where appropriate) the various versions. Students begin meeting with their adviser(s) in early October and continue to do so through the completion of the project in late March of the second semester.

If you are a full-time student, or are a part-time student planning to undertake the project in the next two semesters,\* and you already have an idea of the subject area on which you'd like to focus your project, please indicate this on your fall ballot. You should do this even if your preferences are tentative. We will attempt to match advisers with students according to their mutual interest areas, when possible. If you don't have a topic in mind yet, that's fine, too. You'll get plenty of advice here. Many of our best projects are conceived of after students arrive at Columbia.

\* Please note that part-time students opting to do their master's project over during the academic year (fall/spring) must be available on Friday afternoons for group meetings.

### **Master's Project Requirements**

Every student carrying out a print project must meet the minimum requirements of (1) a proposal; (2) an early outline; and (3) three drafts or edits. Some variations are permitted at the discretion of advisers. The broadcast (see below) and digital media faculty have slightly different requirements.

Students must meet with their advisers early during the fall to develop a topic. That topic must be fixed by November 11. Serious work on the project proceeds during the fall as well as over the winter break. A “billboard” or brief description, preliminary outline and list of likely sources must be submitted to your adviser by December 1. The results of your initial reporting and interviews are due by December 17. The first draft is due on January 18, 2012. The second draft is due February 21, 2012. The third and final draft must be turned in no later than the end of the spring break, March 16, 2012.

You should stay in close and frequent contact with your adviser(s), who will explain the School’s expectations and requirements for completion of the project.

### Choosing a Topic

You should consider a topic that is significant, interesting, and feasible and will sustain your interest over months of research. You don’t have to already be an expert on the subject; indeed, a good reporter becomes an expert. You should also choose something that has sources that are able and willing to be interviewed.

For both logistical and educational reasons, the topic must focus on the New York area — that is, the student must collect most of the necessary information, and interview characters in person, in the city or its nearby environs. You may need to do phone or e-mail interviews with people outside of New York, and collect information online, but that should be a lesser part of your overall reporting effort. Projects that need reporting in a foreign country will not be approved. Projects needing substantial reporting outside of the New York region are discouraged.

Print projects should run between 5,000 and 7,000 words; in rare cases, they may go longer if the material requires it and if the adviser so recommends. With approval of advisers, print projects can include online elements, such as slide shows, photo galleries and/or audio clips. Projects executed in broadcast or digital media vary according to the complexity of the material involved.

### Required Third Semester for Video Master’s Project

Students who opt to complete a video documentary project must stay for an additional semester — either the summer or fall after they complete the rest of their course work — to complete their project. The faculty believes that high-quality, 30-minute documentaries need more time than our standard program permits. The proposal and acceptance process for video master’s projects takes place in the fall semester. If you have any interest in pursuing this, please indicate so on your ballot; you will be able to change your mind later. Approximate extra tuition cost is \$9,000 for the third semester. Scholarship aid is available to help defray that cost to students who qualify. Students who opt to stay for the third semester should be aware that they will not have completed their graduation requirements by the end of the second semester and will therefore not be eligible to participate in graduation ceremonies until the May following completion of the project. They will not be marching with most of the students with whom they began the program.

### Specialized Reporting/Writing Electives (RWII) 3 credits

These 10-week courses focus on news beats, such as international reporting or business reporting, or writing techniques, such as feature or profile writing. Faculty assign an average of three writing assignments during the semester, along with regular reading assignments, though

that varies depending on the class and instructor. Most electives begin in October and include a weekly two- to three-hour class meeting on Monday, Wednesday, Thursday or Saturday.

Specialization is continued and expanded in the spring term in the Advanced Reporting/Writing Seminars.

Print students should ballot for one of the classes below. Broadcast students do not take an elective, and digital media students are automatically registered for a section of Digital Media Newsroom (description above) and should not ballot for any of the classes below.

#### Electives (RWII): Course descriptions

##### Argumentative Journalism

Instructor: Gitlin

Monday, 5:30-7:30 p.m.

This course is concerned with how well and how badly journalists do at making a case and how to cultivate the art of making it better. Each week, we conduct a close reading of articles of varying lengths that make more or less explicit arguments. We probe for their strengths and weaknesses and give reasons for our judgments. We examine rhetorical strategies and conflicts between logic and persuasiveness. We investigate how weak arguments can be combated and strong arguments improved. We frequently consider the differences between arguments and opinions and explore how it came to pass that attitude substituted for argument.

##### The Art of the Profile

Instructor: Bennet

Monday, 7:00-9:00 p.m.

This elective offers an in-depth chance to read, study and write profiles. The reading list includes such authors as John McPhee, Jane Kramer, Calvin Trillin, Gay Talese, Susan Orlean and Joan Didion. Students write two short profiles and one long one. Their work is critiqued in class and edited in detail. (A version of this class is offered in the spring.)

##### Business and Financial Reporting

Instructor: Herman

Monday, 6:30-9:00 p.m.

This course is an introduction to the basic concepts and tools of business reporting, designed for students interested in the field as well as those planning to specialize in other areas. The dynamics of business are at the heart of many journalistic subjects, so learning how to make sense of business news and bring it to life are invaluable skills. We study these subjects both through readings, by following and discussing news stories throughout the semester and by analyzing classic business articles. Several short features, as well as in-class writing exercises, are assigned. We cover effective methods for conceiving and pitching stories, identifying and interviewing sources, story structure and writing. Several class sessions feature guest speakers from major business and general-interest publications. (A more in-depth version of this course is offered in the spring.)

##### Cost and Effect of Digital Media Journalism

Instructor: Emily Bell

Monday, 5:00-7:00 p.m.

The purpose of this course is to introduce students to the current and evolving challenges facing journalism in the digital newsroom, challenges that go well beyond reporting, writing and production. The modes of story construction, presentation, distribution, curation, and monetization have all radically changed, and journalists must be adept at understanding these issues and how they will ultimately affect the success of their stories and their news organizations. Students will learn about the multiple pressures and resource decisions facing digital journalists in newsrooms and how this can inform their reporting and editing decisions. For those with an entrepreneurial bent, it will give an insight into how to build a story, project or start-up and how to budget and make decisions in terms of both content and delivery. The course will be a balance of lectures and practical workshops. Through the semester, students will be presented with up-to-date case studies of how digital newsrooms are dealing with the issues of audience and interaction, data and design, changing business models, and the development of the new news story. Using this information, students will identify problems or opportunities in the journalism industry. They will present a plan for a product, project or business which will serve a journalistic purpose. Students must demonstrate an understanding of scale, sustainability and real-world costs of media production. Students will be given a hypothetical cash limit, to be used to prototype their projects. The final project will be aimed at a general audience, but it can show knowledge of specialty areas.

#### Covering Conflict

Instructor: Matloff

Thursday, 5:00-8:00 p.m.

Covering overseas conflict poses unique challenges to reporters and is one of the trickiest ethical areas to navigate. Your reporting and writing can get someone killed — including yourself. This course covers this subject, from moral minefields to logistics. The aim is to prepare students to think critically and to help them know how to work effectively in volatile situations. We also discuss such practical matters as how to find fixers, use satellite technology and navigate mined roads. We examine how technology and the globalization of 24-hour news have changed the nature of war reporting; how to be a patriot and maintain objectivity; what the pitfalls are of embedding; and how to get beyond spin. Each student “adopts” a crisis and tracks coverage through the semester. The first assignment prepares students to parachute into a strange country. Then, two news analyses train them to think about the implications of breaking news, with particular focus on the causes of fighting and possible solutions. (A version of this course is offered in the spring.)

#### Covering Immigration

Instructor: Puente

Wednesday, 5:00-8:00 p.m.

There are few issues in the world today that are as crucial and defining as immigration. Even the war against terrorism is often framed as an immigration challenge – that is, who gets to enter the country, and who is refused entry. Students will work in print, video and audio to examine immigration policy issues – from statewide legislation, such as Arizona’s SB1070 to the national debate over the DREAM Act – and their impact on immigrants in the New York area.

Students will use digital formats to track national and local immigration news and showcase their work. No video experience necessary.

### Cultural Affairs Reporting and Writing

Instructor: Patterson

Monday, 7:00-9:00 p.m.

This course deals with a broad range of culture – film and literature, folk and pop, museum shows and reality shows and onward. Our aim is to begin mastering both the craft of arts reporting and the practice of critical writing. As reporters, students will work to understand the news values and questions particular to this sphere; s critics, to develop talents for analysis, argumentation, and charm. We will closely read classic profiles, recent reviews, influential essays, and the like, and we will also study big-picture theoretical texts by way of developing a historical and conceptual grounding. The reading list will include such authors as Joan Acocella, Martin Amis, Manohla Dargis, Clement Greenberg, Clive James, Pauline Kael, Robert Hughes, George Orwell, Lillian Ross, Gilbert Selses, Susan Sontag, George W.S. Trow, David Foster Wallace and Oscar Wilde. Writing assignments will range from a 150-word capsule review to a 3,000-word profile. Students will receive detailed responses to these assignments and, in discussion from their classmates. (A more in-depth version of this class will be offered in the spring.)

### Destination Out: Foreign Reporting off the Beaten Path

Instructor: French

Wednesday, 6:00-8:00 p.m.

Foreign correspondents enjoy an image as the most seasoned and trusted of reporters. This class will take a close look at what happens when reporters are thrust, most often by crisis or emergency, into coverage of places that receive at best only episodic attention from the world's media, focusing on examples drawn from Africa, Asia and Latin America. It will examine some of the pitfalls of working in places that tend to be unfamiliar to reporters and editors. The aim of the course is building better reporters; people who can ramp up quickly, for sure, but also who take seriously the need to study history, appreciate the nuances of culture and keep up their guard against cliché and conventional wisdom. Students will be expected to participate in in-depth discussions of weekly readings on individual countries or crises aimed at raising their cultural awareness and appreciation for the use and misuse of history in journalism. Working foreign correspondents will be guests on occasion. During the course of the semester, students will be required to write three papers, including two criticisms of current foreign newspaper or magazine coverage and a longer, heavily reported essay on a foreign topic of the student's choice.

### Eight Hundred Words

Instructor: Coyne

Thursday, 7:00-9:00 p.m.

The column — 800 words of story, voice, idea and opinion, in varying proportions — has always been the three-minute pop song of our business, and it has become an essential building block of the Web: the blog, the posting, the musing, the reflection, the anecdote, the kind of brief essay that requires minimal scrolling. So how can we get better at this form, regardless of the medium? In this class, we read a wide range of work, from the earliest newspaper columnists to the latest bloggers. We bring more reporting and substance to a form that now often strays from the ethics

and practices of its roots in print. Through four assignments — four 800-word stories of varying subject, tone and purpose — you'll work on making your voice more rigorous, fluent and persuasive, and always concise.

### News Editing

Instructor: Reisig

Thursday, 6:00-8:00 p.m.

This class teaches future editors how to make stories more accurate, engaging, informative and richly textured. It should also help writers to hone their language skills and make stories flow and sing. In addition to copy and line editing, the class discusses creating new websites, sections or publications, and how to come up with story ideas. For a key assignment, you watch an editor at work, in news meetings and editing stories. (The instructor can help you find willing editors.)

### Personal and Professional Style

Instructor: Crist

Wednesday, 1:30-5:30 p.m.

The nature and demands of this course make it necessary to limit the class size. It is offered to students who have mastered the basic mechanics and techniques of journalistic prose and are interested in developing and refining a personal literary style within a journalistic framework, appropriate to editorials, columns and reviews. The emphasis is on form, structure and semantics for effective and original approaches to specialized writing. There are basic assignments and free-choice exercises, with concentration on self- and intergroup criticism. Prospective students must submit one sample of their best writing and, in no more than 350 words, a statement of their interest in the course. (A more in-depth version of this class is offered in the spring.)

### Photojournalism

Instructor: French

Monday, 6:30-9:30 p.m.

This is a course for aspiring photojournalists and for students who wish to include photography among their reportorial skills. Students gain experience by shooting news and feature stories and will develop individual photo essays and professional portfolios. This class addresses both the technical aspects of photography and the practical and ethical issues faced by the working photojournalist. Students must ballot for a photo skills class in the beginning of the fall semester or demonstrate to the instructor (with short note in the notes section of the ballot) agility in dealing with SLR cameras and relevant software. (A version of this class is offered in the spring.)

### Science Writing

Instructor: Weiner

Thursday, 7:00-8:30 p.m.

This course will instruct students on the art and craft of writing about science for a general audience. Students will learn how to extract information from the scientific literature, interview scientists, analyze the importance of newly reporting research, report on scientific controversies, and unearth compelling human narratives from the mass of published scientific data. Particular emphasis will be placed on the importance of critical thinking in assessing and characterizing new scientific developments. In addition, there will be a significant emphasis on developing the

kind of prose skills that are essential for the unique burdens of science writing, which include explanatory journalism and translating the social implications of technical information into the broader cultural idiom.

### Social Impact of Mass Media

Instructor: Tucher

Wednesday, 5:00-7:00 p.m.

In this course we explore the social consequences of what journalists do and the complex relationships between the press and the public. Through readings, class discussions and close observations of media past and present, we locate the work of journalism in its social, historical and theoretical context, focusing on such topics as the media's obligation to society; relationships between the press and the theory and practice of democracy; the media and storytelling; social ramifications of new technologies and new economic structures; and how the media are implicated in our perceptions of time, space, memory and identity. This is a 13-week course that begins the first week of the semester.

### Skills of the Journalist – Course Descriptions

1 credit per class (These are 5-week minicourses.)

Please see the Fall 2011 schedule for class times and dates.

### Aggregation

Anyone who works in a newsroom today – reporters, web producers, researchers – needs to understand the fundamentals of aggregation. From the Huffington Post to The Washington Post, aggregation is used to serve readers' immense appetites and create new narrative forms. It's also become the go-to reporting method when journalists' access is restricted. Students will learn how to assess and assimilate information, using Twitter and YouTube, and new tools like Storify. The course will also cover the doctrine of fair use and the legal limits of aggregation.

### Audio Storytelling

This course is open to all full-time students and those part-time students who began the program in summer 2009 or thereafter, except for full-time students in the broadcast concentration. It provides more advanced training in interviewing, writing and producing audio reports for radio and other platforms. Students work in the digital audio library. Each student selects one assignment done for this class to post as a podcast online.

### Investigative Skills (non-Stabile)

Students learn advanced applications of computer-assisted reporting and are able to find a variety of hidden documents useful to good journalism: court records, pollution and safety studies, campaign contributions, the filings of tax-exempt organizations, child abuse and industrial safety statistics, corporate records, etc.

### Photojournalism (Print and Broadcast concentrators only)

This class will build upon photo instruction that students receive in August; they will begin working with digital SLR cameras, using manual settings. Students will also use Photoshop's advanced image and color correction tools. Photojournalism skills classes are open to broadcast and print students only; digital concentrators will cover these skills in Digital Media Newsroom.

This skills class is required for students planning to take the photojournalism elective in the fall or spring unless they can already demonstrate agility in dealing with cameras and relevant software.

### Social-media Skills for Journalists

This course will help journalists use social media (including Twitter, Facebook, LinkedIn), to find new story ideas, trends and sources; connect with readers and viewers; and promote their own work to new audiences. The students will learn best practices as well as what to avoid in this fast-changing world. Many journalists already use these tools, but the course will take that knowledge to new levels with practical, actionable lessons in how best to navigate social media. Topics covered include ethics; etiquette; new third-party tools; the changing journalist-source relationship and more.

### Stabile Investigative Skills (Stabile Students Only)

This is a 10-week course on the tools that investigative journalists use for their research and reporting. The course focuses on the skills that watchdog journalists need: interviewing, document and database searching, data analysis, data visualization and computer-assisted reporting. It also helps students conceptualize investigative projects and runs them through the process that journalists go through in the course of their investigations. All Stabile students will be automatically registered for this class.

### Internship

0.5 credits

A student who, with the prior approval of the Assistant Dean of Students and the Office of Career Services, undertakes an internship at a media organization can earn 0.5 credits if the work consists of serious journalistic enterprise. At the conclusion of the internship, the student must submit a written description of what he or she has accomplished and learned, and an official of the media company must send a separate letter corroborating that and evaluating the student's performance. You do not request this class via the ballot. Please contact Dean of Career Services Ernest Sotomayor for details.

## **Fall 2011 courses for part-time students only**

The following courses are not open to full-time M.S. students

### Covering National Politics

Instructor: Edsall

Monday, 6:00-9:00 p.m.

This course will focus on politics and policy-making in the 2011 session of Congress, looking through the lens of resource competition at a time of scarcity. The course examines in detail the partisan forces at work in the drafting, committee work and ultimate outcome of major pieces of legislation. Students write about the progress of legislation, explore interest-group rivalry and the reasons for the success or failure of legislative initiatives. The course makes use of lobbying and campaign finance reports; will track the activities of trade associations and other stakeholders; and observe the actions of members of Congress, constituents, organized pressure groups, the

media, and the executive branch. (A version of this course is offered to all M.S. students in the spring semester.)

### TV Reporting and Writing

3 credits

Instructor: Pool-Eckert

Saturday, 10:00 a.m.-3:00 p.m.

This class introduces TV news production — shooting, editing, interviewing, writing and reporting — for video journalists. It builds upon the skills already acquired in RW1. It emphasizes storytelling based on accurate reporting, clear, concise writing and good visuals. Students learn to edit video on Final Cut Pro and shoot their own video with school cameras: JVC HM GY-100. Students are expected to pitch story ideas and to complete them on deadline.

### Digital Media Newsroom

3 credits

Instructors: Davis, West

Time: Wednesday, 6:30-9:30 p.m.

This course is restricted to and mandatory for digital-media concentrators in the Part-time Program. It is the prerequisite for all digital-media workshops in the spring semester, as well as digital media master's projects. It introduces students to multimedia storytelling and newsroom workflow. Students work with several digital-media tools, including webpage production; photography and image editing; audio and video editing; blogging; and data analysis. This course helps students understand how newsrooms are combining the best of traditional reporting and editing with the latest digital storytelling techniques. It is open to part-time students only.

### Critical Issues in Journalism

2 credits

Instructor: Wald

Wednesday, 6:30-8:30 p.m.

This required course explores the social role of journalism and the journalist from legal, historical, ethical and economic perspectives. It begins September 14 and is open to part-time students only.

### Journalism, the Law & Society

2 credits

Instructor: Freeman

Tuesday, 6:00-9:00 p.m.

Class meets on the following dates: 9/20, 9/27, 10/5, 10/4, 10/11, 10/18, 10/25, 11/8, 11/15 11/22 and 12/6. The course examines the current and historic conflicts between journalists and jurists over fundamental First Amendment issues such as libel, privacy, prior restraint against publishing the news, protection of sources, the right to gather news and national security. Broadcast regulations, including the Fairness Doctrine and questions of equal time and access are also explored. Reading includes texts of landmark cases. Sessions at the end of the course concentrate on practical aspects of libel and invasion of privacy. This course is open to part-time students only.

Note: Part-time M.S. students are permitted to enroll in Journalism Essentials on Friday mornings with the full-time students in lieu of taking evening sections of Critical Issues and Journalism, the Law & Society for two credits each; see Fall 2011 Curriculum, above.

### **Spring 2012 courses**

Required courses for full-time students (one of each):

1. Advanced Reporting and Writing Seminar (J6002y), 6 credits - choose from 20 options
2. Media Workshop (J6011y), 6 credits — choose from 16 options
3. Master's Project II (J6041y), 3 credits [except for documentary Master's Project students]
4. Spring Term Elective (J6010y), 3 credits — choose from 20 options

How a week looks in the spring for full-time M.S. students:

Monday and Tuesday: Seminar

Wednesday: Most Electives and time for Master's Projects

Thursday and Friday: Workshop

Saturday: Electives and Skills (optional)

Note: Many courses require special class meetings (field trips, editorial meetings, etc.) in addition to the listed class time. All students, particularly those in the part-time program, should check with the faculty to see if their course has such requirements. Many faculty members have posted these on the School website, linked to their name on the faculty page or to the course description in this document.

#### Seminars

##### Advanced Reporting & Writing Seminars

J6002y (6 credits)

The disciplines of reporting and writing are structured around specialized subject areas or style techniques. These seminars usually require two full days each week on Monday and Tuesday, though you will be in the classroom for a fraction of that time.

Note: Admission to some seminars requires the instructor's approval in advance. If you have been selected by Sam Freedman, Ari Goldman or Judith Crist, you will be asked to indicate so on your ballot. These classes will be filled prior to the ballot, so if you have not been preselected by the professor, you will not be able to submit a ballot requesting those classes.

Professors can choose up to 10 of the 16 students who ballot for their class as a first choice; the remaining seats are filled by the Dean of Students office in a manner that is intended to equalize students' success in getting at least some of their first-choice classes.

#### Art of the Profile

Paula Span

Tuesdays, 2:00-5:00 p.m.

There's a reason one of the most successful magazines launched in the past 35 years is called People. You learn and practice the specialized interviewing, reporting and writing skills used to portray individuals. We read, watch and discuss some of the best contemporary and classic

profiles, of subjects from Ty Cobb to a sex-toys saleswoman. We talk a lot about structure. I take a machete (at first) or a scalpel (later on) to every sentence you write. Some gifted current practitioners come tell us how they do it. We discover how to leverage readers' intrinsic interest in other people to inform them about things they think they don't want to know.

### Book Writing

Sam Freedman

Monday, 9:00 a.m.-4:30 p.m.

This seminar teaches students to prepare a book proposal, including an overview essay and a sample chapter, both at least 4,000 words long. Each student must enter the class with sufficient material from elsewhere or an idea that can be researched in the New York area. Students are not permitted to use their Master's Project for this seminar. Course work ranges from intensive study of literary nonfiction and journalistic fiction, with related writing assignments on a weekly basis, to instruction in the techniques of reporting and writing extended narrative, and of producing a book proposal. Guest speakers from the publishing industry appear frequently. Enrollment is limited, with approval of instructor. Please contact Prof. Sam Freedman ASAP to apply.

### Business and Economics Reporting A

Leslie Wayne

Tuesday, 1:00-4:00 p.m.

This course provides students with tools for reporting on business and the economy, ranging from how to profile business leaders to how to analyze economic and investing trends. The course goes beyond the basics to help students understand how real people are making decisions in business and how real people are affected by those decisions. The current economic crisis provides a framework for researching, writing and rewriting stories that require strong reporting, narrative flow and pinpoint accuracy. Students read current and historic business stories, with an eye toward understanding what makes articles transcend the industry or sector they examine. We cover effective methods for conceiving and pitching stories, identifying and interviewing sources, story structure and writing. Several class sessions include guest speakers from major business and general-interest news organizations.

### Business and Economics Reporting B

Constance Mitchell-Ford

Tuesday, 6:00-9:00 p.m.

This seminar is designed to provide students with a basic understanding of how the economy and financial markets work and the role of a business reporter in monitoring these vital sectors. By the end of the semester, students should be able to write interesting stories about business and finance; search and report through observation, interview and use of documents; verify the accuracy and reliability of the information gathered; and interpret and integrate numbers, statistics and financial data into stories. We discuss the current state of the economy and the financial crisis.

### China Seminar

Howard French

Monday, 2:30-5:00 p.m.

This course aims to deepen students' understanding of China and sharpen the ways we think and write about the country as journalists. The class involves intensive and eclectic reading about China, including works of reportage, political science, history and literature. It also requires that students read current coverage of China from a variety of important Western and (in translation) Chinese media. A portion of each class is set aside for a running comparative examination of this coverage. Written assignments include both critical assessments of current coverage and student-reported analysis of current events.

### Consumer Journalism

Kimberly Kleman

Tuesday, 6:00-9:00 p.m.

Consumer journalism runs a gamut of topics, from stories about predatory lending practices to news-you-can-use about organic food to investigative pieces about toxic paint in toys. This course teaches you how to cover many of those stories and, more fundamentally, how to bring a consumer sensibility to almost any story. You also learn to develop essential skills for the beat, such as how to take a seemingly everyday story and mine it for its full investigative potential, how to critically evaluate PR and spin, and how (and how not) to incorporate testing information into your reporting. To that end, you go everywhere from rent-to-own centers to grocery stores to the 50 testing labs of Consumer Reports. You learn from consumer advocates, working journalists, government regulators, lawyers and consumers themselves. You read classics of consumer journalism and articles that were crying for the consumer angle. And you write a great deal.

### Covering Education

LynNell Hancock

Tuesday, 9:00 a.m.-noon

The course introduces students to the rich landscape of education reporting, a beat that encompasses everything from politics, money, culture and juvenile justice, to teen violence and the art and neuroscience of learning. Teams of students work on up to four investigative projects to be published on our website and through prospective partnerships with outside news organizations such as The New York Times and the Hechinger Report. In addition, we work on narrative profiles, news shorts and blogs on your chosen beats for the class website. Seminar time is devoted to a combination of history, ethics, ideas and serious debate with leaders in the field. Students also have the opportunity to embed themselves inside a New York City high school or elementary school for the semester. All concentrations are welcome. Check out past students' work: [www.coveringeducation.org](http://www.coveringeducation.org).

### Covering Religion

Ari Goldman

Monday, 9:30 a.m.-3:30 p.m.

Covering Religion aims at preparing students to write about religion for secular newspapers and magazines or for broadcast and digital media outlets. This year, the class focuses on the diversity of religious faiths found in Italy. Thanks to a generous grant from the Scripps Howard Foundation, the course includes a 10-day study-tour of Italy at no cost to students. The study-tour takes place over spring break. While a major focus of the semester is on the Roman Catholic Church and the Vatican, the class also looks at minority faiths in Italy, including Judaism,

Protestantism and Islam. In addition to writing assignments, each student makes an oral presentation in class about the coverage of his or her “faith beat.” While still in New York, students select and begin to report on the stories that they want to cover while abroad. Upon the return from Italy, students write and produce the stories that they worked on while traveling. Course is open to all MS students, both part-time and full-time and from all concentrations. Please note that class meets all day on Monday and includes visits to religious services over some weekends.

### Covering Science: From Climate Change to Cancer Clusters

Marguerite Holloway

Tuesday, 9:00 a.m.-noon

This course instructs students on the art and craft of writing about science for a general audience. Students learn how to find stories, extract information from scientific literature, interview scientists and analyze and contextualize new research in both short, breaking-news stories and in a magazine-length piece. Particular emphasis will be placed on the importance of critical thinking in assessing and characterizing new scientific developments and on developing the prose skills essential for the unique burdens of science writing

### Documentary

June Cross

Tuesday, 1:00-5:00 p.m.

The documentary seminar is aimed at creating independent video producers capable of working across a range of platforms. The course aims to acquaint students with the aesthetics and skills of the genre: reportorial methods, video beyond the news broadcast, editing for narrative, script writing and structural analysis. It also aims to expose participants to the rudiments of production management, including fundraising, budgeting, and contract negotiation. During the first part of the semester students will execute a series of exercises aimed at developing expertise in these various fields. For video masters’ students, a 5- to 7-minute trailer is due just after spring break. There may be occasional skills workshops in video and/or editing that fall on days to be determined by the group conscience of the class. The video trailer, along with an accompanying one-pager, forms the basis for a verbal pitch to a team of commissioning editors as the course ends in May. The course motto is, “job security comes from being able to pitch your next project.” Nonbroadcast students may be admitted upon application and the permission of the instructor, but they will have to complete a 2,500-word magazine article — an article that could form the basis for a documentary — as a capstone project. In the spring of 2012, this course is also open to students from the Graduate School of Arts and Sciences, a condition of a fellowship with the Institute for Research in African and African-American Studies (IRAAS) being carried out by Prof. Cross.

### International Newsroom A

Ann Cooper

Tuesday, 3:00-6:00 p.m.

What is news? And how is it reported? The answers change as you cross borders and cultures, and in this course we compare the differences by analyzing news coverage around the globe — and by doing our own reporting on international issues. The course covers three major areas:

Global news. Students will monitor news web sites around the world, and guest speakers, including foreign editors and foreign correspondents, help us analyze the coverage. We also meet several journalists from other countries, who discuss geography, culture, media ownership, ethics and other influences that affect their work in defining and reporting the news.

Press freedom. We'll look at the origins of the concept of free expression as a basic human right. Tracing that idea up to the present, we will examine the techniques used in dozens of countries to repress independent reporting and critical opinion.

International reporting. Students develop analytical and reporting skills in covering international news. We discuss sources and techniques for reporting everything from diplomacy at the United Nations to war in Iraq. Guests discuss careers in international reporting and how to freelance international stories. We also examine some innovative approaches to international reporting, such as GlobalPost.com and foreignpolicy.com. Students develop their own story ideas on international issues, based on readings and discussions. Assignments for this class can be written for print, radio, or television. We also discuss the possibility of a multimedia class project on one international issue. For examples done in past years: In spring 2011, The International Newsroom class produced a multimedia reporting project at globalmedijawars.com. A portion of the project also appeared at GlobalPost.com and was featured on the public radio program On The Media. In Spring 1010, the class produced a multimedia reporting project on Haitian communities in New York and how they were affected by the earthquake that year. The stories were published on GlobalPost.com, and some also appeared on HuffingtonPost.com.

### International Newsroom B

Edward Schumacher-Matos

Tuesday, 6:00-9:00 p.m.

International Newsroom 'B' is similar to the 'A' section but puts more emphasis on comparative news framing and press freedom in three specific areas: Middle East and North Africa, Latin America and China. Writing assignments focus on news analyses and op-ed opinion pieces. This section begins with questions of what news is and how is it reported. The answers change as you cross borders and cultures. We compare the differences by analyzing the framing and assumptions that go into news coverage in those regions. Students monitor major news outlets and upstart independent websites.

Guest speakers, including American and foreign journalists and leading thinkers, help us analyze the differences across and within borders. Among the factors are economic and political development, culture, media ownership and ethics. Also key is press freedom. We look at the origins of the concept as a universal human right and address the debate as to whether press freedom is a Western democratic invention and anathema to emerging market development models such as those of China, Venezuela and Iran.

We examine techniques used to repress independent reporting and critical opinion and address how effective they are in the era of social media, which itself can be a democratic or repressive tool. Students are required to write regular news analyses and op-ed pieces. Even opinion pieces must be fact-based, however. The assignments can be written for print, radio or television.

As we are in the United States, the subjects and the stories should entail American foreign policy in one of our three areas, allowing students to do original reporting with experts and officials in

New York, at the United Nations and by phone with Washington. Students pick their own topics but clear them with the professor. Guests discuss techniques for reporting from other countries and the possibilities of careers in international reporting, including how to freelance international stories. We also examine innovative approaches to international reporting, such as GlobalPost.com and foreignpolicy.com. Everything you write or produce should be published on your own site, and we work on getting them published elsewhere, too. The course has had success in the past with publishing class projects, which are noted in the description to International Newsroom A.

### Investigative Project (non-Stabile)

Walt Bogdanich

Monday, 6:00-9:00 p.m.

This course explores the mission, methods and history of investigative reporting, as seen through a semester-long project examining a single subject. Our goal is to build the foundation for a publishable, investigative article based on original research, not recycled government reports. You learn how to find topics worthy of investigating, how to document wrong-doing and how to present your findings in narrative form. If all goes well, you have the opportunity to experience the exhilaration of discovering long-buried secrets. In this class, we use the team approach.

### Journalism of Ideas

Alexander Stille

Tuesday, 4:00-8:30 p.m. (Please read full description for timing explanation. Students are not all in class from 4 to 8:30 p.m.).

Several newspapers and magazines have established an “ideas” beat in recent years, in which they try to look beyond the news and try to identify trends in the changing way we think about the world. At *The New Yorker*, Malcolm Gladwell (“The Tipping Point”) and James Surowiecki (“The Wisdom of Crowds”) or Farhad Manjoo at Slate have deftly combined social science research and journalism into a highly successful mix, while the economist Steven Levitt, with “Freakonomics,” has begun a major trend of social scientists eager to reach mass audiences.

Both traditional newspapers such as The New York Times, The Boston Globe and The Los Angeles Times have all experimented with ways of building ideas coverage into their papers on a regular basis and much analysis on major news websites from Salon, Slate and the Huffington Post fall into this category. Columnists like David Brooks and Nicholas Kristof of The New York Times and Shankar Vedantum at The Washington Post routinely rummage through the world of social science to animate and give substance to their work. Along with helping students to report and write a good ideas piece, the course, hopefully, also teaches them a way of thinking about stories in general: a way of looking under the surface of events and seeing some larger cultural force at work. For instance, a story about political violence after elections in Kenya could explore different theories about why and under what conditions ethnic groups resort to violence. A tabloid story about a sociopathic killer slated for execution in Connecticut might turn into a story about what scientists have learned about how people become desensitized to the suffering of others or a piece about bullying could become a piece about what they have discovered about how to make children more caring of others. You could approach the sharp polarization of American politics by looking at how people form their beliefs and filter out information that contradicts their established views. The world of 24-7 cable news and

constantly-updated Internet coverage has meant that print journalism (or its online incarnations) is looking increasingly for creative analysis as a way of giving value to their work and distinguishing it from the seemingly endless stream of mere information.

The class is divided into two small groups of no more than eight students each, so that students receive close attention to their written work as well as meeting as a full group to discuss common readings. The second of the two groups meets in the evening to accommodate part-time students. The course meets from 4 to 8:30, with the first small group meeting to discuss their stories from 4 to 5:20. The entire class will meet as a group from 5:30 until 6:50. The second smaller group remains to workshop stories from 7 until 8:30. Students write three substantial stories. Along with developing analytical skills, students also have a chance to work on narrative technique and developing a writing style.

### National Affairs Reporting

Richard Wald

Tuesday, 1:00-3:30 p.m.

We work as though we are the New York Bureau of a West Coast newspaper with a major website. Our task is to cover, each week, a story using New York area resources and national outreach. The concentration is on taking an idea and making it something that has far more than local interest. We explore aging, health, crime and a number of other issues. Each week, we have as a guest a journalist involved in the coverage of the topic or an expert in the issue, whom you interview. You pitch a story — not a topic, a news story — on the subject and write a story by deadline. Our stories include video, audio and digital components. In the last class, we have won ton soup.

### Personal & Professional Style

Judith Crist

Tuesday, 1:30-5:30 p.m.

The nature and demands of this course make it necessary to limit the class size. It is offered to students who have mastered the basic mechanics and techniques of journalistic prose and are interested in developing and refining a personal literary style within a journalistic framework, appropriate to editorials, columns and reviews. The emphasis is on form, structure and semantics for effective and original approaches to specialized writing in areas too long cliché-ridden. Not for the faint of heart! There are basic assignments and free-choice exercises, with concentration on self- and intragroup criticism. Applications due November 14, 5 p.m.

### Reinventing Television News

David Klatell

Tuesday, 2:00-5:00 p.m.

Television news is facing a series of immense obstacles: declining ratings, a plunge in ad revenue, the loss of young viewers and competition from the Web. Some observers look to PBS stations as the last, best hope for thoughtful journalism on broadcast/Web TV. Yet, PBS stations face their own challenges. Most lack a news department and do not produce regularly scheduled programs in their local market.

This seminar takes as its “client” WNET-TV (Thirteen) and WLIV (Ch. 21), the New York-based PBS stations. The class acts as a hothouse of ideas for management of those stations, developing real-world business and programming strategies, including innovations in content, delivery system and financial support. Neal Shapiro, president of Thirteen, coteaches the course. Students must come to it with at least some knowledge of television programming and be aware of the differences between PBS business models and those of commercial stations. Students should have some knowledge of and interest in programming and strategic planning, as well as the challenge of creating interactive offerings that develop and diversify the stations’ audience. Students interested in enrolling should contact Prof. Klatell for a short discussion prior to balloting for this class. You need not be a Broadcast concentrator.

### Stabile Investigative Seminar (Stabile students only)

Sheila Coronel

Tuesday, 6:00-9:00 p.m.

Investigative reporting, like most genres of journalism, is in a state of flux.

Technological and other changes in the media industry are transforming the narrative forms, the language and the techniques of investigative journalism. At the same time, the collapse of the business models that have traditionally supported muckraking in newspapers and TV networks has meant leaner investigative staffs and a reduction in resources devoted to in-depth reporting. Meanwhile, many news organizations are involving citizens in the investigative process. While corruption, regulatory failure and scams on consumers remain the staple of investigations, other areas, including the environment, terrorism, natural disasters and global trade have become rich ground for journalistic probing. Cross-border issues — such as immigration, human and commodities smuggling and the global supply chain — are also emerging as important topics for investigation. This seminar examines the tectonic shifts that are taking place in the media and challenge students to think about how they can produce and pitch investigative stories in such a dynamic environment. It also familiarizes them with the investigative tradition and the traditional investigative narrative forms. An examination of the “classics” of the genre is linked to a critical appreciation of how the genre has evolved in response to changes in technology, the audience and more broadly, society. The seminar also focuses on changing techniques of journalistic investigation and the continued innovation on those techniques. Group investigative projects undertaken during the course give students the opportunity to try out these new techniques.

### Writing About Life Along the Poverty Line

Michael Powell

Tuesday 9:00-11:00 a.m.

To understand the poor and the working class is to understand something essential about America. And the skills we develop in this class are central to all good reporting, from covering a querulous mayor to writing with style about global warming. We may take a field trip to Rikers Island, talk to an anthropologist who has spent years inside heroin-shooting galleries and visit organizers working with tenants to get heat and hot water. We study how history illuminates our present condition, from the black migration north to suburbanization and deindustrialization. Each student can expect to spend an overnight with a subject, sleeping in their apartment, a cot in a homeless shelter or tagging along on an overnight shift. We also devote substantial time to writing. The goal is to develop voices passionate and empathetic, and stripped clean of cliché

and condescension and false sentiment. And we operate within the great open-air laboratory in New York. We challenge each other and have fun.

### Writing About the Arts

David Hajdu

Mondays, 6:00-8:00 p.m.

Why is arts journalism often seen as light stuff, something close to promotion for entertainment products and celebrities? Because it often is, though it need not be. In this class, students learn the principles of covering the arts responsibly and seriously, transcending the hype cycle and public-relations machinery. The course covers the challenges of reporting the arts beat, from researching the finances of a 501(C) (3) institution to interviewing performers. There is a writing assignment every week, and the pieces include business stories in areas of the arts, blog posts, trend pieces, profiles, reviews and other stories. Students also study published samples of arts journalism (good and bad) to learn to write on the arts with precision, clarity and authority. The class has an active website, and students employ it not merely to post writing but also to develop hybrid works of journalism that address the arts with suitable artfulness. Every assignment is edited by Prof. Hajdu, and revisions are required.

### Media Workshops

J6011y (6 credits)

Media workshops include a number of options. Students devote Thursday and Friday to their workshop

City Newsroom (All Concentrations)

Dody Tsiantar

Thursday & Friday, 9:00 a.m.-5:00 p.m.

The City Newsroom combines students from broadcast, digital and print concentrations to publish sites serving Brooklyn and the Bronx. There are several distinguishing features to this workshop.

This spring the students use two existing sites, The Brooklyn Ink and the Bronx Ink, in a more experimental way: as daily magazines covering those boroughs. Beats will not be assigned geographically, but by topic and theme. The sites are live, updated daily and draw thousands of unique visitors every week. The challenge this spring will be to move beyond the demands and expectations of a news-driven, RW1 approach to coverage, and instead produce a report that feels akin to the Daily Beast or Slate.

Students will be expected to produce stories every week. These stories will vary in length, form, and medium.

These are true multimedia newsrooms. Our goal is to cover the story in the medium or media best suited to the piece. While many students will bring specific skills in certain media, we will expect everyone to have an expansive idea of how to cover news. All print and digital students are required to produce at least one video piece. The workshop is staffed with instructors skilled in broadcast, digital or print. As the semester goes on, students play increasingly significant roles in setting the agenda for our news coverage, determining the most powerful ways to tell stories

and ensuring the sites are known and visited by the communities we serve. The class meets for weekly news meetings. Most of the student time involves reporting, editing and publishing stories, along with taking more responsibility for the sites.

#### Columbia News Service (Newspaper Concentration)

David Blum

Thursday, 6:00-8:00 p.m.

The Columbia News Service operates as a feature syndicate whose stories are conceived, reported and written by students under the guidance of faculty members. Stories are distributed by The New York Times News Service for publication in some 400 daily newspapers throughout the United States and Canada. Stories can deal with the arts, entertainment, science, technology, health/fitness, sports, publishing, economics, fashion, ideas, travel, politics, business and social trends — anything that could intrigue and inform a national audience. To see stories students produced last year, look at the CNS stories listed under Student Work on the School's website. Along with instruction and practice in how to report and write feature stories, students will learn how to develop ideas, present them to editors and deal professionally with editors. Students report six stories of 800 to 1,200 words each in the course of the semester, writing and rewriting them, working one-to-one with their own instructor until their pieces reach publishable quality.

#### Digital Media: Data (All concentrations)

Susan McGregor

Thursday, 6:00-8:00 p.m.; Friday, 1:00-5:00 p.m.

This course provides students with hands-on skills in the area of data journalism and information visualization. The class is project-based, with students working in teams to develop data journalism stories and the information visualizations that go with them. In the process, we cover a range of data retrieval and analysis tools, as well as current approaches to information visualization from a variety of disciplines.

#### Digital Media: Interactive Design (DM concentration)

Tyson Evans and Josh Williams

Thursday and Friday, 5:00-8:00 p.m.

In this class, students learn how to design and build news websites from the ground up. The course is a mix of concept and practical application. Students learn the methodologies and processes of digital news design. They also learn principles of user testing and research. Students learn to develop prototypes, iterate design concepts and code the HTML, CSS and JavaScript to implement their vision for the Web and mobile. There is a final project in which students design or redesign a news site.

#### Digital Media: Multimedia Storytelling (DM & Broadcast concentrations only)

Duy Linh Tu and Travis Fox

Thursday, 9:00 a.m. to 5:00 p.m.; Friday, 9:00 a.m.-1:00 p.m. (several sessions online)

The Multimedia Storytelling Workshop focuses on best practices in long-form video storytelling. Students learn advanced principles in field production, as well as sophisticated postproduction techniques using Final Cut Pro. The course focuses strongly on shooting techniques, proper audio recording and strong video storytelling skills. While there are theoretical discussions and critique of professional work, most class time is spent in the field with the instructors to

strengthen each student's production capabilities. Students are required to produce three video stories during the course of the semester, each one increasing in length and complexity.

Digital Media: Visual Storytelling (DM priority, but open to other students who have taken photo skills or the fall photo elective)

Ken Light

Thursday, 5:00-8:00 p.m.

The Visual Storytelling Workshop focuses on best practices photography, audio production and audio slideshow production. Students learn advanced techniques in photography and audio recording, as well as sophisticated postproduction techniques using Adobe Photoshop. The course will strongly focus on shooting techniques, as well as long-form narrative storytelling skill. While there will be theoretical discussions and critique of professional work in the Thursday-night sessions, most class time will be spent in the field with the instructors to develop students shooting and recording abilities. Students will be required to produce three significant projects during the course and should expect to spend time photographing in the field both Thursday and Friday.

Literary Journalism (Magazine Concentration)

Helen Benedict

Thursday, 10:00 a.m. - 12:30 p.m.

This workshop combines writing and reporting with the study of excellent stylists, both journalists who have reached beyond conventional news style to render their writing as compelling and graceful as that of the best novelists (such as Ryszard Kapuscinski, John McPhee, Jane Kramer, Joan Didion, George Orwell), and novelists whose work encompasses journalism (Leo Tolstoy, Emile Zola, Charles Dickens). Students read and analyze these writers, then do a few short writing exercises and one long article attempting to emulate the best stylists in the field. The idea is to practice the long-form style of journalism used in books and magazine articles. Students read and analyze works by these writers, their reporting techniques and style, and then do a few short writing exercises and one long article attempting to emulate the best stylists in the field. The idea is practice the long form journalism used in books and magazines such as Granta, The New Yorker, Rolling Stone, The Atlantic Monthly, Harper's, Doubletake and literary journals. To lobby for this class, please list it as your first choice on the ballot and put your favorite piece of work from the fall semester and the name of your RWI professor under Prof. Benedict's door by 5 p.m. on Friday, November 18.

Long-Form Digital (All Concentrations; Magazine concentration priority)

Alissa Quart

Thursday, 9:00 a.m.-noon; Friday 2:00-5:00 p.m.

Unlike many other new forms that recent technology has helped create, digital long-form lends itself to serious journalism. The newly released multimedia Kindle Fire should only add to the form's popularity. The workshop focuses on the elements of this new type of journalism. One of the workshop's aims is to learn how to structure stories at this length and how to weave in multimedia. We learn what kinds of multimedia can be used and how and where they should be used. The course also instructs students in how to locate and shape the kind of stories that work best in the form. To better understand digital long-form's conventions, we also look at the

history of long form, starting in the 19th century; the “back-to-the-future” aspect of digital long form will be explored.

### Magazine Writing A (Magazine Concentration)

John Bennet

Monday, 7:00-9:00 p.m.

Why do so many journalists with secure jobs at daily newspapers secretly long for the supposed glamour, uncertainty, and financial precariousness of magazine work? Often, it’s because they think they’ll finally free themselves from the rigid conventions of newspaper syntax — newspaperese — and find their real voices as writers. What they usually discover is that magazine writing, too, has its conventions, and these can be, in their own way, just as restrictive and bewildering. In this course, we quickly examine various genres — women’s magazines, men’s magazines, entertainment magazines, niche magazines, even ideological magazines in a session or two and then move on to our real subject: writing for substantive general-interest publications like Harper’s, The New Yorker, the Atlantic Monthly, and The New York Times Magazine. We discuss the types of proposals that appeal to editors, ways of getting in the door, and some useful frameworks for structuring longer magazine pieces. We work on developing or refining a more natural and conversational writing style. In addition to weekly assignments involving the study of individual magazines and assigned readings, the student produces a suitable magazine article of 2,500 to 3,000 words.

### Magazine Writing B (Magazine Concentration)

Stephen Fried

Thursday, 2:00-5:00 p.m.

A magazine story is not just a longer newspaper story. It requires an entirely different approach to story selection, to reporting and interviewing, to writing and re-writing and to maintaining one’s journalistic mental health. This class helps you embrace those differences by giving you the tools to dig deeper into stories than you ever have before – as a reporter and a narrative writer. It also explores how magazines work, how magazine projects come to be, how magazine writers and editors (and sources) survive the long-form process, and how the market for long-form nonfiction is mutating. This workshop is best suited for students who already know they plan to pursue magazine and alt-weekly writing (or editing) for a career directly after J-School. It is also rigorous, with writing, reporting and editing assignments pretty much every week. This is not a workshop for dabblers or tourists. In each session we examine one aspect of magazine writing from a variety of perspectives, and analyze one current issue of a magazine. But our primary focus is on your work, to help you understand and explore magazine writing for yourself — in an intense, hands-on workshop setting where pretty much every word you write is not only edited by me, but by at least three of your classmates. Each student develops five magazine story ideas, which are workshopped until one executable story is chosen. (It’s never a bad idea to come to the first class with some ideas already at least half-baked.) At the same time you work on a short profile to develop basic magazine writing skills. But the main enterprise of the workshop is an originally reported magazine piece of at least 3,500 words, written with a handful of specific publications in mind. We finish the semester talking about how you might get the piece published — but, more important, how it might help you get a job at a magazine or alt-weekly so you can get paid to write more pieces. Many have described this workshop as tantamount to doing a second master’s. Some thought ultimately that was a good thing ... others, not so much.

But for students truly interested in careers in long-form narrative writing, it could be a challenge worth taking.

#### New York World (All Concentrations)

S. Mitra Kalita and Amanda Hickman

Thursday, 10:00 a.m.-12:30 p.m.

This workshop works closely with The New York World, the new, Columbia-based site that produces accountability journalism devoted to deepening public understanding of the impact city and state government has on residents' lives.

Students report on policy and power in New York City, digging more deeply into existing coverage, following new leads and unearthing important stories. Students develop a practice of building sources and reading New York City's newspapers and magazines to tease out stories that warrant further reporting. Their stories and data projects illuminate issues and engage New Yorkers with information about how their city works.

Students should expect to produce stories that vary in length, form and medium. We often team students with fellows currently working at the World, and students are considered vital partners in reporting, writing, production — and bylines.

Students from all concentrations are welcome. Participation in the spring workshop is not a prerequisite for being hired as a fellow at The New York World next year.

#### Nightly News (Broadcast Concentration)

Rhoda Lipton

Thursday, 9:00 a.m.-5:30 p.m.; Friday 8:00 a.m.-8:00 p.m.

Students report, write, shoot and produce half-hour television news programs. Story lengths vary from short, hard news reports to in-depth focus stories, as well as series and profiles. All students rotate through different jobs, which expose them to newsroom and studio operations. Editorial decision-making and production management are emphasized. Working under faculty supervision, students design and implement program formats, write scripts, edit video and anchor newscasts.

#### Producing a Magazine A (Magazine Concentration)

Victor Navasky

Thursday, 3:00-6:00 p.m.

The students in this workshop write, edit, copy-edit, fact-check and participate in the design, production and promotion of The New York Review of Magazines, both a print and online publication. NYRM is a magazine about magazines. It consists of reporting, criticism and analysis of particular magazines, journals and periodicals, but it also covers people, trends, news and aspects of the magazine world in general. At our first class we discuss and decide whether this year's issue should have a special focus.

#### Producing a Magazine B: STARRING NYC (Magazine Concentration)

Cyndi Stivers

Thursday, 10:00 a.m.-1:00 p.m.

This workshop produces STARRING NYC, a digital magazine exploring New York City as a character in the arts produced here: movies and TV, and if there is interest among those in the class, perhaps also music, books, and theater. Using skills acquired during the fall term, students employ photography, video, audio, and long-form narrative as well as short, interactive elements to examine the evolution of New York and the cultural forms that have portrayed it. Classes are workshop-style story meetings and content review; most production work is done between classes. Students will fill all creative and production roles (with assistance from faculty advisers and digital media fellows).

### Radio (All Concentrations; Broadcast priority)

John Dinges

Thursday, 4:00-6:00 p.m., Friday, 9:00 ;-7:00 p.m.

Students will employ advanced radio writing and production techniques in a variety of formats to produce a weekly news magazine. The course emphasizes fully reported news and magazine reports such as those featured on NPR programs. The class functions as a production team to produce a weekly news magazine, Uptown Radio, webcast live on the Internet. Students learn the full range of techniques of radio reporting, writing and on-air production, including newscasts, spot news, reports in the 3-4 minute range, creative commentary and longer narrative pieces using documentary methods. The course is intended to provide mastery of the most important skills needed in a high quality radio news organization. It is also designed to develop your writing skills (irrespective of media) by emphasizing descriptive writing, narrative and scene-building techniques, and long-form documentary techniques. There are no technical or broadcast prerequisites for this course, but priority is given to broadcast students.

### Video Storytelling (Broadcast Concentration)

Betsy West

Thursday, 11:00 a.m.-7:00 p.m.

This workshop concentrates on narrative, nonfiction storytelling for visual media. Students will report and produce video stories in a variety of styles (including first-person, non-narration and more traditional reporting styles) and varying lengths suitable for broadcast, cable and digital platforms. In-depth reports, feature stories and profiles are encouraged, with the emphasis on substantive reporting and compelling storytelling of all kinds. In addition to production sessions, weekly seminar focus on topics such as story structure, interview techniques, lighting, editing, graphics and pitching your stories and yourself to media outlets. We hear presentations from cameramen, producers and reporters from 60 Minutes, the alphabet networks, The New York Times, as well as documentary filmmakers from independent production companies. We collaborate with at least one professional outlet; students in previous classes have produced assignments that have been posted on The New York Times, Channel Thirteen, The Daily Beast, Frontline's website and NPR. At the end of the semester, students produce and direct a project. Previous projects include the websites <http://www.fastforwardnews.org> and [www.nyctake2.com](http://www.nyctake2.com).

### Electives

J6014y [primarily] (3 credits)

All full-time M.S. students are required to take an elective for at least three credits at the graduate level in the spring term — either inside or outside the School. Most M.S. students take electives within the Journalism School.

### Art and Science of the Interview

Nicholas Lemann

Wednesday, 2:30-4:00 p.m. (several sessions online)

Especially for print journalists, interviewing is the invisible part of our profession; at the Journalism School, it's where our longstanding model of "guided practice" is less robust than it is for journalistic writing. That's because, in most cases, a student out in the city interviewing is doing work outside the reach of faculty supervision.

Quite a few fields other than ours regularly engage in interviewing: medicine, law, social work, sociology, anthropology, psychology, history, human relations, law enforcement, religion, marketing and others. Some of these fields have produced a body of serious, high-quality social science research about which specific interviewing techniques tend to produce the most interesting, copious and accurate answers from sources.

This course aims to blend specifically journalistic instruction in how to interview effectively with wisdom gained in other fields that might be useful to journalists. Students read the most pertinent of the research literature on interviewing and apply its lessons journalistically; we also have visitors from other fields.

The reading assignments in the course are about three-quarters articles by researchers about interviewing, and one-quarter journalistic interviews. The work assignments are a series of interviews conducted in different media (video, audio, interactive, print) and at different lengths, from brief, specific telephone interviews to long, less directed ones. We review and comment on the students' interviews — sometimes in a workshop format. As a final assignment, the students produce works of journalism based on their interviews.

### Basic Photojournalism

John Smock

Wednesday, 5:00-8:00 p.m.

Photographs, presented alone or as part of multimedia package, are a uniquely powerful storytelling tool. The photojournalism elective is a hands-on course that progresses from a review of camera operation and the basic news "one shot" to more comprehensive visual storytelling including the use of audio and/or video. The market for visual storytelling with photo as a foundation has never been stronger. This course offers students an opportunity to explore personal vision through the magic of photography while at the same time developing an important professional skill. This class is not open to DM concentration students.

### Communications, Capitalism and the State

Richard John and Anya Schiffrin

Wednesday, 2:10-5:00 p.m.

The rationale for this course can be summarized in a single proposition: economic journalism shapes--and is shaped by — the political economy in which it has been crafted. To make the topic manageable, this course is organized around four units: economic journalism in early modern Europe; economic journalism during the industrial revolution; economic journalism during the age of imperialism; and economic journalism in the "American Century." The

approach is thematic. Each unit includes at least one exemplary piece of economic journalism, and at least one monograph that locates economic journalism in its historical context. Since this is a history class, we are particularly interested in the relationship between economic journalism and the world in which it was crafted, and in the evolution of economic journalism over time. Attention is paid to the myriad ways in which historical analogies inform present-day economic policy debates, and to the generation by and impact of economic journalism on women, blacks and the non-elite.

### Communications, Knowledge and Power

Richard John

Tuesday, 6:10-8:00 p.m.

This class examines the cultural, political and technological history of communications between the 14th and 18th centuries. It is a doctoral-level class geared toward serious scholars of communications, although students of other levels are welcome. It is followed in spring 2013 by a course that examines these issues from the Enlightenment through the present day.

### Covering Conflict

Judith Matloff

Wednesday, 2:00-5:00 p.m.

Covering conflict poses unique challenges to reporters and is one of the trickiest from an ethical point of view. Your reporting could get someone killed — including yourself. This course covers all areas of coverage from moral minefields to logistics. The aim is to prepare you to work responsibly when faced with a barrage of propaganda and bullets. We have tutorials on roadblock savvy, satellite technology and interviewing traumatized victims. These skills are also applicable at home, for crises such as 9/11 and Katrina. Each student “adopts” a conflict and tracks it throughout the semester. Although there is a practical component to the course, we focus on how to deepen reportage with context and robust questioning. One assignment prepares you to parachute into a strange country. Others examine the implications of events and whether solutions can be found to intractable hostilities. In addition, students hone pitches for story ideas. Guest speakers include prominent war correspondents and editors.

### Cultural Affairs Reporting

Troy Patterson

Wednesday, 6:00-9:00 p.m.

This course deals with a broad range of culture — film and literature, folk and pop, museum shows and reality shows and onward. Our aim is to begin mastering both the craft of arts reporting and the practice of critical writing. As reporters, students work to understand the news values and vexed questions particular to this sphere; as critics, to develop talents for analysis, argumentation and charm. We closely read classic profiles, recent reviews, influential essays and the like, and we also study big-picture theoretical texts by way of developing a historical and conceptual grounding. Reading: The list likely includes Joan Acocella, Martin Amis, Manohla Dargis, Clive James, Pauline Kael, Robert Hughes, George Orwell, Lillian Ross, Zadie Smith, Susan Sontag, George W.S. Trow, David Foster Wallace and Oscar Wilde, among others. Writing: Assignments range from a 150-word capsule review to a 3,000-word profile. Students receive detailed responses to these assignments from me and their classmates, and they revise their work toward the goal of publication.

### Digital Newsroom for Nonconcentrators

Kenan Davis

Wednesdays, 9:30 a.m.-12:30 p.m.

It's no longer enough for a "print" journalist to simply know how to write, or a "broadcast" journalist to report live from the field. Today's newsrooms are looking for journalists who can work across platforms — to write, yes, but also to take photographs, produce high-quality videos, record audio, put together audio-slideshows and use social media — the list goes on. In this class, designed for nondigital concentrators, students are introduced to many of the skills necessary to tell the lively, visual stories that draw online audiences. No previous web experience is necessary for this course. (Not open to Digital Media concentration students)

### Feature Writing

Karen Stabiner

Wednesday, 6:00-8:00 p.m.

Feature writing is a balancing act between assignment and intuition, information and narrative, reporting and the writer's voice. The category includes everything from a 500-word online post to a 5,000-word multipart series; what matters is that the work is compelling, rich in detail and definitive. Feature writing rewards the kind of curiosity that makes you see potential stories everywhere you look, and this class shows you how to create worthy material out of all those possibilities. We read wonderful examples, analyze what works, identify potential pitfalls and hear from writers who excel at the form. You write, re-write, and read each other's work along the way: Exercise counts, in writing as in less sedentary activities.

### History of American Photojournalism and Documentary Film

Andie Tucher

Wednesday, 3:00-5:00 p.m.

What does "true to life" mean when applied to the stories journalists tell using images instead of, or along with, words? In a wide-ranging exploration of that basic question, we consider historical, ethical, social and aesthetic aspects of the relationship between journalism and visual media from the daguerreotype to cinéma vérité to citizen-journalism-by-cell phone. It is not a course in production; students view and analyze films and photographs, not make them. As we run the gamut from the shocking images of death in the Civil War to the snarky campaign film starring Jerry Brown's nasal spray, we explore the assumptions, conventions, ethical standards and moral dilemmas that surround the production and reception of photojournalism and documentary film, and how those have changed over time; how viewers and critics responded to them; and what sort of debates and controversies they have inspired. The focus is American, though relevant work from other countries is included. You have things to read and view each week, and lively discussion are a central part of the course.

### Investigating Health Care

Charles Ornstein

Wednesday, 6:00-9:00 p.m.

This course distills one of journalism's most complicated beats and one of the nation's thorniest political issues, all with an investigative reporter's eye. Individual classes focus on hospitals, health professionals, our aging society, controversies in medicine, insurance companies, health

reform and the pharmaceutical industry. The course explores many issues beyond health care, including politics, consumer affairs, finances, the law, ethics and demographics. Along the way, students become skilled in using public records, understanding bureaucratic agencies and querying databases that can be put to use on practically any beat. Class assignments require use of investigative skills, interviewing techniques and interaction with bureaucracies.

### Making the Business of Journalism Work

Ava Seave

Wednesday, 6:00-8:00 p.m.

For journalism graduates to be as effective as possible, they should understand how their companies and managers work to generate revenues, make profits and make decisions. This class is taught from the perspective of where you will be five or more years out of graduate school. We approach the material from the perspective of those who manage journalists and of those who run the companies financially. We spend a part of each class analyzing the strategy of a media sector and how particular companies operate within that sector. Most of the sectors are new forms of media that journalism graduates find themselves working in: aggregators, start-ups, advocacy and hyperlocal, to name a few. We read case histories and hear from two or three guest speakers from the companies we are discussing. Students become familiar with the basic economics of each of the kinds of companies we discuss and able to evaluate how to manage journalistic excellence in a wide variety of companies, over a number of stages, as they progress in their careers.

### Managing Broadcast Newsrooms in the Digital Age

David G. McCormick and Lloyd W. Siegel

Wednesday, 7:00-9:00 p.m.

This course focuses on the challenges and opportunities facing broadcast managers and reporters in the digital age: multiple platforms, rapidly changing technology and an increasingly fractionalized audience and advertising market. It addresses issues of newsroom organization, content development, standards and budgeting in a 24-hour multimedia environment. The objective is to develop new models for digital news operations, with procedures and policies to operate simultaneously on the air, on cable, the Internet and other digital platforms. The course includes case studies, real-world decision-making and guest lecturers from broadcast and digital organizations.

### Narrative Writing

Kevin Coyne

Wednesday, 7:00-9:00 p.m. (most sessions online)

All of the best stories in journalism, whether as short as a column or as long as a book, share the same basic narrative principles, and the aim of this course is to master those principles, study them in the work of others and apply them to your own. The first sessions are spent in an overview of the narrative form, discussing how to recognize, report, structure and write stories that move confidently through time, place and character. The remaining weeks proceed through a series of more specific issues using dialogue, choosing and depicting characters, compressing and expanding time, managing transitions, providing historical context, establishing a voice. Beyond the regular readings, the main requirement is to find one good story idea and then write

it at three lengths (column, feature, magazine), gradually working your way deeper into the narrative form as the semester progresses.

### News Editing

Addie Rimmer

Saturday, 10:00 a.m.-noon

Freelancers and staff reporters are discovering that editors are sometimes so busy that they don't have time to carefully read and check content for accuracy, style or completeness. This means you need to know how to check your own work carefully. This class is ideal for reporters who want to strengthen their writing through strong self-editing skills, writers who want to expand their career choices by learning editing skills, and beginning copy editors who want to further develop their big-picture editing. You learn how to write headlines, blurbs and captions. We cover story organization and structure, rewriting and editing specialty copy such as business and local news.

### Opinion Writing

Seth Lipsky

Wednesday, 6:00-8:00 p.m.

The course includes opinion columns and blog items, but the emphasis is on classical editorial writing. Reading is assigned. Writing is required weekly. The first hour includes discussion of the genres and related issues. The previous week's writing assignments are discussed and critiqued. The second hour is conducted as a typical editorial board meeting. Topics are proposed and discussed, and writing assignments are made. Reporting is required for all writing assignments, and a premium is placed on the role of reporting in the formation of opinion.

### Radio Documentary: The Art of Narrative Storytelling

Joe Richman

Wednesday, 3:00-6:00 p.m.

A good radio story does more than just convey information. It whispers in the listener's ear and lodges in the brain for good long time. Students in this audio storytelling course combine precise writing, compelling interviews, sound, scene and narrative to create radio documentaries of broadcast caliber. Weekly readings and listening sessions explore style, ethical issues and innovative models of audio storytelling in the digital landscape.

### Sports Journalism

Sandy Padwe

Wednesday, 6:15-8:45 p.m.

Sports occupies a special place in American society. Television props up its financial investment by giving sporting events — professional, college and high school — staggering blocks of time every day; many newspapers keep readers by devoting huge percentages of their daily news gaps to local, national and international coverage. Sports talk radio and countless Internet sites dissect every play, every individual and every move, often adding to the stifling pressure on athletes, coaches, owners and administrators. Sport has evolved into a complex part of American life that requires thinking, well-trained, well-read and fundamentally sound journalists. A sports journalist must be able to quickly and clearly tell readers and viewers what is happening on the field, on the court or on the track, and the modern sports journalist must have a solid background

on issues as diverse as labor, medicine, performance enhancing drugs, stadium financing, race, Title IX, gender, masculinity, hip hop culture, youth sports — and the daily police blotter. A sports journalist must understand the fascinating history of this world as well as all the emerging trends and must continue the tradition of adding to some of the best writing, reporting and commentary in journalism. This course addresses all of these matters with coverage of local professional and college games; feature pieces; columns, as well as longer, issue-oriented takeouts and investigative stories dictated by the news.

### Stabile Investigative Techniques

Maurice Tamman

Wednesday, 7:00-9:00 p.m.

This course takes Stabile students through the process of understanding why data analysis is important to investigative journalism and then teach them the skills needed to incorporate empirical journalism into their work. The classwork starts with learning the principles of data and progresses through spreadsheets and database managers, basic mapping and other data visualization tools. The students learn these skills while working on a story intended for publication. The course focuses on practical application of these skills as well as showing how these elements fit into publishing to all media and in doing so, making students' work more relevant.

### Video Profiles

Betsy Rate

Wednesday, 6:00-8:00 p.m.

Video Profiles focus on the essential element of any story: people and what makes them tick. By examining different approaches to covering the human beast, students learn how to report and produce riveting video portraits of their own. Class time includes practical discussions of how to gain access to one's subject, find and secure permission to use archival material and schedule and budget one's production. Time is also spent on theoretical matters from how to woo a reluctant subject to the stylistic considerations behind shooting and editing. Students deconstruct scenes from journalistic reports and documentary films and guests visit the class to share their wisdom from the trenches. During the course of the semester, students are required to put these lessons to good use by producing three two- to five-minute-long profiles. This class is open to students in all concentrations, but those without significant video experience are expected to take a five-week video skills class that meets Wednesday afternoons, beginning Feb. 1.

### Visual Narrative

Paul Cheung

Wednesday, 6:00-8:00 p.m.

In a world saturated with data where people search to find what they want, how do you tell stories in compelling ways that keeps people engaged and informed? It starts with making information visual, useful and interactive. Good journalism goes beyond words. It combines images, graphics, databases, sounds, video and animation to bring stories home to readers and users like never before. This course provides you a framework for storyboarding and visualizing your story across multiple platforms (Print to Web to mobile). You start with basic data visualizations and graphics and work your way to more complex storytelling forms and tools. You pick up tips and tricks on using software and Web tools that today's journalists must know.

Bring your enthusiasm and creativity. Some basic Adobe Creative Suite lessons accompany this class.

### **Master's Project II**

J6041y (3 credits) — a continuation of Journalism J6040x

Master's Project Deadlines:

- Jan. 17: First draft of all Master's Projects (for audio projects, the "work cut") handed in to your adviser by 10:00 a.m.
- Feb. 20: Second draft of all Projects handed in to your adviser by 10:00 a.m.
- Mar. 19: Final versions of all Projects handed to the DOS Office, in Room 207, by 10:00 a.m. No changes are allowed after this deadline. This copy is ultimately filed in the library.

Note: These deadlines are strict and must be met. Your adviser may require additional deadlines and drafts.

### **Skills**

J6102y (1 credit)

Each student must take at least one Journalism Skills 5-week minicourse while enrolled. Students may try to add an additional skills course; however, placement is not guaranteed. The "Skills" minicourses cannot be used as a substitute for electives.

The spring 2012 skills classes are listed below. For a complete schedule of dates/times, please see [http://web.jrn.columbia.edu/students/Skills\\_SP12.htm](http://web.jrn.columbia.edu/students/Skills_SP12.htm)

### **Aggregation**

Saturdays: 10:00 a.m.-noon or 1:00-3:00 p.m. 1/21-2/18

Anyone who works in a newsroom today — reporters, Web producers, researchers — needs to understand the fundamentals of aggregation. From the Huffington Post to The Washington Post, aggregation is used to serve readers' immense appetites and create new narrative forms. It's also become the go-to reporting method when journalists' access is restricted, as we saw almost two years ago during the "Green Revolution" in Iran or more recently in the Arab Spring. Students who take this class become proficient in the basic methods of aggregation, learning how to assess and assimilate information. Students learn how to aggregate using new media, like Twitter and YouTube, and new tools like Storify. The course also covers the doctrine of fair use and the legal limits of aggregation.

### **Investigative**

Duff Wilson

Saturdays: 10:00 a.m.-1:00 p.m. or 2:00-5:00 p.m. 1/21-2/18

Students learn advanced applications of computer-assisted reporting and are able to find a variety of hidden documents useful to good journalism: court records, pollution and safety studies, campaign contributions, the filings of tax-exempt organizations, child abuse and industrial safety statistics, corporate records, etc.

### **On-Air Reporting Skills (Broadcast students only)**

Tony Maciulis

This skills class is designed for broadcast concentrators considering a career in front of the camera. This is not a class about how to look your best on air. While strong delivery is certainly

a component of effective broadcast reporting, all the presentation skills in the world won't cover weak reporting or a weak script. Students in this class hone skills they are already working on in RW1: structuring stories for broadcast; writing to picture; figuring out whether the presence of a reporter helps to advance a given video story; voicing; and doing standups and live interviews.

### **Photojournalism**

Melanie Burford, Rob Bennett

Saturdays: 10:00 a.m.-1:00 p.m. or 2:00-5:00 p.m. 1/21-2/18

Students learn additional photography skills, including manual operation of digital SLR cameras. Students also use Photoshop's advanced image and color-correction tools. Photojournalism skills classes are open to M.A., Knight-Bagehot, broadcast and print students only. DM students have covered this in the Digital Media Newsroom.

### **Social Media**

Saturdays: 10:00 a.m.-1:00 p.m. 1/21-2/18;

Mondays (Sree Sreenivasan): 5:30-8 p.m. 1/23-2/27

This course helps journalists use social media (including such sites as Twitter, Facebook, LinkedIn, among others) to do three things: find new story ideas, trends and sources; connect with readers and viewers; and promote their own work to new audiences. The students learn best practices as well as what to avoid in this fast-changing world. Many journalists already use these tools, but the course takes that knowledge to new levels with practical, actionable lessons in how best to navigate social media. Using examples from news organizations big and small, as well as individuals, topics covered include ethics; etiquette; new third-party tools; the changing journalist-source relationship and more. Use of personal laptops or tablets is required (for those without a laptop, a limited number are available for checkout from the equipment room).

### **Video**

Andy Lampard

Saturdays: 10:00 a.m.-1:00 p.m. or 2:00-5:00 p.m. 1/21-2/18

Students learn the basics of video production. They learn to shoot broadcast-quality video using high-definition cameras. Basic editing principles and concepts are taught using Final Cut Pro. Students should already be proficient on the Mac operating system and be comfortable using new software applications. This course is not open to broadcast or DM students.

### **Other Courses**

#### **Internship**

J6099y (1/2 credit, optional)

Internships must be preapproved by the Office of Career Services and the Dean of Students office. A student who undertakes an internship at a media organization can earn an additional academic one-half credit if the work consists of serious journalistic enterprise. At the conclusion of the internship, the student must submit a written description of what he or she has accomplished and learned in the internship, and an official of the media company must send a separate letter corroborating that and evaluating the student's performance. Please be sure to discuss any internship with members of the Career Services team.

## Sample course selections for the full-time M.S. Program

To graduate, M.S. students must complete all required courses and pass Reporting and Writing I, Master's Project, Advanced Reporting and Writing Seminar and Media Workshop.

Full-time students complete their requirements as follows:

Fall Semester Reporting & Writing I 1st Elective (RWII) 1st half of Master's Project Critical Issues in Journalism Journalism, the Law & Society Skills	Spring Semester Advanced Reporting and Writing Seminar Media Workshop 2nd Elective 2nd half of Master's Project
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Note: Part-time students should refer to the list below for information on when the courses are offered and to check off requirements as they are completed.

### Course requirements

CLASS	CREDITS	NOTES	DONE
Reporting & Writing I	6 credits	You must have taken and passed RWI before enrolling in any other classes	Y/N
Advanced Reporting & Writing Seminar	6 credits	Majority of offerings available spring semester only; one typically offered in fall	Y/N
Media Workshop	6 credits	Majority of offerings available in spring semester only	Y/N
Master's Project	6 credits	Most PT students do this in summer; can be done as two 3-credit classes over academic year	Y/N
Elective 1	3 credits	Multiple offerings in fall and spring; (Intro to TV News serves as Elective 1 for broadcast students; offered fall semester only)	Y/N
Elective 2	3 credits	Multiple offerings in fall and spring; two to three offerings in summer; with prior approval of office of student affairs, students may take a course elsewhere in University for their second elective	Y/N

Critical Issues in Journalism	2 credits	Evening classes offered fall semester only; alternatively, students may take Journalism Essentials (4 credits) on Fridays with full-time students	Y/N
Journalism, the Law & Society	2 credits	Evening classes offered summer and fall semesters; alternatively, students may take Journalism Essentials (4 credits) on Fridays with full-time students	Y/N
Skills	1 credit	Offered fall and spring semesters; PT broadcast students also get free radio skills class	Y/N

## Grades

The Journalism School has a pass/fail system of grading. In most courses, students receive written evaluations of their semester’s work from the instructors. At any time during the course of study, professors and the deans may discuss a student’s progress and performance. If they determine that a student is not making satisfactory academic progress, the student may be given a written warning or placed on probation. The warning or probation remains in effect until it is determined that the performance of the student has improved. In more serious instances, a student may be suspended or dismissed from the School.

In most M.S. classes, the instructor has the right to designate several students as receiving “honors in class” because of their exemplary performance. M.S. students are notified of the designation by the professor who awarded it. The designation is used by the faculty in determining which students are graduated with honors from the Graduate School of Journalism.

To graduate, M.S. students must have completed all required courses, passed Reporting & Writing I, Master’s Project, Advanced Reporting & Writing Seminar & Media Workshop and accumulated at least 30 graduate credits.

M.A. students must have completed and passed all required courses and accumulated at least 30 graduate credits. The faculty reserves the right to withhold a degree from any student it deems unworthy because of a general pattern of poor performance or unprofessional behavior.

### **George T. Delacorte Center for Magazine Journalism**

The mission of the Delacorte Center is to:

1. Give students a theoretical understanding of, and practical experience with, magazine writing, editing and publishing.
2. Generate a continuing exchange of ideas with the professional magazine community.
3. Give students the technical skills and experience needed to function effectively in the computer-driven world of magazine publishing.

4. Introduce students to the special role journals of opinion and ideas can play in a democratic society.
5. Provide technical assistance to students interested in launching their own magazine ventures.

The George T. Delacorte Center promotes and coordinates all activities related to magazine study within the School. The Center offers a broad range of courses in magazine journalism; serves as the coordinating focus for master's projects in long-form journalism; operates the Delacorte Magazine Lab; presents the annual George T. Delacorte lecture series and other lectures, symposiums and similar events for students, the industry and the public; organizes informal and regular meetings between students and professional magazine writers, editors and publishers; advises journalism students on academic and professional goals and provides workshops for those in the industry who seek to improve their skills and technical expertise; and works in tandem with the Columbia Publishing Course, which is conducted at the School in the summer.

## **Professional Activities**

### Columbia Journalism Review

The School publishes the Columbia Journalism Review, the nation's oldest and most respected journalism publication. CJR was founded in 1961 "to assess the performance of journalism in all its forms; to call attention to its shortcomings and strengths; to help define and redefine the standards of honest, responsible service; to stimulate continuing improvement in the profession, and to speak out for what is right, fair and decent." The magazine is published bimonthly and is edited by a professional staff with the advice of a board of editorial advisers. Faculty members and students at the Journalism School are among its contributors. CJR offers a one-year staff position and fellowship to outstanding graduates.

### Saul and Janice Poliak Center for the Study of First Amendment Issues

The Poliak Center for the Study of First Amendment Issues was established in 1983 through the generosity of Saul Poliak '26 and Janice Poliak. The Center's programs and activities have been instrumental in making the First Amendment a core subject in the School's curriculum, as well as in educating and informing journalists, media executives, government officials and the general public on issues related to the freedom of the press.

The Poliak Center has been active in promoting freedom of the press and free speech worldwide. In December 1991, the Center was able to help Columbia University provide a secure but highly visible platform for the author Salman Rushdie in his first U.S. appearance after he was threatened with death by Islamic fundamentalists. In the future, the fight against governmental and institutional censorship will be a major area of focus for the Center.

### Fred Friendly Seminars Inc.

In 1974, Fred W. Friendly, with the support of the Ford Foundation, launched the Seminars on Media and Society to promote constructive dialogue between professionals in media and law. The programs employ a Socratic-method format in which a moderator engages participants in hypothetical situations designed, as Friendly liked to say, to make the agony of decision-making so intense they can escape only by thinking.

In 1980, Columbia University became the home of these programs, now called the Fred Friendly Seminars Inc. Today, the focus of the programs lies in public policy, law and government, in medical, business and personal ethics and in the critical role journalists play in forming public opinion in all those areas. Recent television programs have explored topics such as affirmative action, campaign spending and the election process and the impact of genetics on health, families, work and the law. Panelists have included presidents, Supreme Court justices, members of Congress, military officials, renowned doctors, lawyers and journalists. More than 650 seminars have been held, more than 100 of which have appeared on television. Videotapes of the television programs are available for viewing in the Alfred I. duPont Center at the Journalism School.

#### Dart Center for Journalism and Trauma

The Dart Center for Journalism and Trauma is dedicated to informed, innovative and ethical news reporting on violence, conflict and tragedy. Drawing on a global, interdisciplinary network of news professionals, mental health experts, educators and researchers, the Dart Center provides a wide range of workshops, publications and other resources, as well as sponsoring research and nurturing innovative journalism education programs. The Dart Center also offers the annual Ochberg Fellowships, bringing together distinguished mid-career journalists for an intensive week of seminars about the reporting of traumatic events; and the Dart Awards for Excellence in Reporting Trauma.

### **Faculty**

Our faculty members are preeminent in their fields. They are award-winning reporters, columnists, authors, magazine editors, documentary filmmakers and new media experts. They are deeply committed to teaching, challenging and supporting their students. Many are exploring the frontiers of digital journalism and sharing their expertise with their students.

To see a full list of our full-time and adjunct faculty, visit <http://www.journalism.columbia.edu/faculty>.

#### School Directory

To search for any member of our staff and administration, please visit <http://www.journalism.columbia.edu/contacts>.

### **Board of Visitors**

Jill Abramson  
Executive Editor, The New York Times

Philip Balboni '71  
President, CEO & Co-Founder, GlobalPost

Krishna Bharat

Founder & Head, Google News

Robert W. Decherd  
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Keith Goggin '91  
Managing Partner, STR Trading Partners

Mary Graham  
Co-Director, Transparency Policy Project, John F. Kennedy School of Government, Harvard University

Leo Hindery Jr.  
Managing Partner, InterMedia Partners

Markos Kounalakis '88  
President & Publisher Emeritus, The Washington Monthly

David Laventhol  
Former Chairman, Committee to Protect Journalists

Simon K.C. Li '70  
Executive Consulting Editor, The Los Angeles Times

Suzanne Malveaux '91  
Anchor, CNN Newsroom

Judith Messina '91

Paul Neely '70  
Former Editor & Publisher, The Chattanooga Times

Michael E. Pulitzer  
Former Chairman of the Board, Pulitzer Inc.

Narasimhan Ram '68  
Editor-in-Chief & Publisher, The Hindu and Group Publications, Chennai, India

James Robins '73  
President, The Robins Group, Inc.

Nicole Seligman  
Executive Vice President & General Counsel, SONY Corporation

Richard M. Smith '70  
Chairman, Newsweek

Steven Swartz  
COO, The Hearst Corporation

Linda Winslow '67  
Executive Producer, "NewsHour with Jim Lehrer" (PBS)

## **Career Services**

The Office of Career Services staff — all former journalists with strong industry connections in print, broadcast and online media — works closely with students to help them compete for the most meaningful jobs and internships across the country and abroad upon graduation. Career Services offers individual counseling based on students' interests and needs and helps them master all components of a successful job search, from preparing winning résumés, cover letters, story clip and broadcast reel packages to interview strategies and follow-up.

The Office of Career Services works closely with employers across all media to seek out job opportunities for our students year-round. Staff arranges recruiter visits, panel discussions and job-related workshops on campus that allow employers to share information about their companies, meet and interview our students and reveal their insights on what it takes to build a successful career in journalism today. In addition to these sessions, the office arranges for students to meet leaders in the field who are participating in the Journalism School's professional activities, including the Pulitzer Prizes, the Maria Moors Cabot Prize, the Alfred I. duPont-Columbia Awards and more.

The annual Career Expo, held in the spring, is the largest journalism job fair in the nation, attracting more than 170 recruiters and hiring editors from more than 100 media companies annually to interview our graduating students. Each student fills out a detailed questionnaire describing his or her skills and interests, while employers describe jobs they have to fill and the types of candidates they seek to interview. Matches are made based on mutual interests, and students spend the day meeting employers and interviewing for positions. Many students are called later for follow-up interviews, and many land job offers through the connections they make at the Career Expo.

The Office of Career Services, which operates year-round, also seeks to establish special internships and fellowship programs for our new graduates and students, allowing them to work in positions dedicated to the Journalism School. Those include positions in all media platforms and reporting internships at locations abroad.

Current students and alumni have access to a password-protected website, the most comprehensive job-hunting site of any journalism school in the country, addressing the needs of entry-level journalists. The office maintains a jobs database called JobNews, which employers

feed daily and year-round with jobs at all levels in every medium. Pages also include overviews of the print, broadcast and new media industries, employer profiles, job hunting tips, a thorough list of internships and deadlines, contact information, webcasts and transcripts from speaker visits and more.

## **Alumni Activities**

The School's more than 12,000 alumni include many nationally and internationally distinguished journalists. Graduates work for all the major news organizations, many in highly influential positions. No other journalism school has such a powerful network of alumni contacts. The School's alumni come from a wide variety of backgrounds; in the Class of 2012 alone there are students from 43 countries.

The School's Office of Alumni Relations helps its graduates stay in touch with one another and use their common bond as an extraordinary resource. To maintain ties with its graduates, the office maintains class and regional listservs, issues a monthly E-newsletter as well as a school publication that appears twice a year and hosts periodic receptions and events throughout the United States and abroad. It holds reunions every spring on the Columbia campus and communicates frequently with its graduates about activities at the School and on matters concerning the profession. Alumni assist with the admissions process, help in career service efforts, mentor students, provide advice about academic and professional issues and contribute financial support to the School.

Alumni are entitled to a range of benefits and services, including access to JobNews, a database of journalism jobs and internships regularly updated by the Office of Career Services; lifelong e-mail addresses; insurance; access to the University's libraries and recreational facilities and the ability to take continuing education courses or to audit classes. All information updates are posted on the alumni website: [www.journalism.columbia.edu/alumni](http://www.journalism.columbia.edu/alumni).

## **Student Prizes and Awards**

Many students are honored at year-end ceremonies for their work in the program. The prizes and awards include:

### Pulitzer Fellowships

Traveling fellowships are awarded to five outstanding graduates to enable them to study and travel abroad. One of these fellowships is given to a graduate who wishes to specialize in drama, music, literary, film or television criticism.

### Richard T. Baker Awards

The Richard T. Baker Award for outstanding performance in the Newspaper Workshops — Brooklyn Ink, Bronx Ink and the Columbia News Service — was established in honor of the late Dick Baker, a J-School graduate and long-time professor who also served as acting dean, associate dean, historian and administrator of the Pulitzer Prizes. A Baker Award is also presented for outstanding performance in the Magazine Workshops.

### Nona Balakian Award

The Nona Balakian Award was established in 1992 to honor the student who shows the most promise for achievement in writing about literature. Ms. Balakian, a 1943 graduate of the Journalism School, was an editor at The New York Times Book Review and had much influence on American arts and letters for more than four decades. Book reviews, profiles and articles about the literary world are acceptable.

### Richard Blood Award

The Richard Blood Award is given for the best investigative, hard-news or news feature story.

### duPont/Judy F. Crichton Award

The Judy F. Crichton Award is named in commemoration of the former duPont-Columbia Awards juror, who during her career served as one of the first female documentary producers at CBS Reports and who became the founding executive producer of PBS' show The American Experience. It honors the student documentary work that most encapsulates Judy's ideals of hard-hitting journalism, long-form narrative storytelling and historical perspective on issues of concern to American culture and history.

### Digital Media Workshop Awards in Interactive Design, Interactive Workshop, Multimedia Storytelling and Visual Storytelling

This award is for outstanding performance in the Digital Media Workshops.

### Philip Greer Memorial Scholarship Fund Award

The Philip Greer Memorial Scholarship Fund Award was established in honor of the late Mr. Greer, a financial correspondent and columnist for the New York Herald Tribune and The Washington Post and recognizes the outstanding student in financial writing.

### Arthur J. Harris Memorial Award

The Arthur J. Harris Memorial Prize allows a leading student in journalism (at the Graduate School of Journalism) or in creative writing or film (at the School of the Arts) to complete an ambitious project upon graduation. The awarding of the prize rotates annually between both schools.

### Robert Harron Award

The Robert Harron Award is presented to the student who has demonstrated excellence in writing and reporting as well as exemplary kindness and courtesy to fellow students. The award was established in memory of Robert Harron, the former sportswriter and long-time assistant to the presidents of this university, through gifts from his many friends.

### Fred M. Hechinger Education Journalism Award (M.A. eligible)

This award is for outstanding work in education reporting. It was established by the Hechinger Institute on Media and Education at Teachers College, in honor of New York Times education editor Fred M. Hechinger.

### Horgan Prizes

There are three Horgan prizes given to the students who have written the best stories focused on science, health or the environment.

Peter Keller Prize for Editing

The Peter Keller Prize is presented to a student who shows great promise in editing. This award is made possible by a gift from Lisa Keller Yakas and Saky Yakas.

Joan Konner Broadcast Journalism Award

This prize is presented to the student who has produced the most thought-provoking and original television and radio reporting.

Lynton Fellowship in Book Writing

The Lynton Fellowship in Book Writing is given for outstanding work in the Book Writing seminar.

M.A. Thesis Award

This award honors the best M.A. thesis as determined by the deans.

Lars-Erik Nelson Prize

The Lars-Erik Nelson Prize was established by the New York Daily News, in honor of Lars-Erik Nelson, its distinguished Washington columnist, who died in 2000. It is presented for the best reporting or opinion piece in one of the National Affairs Reporting seminars.

Nightly News Workshop Award

This award is given for outstanding performance in the Nightly News Workshop.

Photography Award

The Photography Award is given for outstanding performance in the photography courses.

Radio Workshop Award

This award is for outstanding performance in the Nightly News Workshop.

Henry Sackett Award

The Sackett Award is given for the best work in the course on the law of journalism. The award is part of the fund established in the will of Colonel Henry Woodward Sackett.

Henry N. Taylor Award

The Henry N. Taylor Award was established in 1962 by friends of Henry Taylor, a journalist who was killed on assignment in the Congo at the age of 31. The award is given at the end of each school year to that member of the International Division who has demonstrated the qualities of a superior journalist. The award includes a grant providing for travel in the United States before returning to his or her homeland.

Video Storytelling Workshop Award

This award is for outstanding performance in the Video Storytelling Workshop.

### James A. Wechsler Memorial Awards

The first James A. Wechsler Memorial Award is presented to the student who, in the judgment of the faculty, submits the best story on a significant local issue. The awards were established by the Pisces Foundation in memory of the former editor and columnist at the New York Post. The second James A. Wechsler Memorial Award is presented to the student who submits the best story on a significant national issue. The final James A. Wechsler Memorial Award is presented to the student who submits the best story on a significant international issue. Word counts are nonnegotiable and submissions with a higher count will not be considered.

### Louis Winnick Prizes for RWI

This award in memory of Louis Winnick, is given to the best story done in RWI in the previous calendar year. The story must demonstrate outstanding reporting and writing, along with great precision and accuracy in grammar.

## **Professional Awards and Prizes**

### Pulitzer Prizes

In the latter years of the 19th century, Joseph Pulitzer stood out as the embodiment of American journalism. Pulitzer was the most skillful of newspaper publishers, a passionate crusader against dishonest government, a fierce competitor who did not shrink from sensationalism in circulation struggles, a visionary who richly endowed his profession.

Since their inception in 1917, the Pulitzer Prizes have become the country's most prestigious awards and the most sought-after accolades in journalism, letters, drama and music. The prizes are perceived as a major incentive for high-quality journalism and have focused worldwide attention on American achievements in letters, drama and music. More than 2,000 entries are submitted each year; only 21 prizes are awarded. A yearlong process begins with the appointment of distinguished judges who serve on 20 juries (one jury reviews both photography categories). The judges nominate three entries for each prize. The Pulitzer Prize Board, which consists of 20 leading journalists and scholars, then deliberates and selects the winners. The board may switch entries from one category to another, choose a winner that was not nominated by the judges or not award a prize in a category. The prizes are announced each April.

"I am deeply interested in the progress and elevation of journalism, having spent my life in that profession, regarding it as a noble profession and one of unequalled importance for its influence upon the minds and morals of the people," Pulitzer said when he announced the endowment he was establishing at Columbia University.

The Graduate School of Journalism is honored to be the home of the Pulitzer Prizes. Over the years, dozens of graduates from the School have returned to be honored with a Pulitzer Prize, and several prize winners are among its teaching faculty. In addition to the Pulitzer Prizes, five Pulitzer fellowships of \$7,500 each are awarded annually to distinguished students recommended by the faculty of the Graduate School of Journalism. One fellowship is awarded to a student who wishes to specialize in cultural reporting or criticism; the four other awards enable outstanding graduates to travel, report and study abroad.

The list of Pulitzer Prize winners over the decades is more than simply a roster of names. It is a list of people in journalism, letters and music whose accomplishments enable researchers to trace the historical evolution of their respective fields and the development of American society.

#### Alfred I. duPont-Columbia University Awards

The mission of the Alfred I. duPont Center is to uphold standards of excellence in the field of broadcast journalism. The Center administers the Alfred I. duPont-Columbia University Awards, which are presented each January at Columbia.

The Alfred I. duPont-Columbia University Awards are widely regarded as the most prestigious in broadcast news. The duPont Awards recognize outstanding news programming at networks, local stations and news outlets of all sizes, including cable, radio and independent productions and on the Web. Established in 1942 by the late Jessie Ball duPont in memory of her husband, the awards bring to professional and public attention the best in broadcast journalism.

The awards are part of a grant by the Alfred I. duPont Awards Foundation Trust, expanded by the Jessie Ball duPont Fund. The Alfred I. duPont Center also maintains the duPont-Columbia Awards archive of past winners and provides tuition grants for two broadcast majors in the full-time master's degree program.

The awards' website, [www.dupontawards.org](http://www.dupontawards.org) features excerpts from past winners and more information about the prizes.

#### National Magazine Awards

The National Magazine Awards, established in 1965 by the American Society of Magazine Editors, are administered by the Graduate School of Journalism. These annual awards are intended to honor editorial excellence and encourage editorial vitality. The categories include general excellence in six circulation groups. Awards are given for personal service, leisure interests, reporting, public interest, feature writing, columns and commentary, essays, reviews and criticism, profile writing, single-topic issue, design, photography, fiction and general excellence online.

#### Maria Moors Cabot Prizes

The Maria Moors Cabot Prizes honor journalists from North, South and Central America and the Caribbean who have made a sustained and distinguished contribution to inter-American understanding through their coverage of the Americas. The oldest international awards in the field of journalism, the prizes were established in 1938 by Dr. Godfrey Lowell Cabot of Boston as a memorial to his wife. The awards are presented each autumn at an awards ceremony in the Rotunda of Low Memorial Library on the Columbia University campus.

#### Lukas Prize Project

The Lukas Prize Project, jointly administered by the Graduate School of Journalism at Columbia University and the Nieman Foundation at Harvard University, was founded in 1998 to honor the best in American nonfiction writing. The prizes commemorate the literary grace, the commitment to serious research and the social concern that characterized the distinguished work

of J. Anthony Lukas, who won Pulitzer Prizes in both his newspaper and book careers. He died in 1998.

Three prizes are awarded: the J. Anthony Lukas Book Prize, for book-length narrative nonfiction on an American topic; the Mark Lynton History Prize, for a book-length work of history on any subject; and the J. Anthony Lukas Prize, for a work in progress, meant to close the gap between the resources of the author and those the project requires. The book prizes carry awards of \$10,000 and the work-in-progress is \$30,000.

#### Mike Berger Award

The Berge Award is in memory of a great chronicler of ordinary life who wrote for The New York Times. The prize, which carries a \$1,500 gift, is presented annually for outstanding human-interest reporting. A faculty committee reviews entries from daily, weekly, monthly and online newspapers across the country.

#### Paul Tobenkin Memorial Award

This annual prize was established in 1959 to honor the memory of Paul Tobenkin, a reporter for the New York Herald Tribune. The award recognizes outstanding achievement in reporting about racial or religious hatred, intolerance or discrimination in the United States, reflecting the spirit of Tobenkin's work.

#### Columbia Journalism Award

The Columbia Journalism Award is decided annually by the faculty to honor singular journalistic performance in the public interest. In a tradition of the School since 1958, the winner is celebrated at the graduation ceremonies in May. The recipients since 1973:

1973 Katharine Graham  
1974 John H. Johnson  
1975 William Shawn  
1976 A.H. Raskin  
1977 Pamela Mendels  
1978 Charles Peters  
1979 Theodore H. White  
1980 Tom Wolfe  
1981 Walter W. "Red" Smith  
1982 Edward Barrett  
1983 Morton Mintz  
1984 Frank McCulloch  
1985 Helen Thomas  
1986 William L. Shirer  
1987 The Honorable John E. Moss  
1988 Louis D. Boccardi  
1989 Neil Sheehan  
1990 Robert C. Maynard  
1991 Peter Arnett  
1992 Arthur Ochs Sulzberger  
1993 The MacNeil/Lehrer NewsHour

- 1994 David Laventhol
- 1995 Charles Kuralt
- 1996 Gene Roberts
- 1997 Walter Cronkite
- 1998 Carl Rowan
- 1999 Joan Didion
- 2000 Pete Hamill
- 2001 Joseph Lelyveld
- 2002 Paul E. Steiger
- 2003 Seymour Hersh
- 2004 David Fanning
- 2005 David Halberstam
- 2006 Jim Amoss
- 2007 Ben Bradlee
- 2008 Terry Gross
- 2009 Alejandro Junco de la Vega
- 2010 Gail Collins
- 2011 Al-Jazeera English

#### John B. Oakes Award

The John B. Oakes Award for Distinguished Environmental Journalism is awarded annually to authors of a newspaper or magazine article or series that makes an exceptional contribution to public understanding of environmental issues. The award honors the career of a pioneer New York Times editor who established the Op-Edit section.

#### John Chancellor Award

The John Chancellor Award for Excellence in Journalism honors the television correspondent and longtime anchor for NBC News. It is given to a journalist whose scope of work embodies the courage, integrity, curiosity and intelligence that characterize the traditional values of journalism.

#### Henry F. Pringle Memorial Lecture

In a program endowed by alumni in metropolitan Washington, D.C., a distinguished columnist or correspondent delivers the School's annual commencement address in honor of the late newspaperman, historian and teacher Henry F. Pringle. Lecturers have included Mary McGrory, Michael Kinsley, Farnaz Fassihi, Dana Priest, Dan Balz and Joshua Micah Marshall.

#### Dart Awards for Excellence in Coverage of Trauma

The Dart Awards, administered by the Dart Center for Journalism and Trauma, recognize exemplary journalism about the impact of violence, conflict and tragedy on individuals, families and communities. Established in 1994 by the Dart Foundation of Mason, Michigan, the Dart Awards highlight reporting in all media focusing on the experience of victims and survivors, and contributing to public understanding of trauma-related issues. The Dart Awards are presented in a ceremony each spring.

## **Admissions**

The Journalism School enrolls approximately 400 students in three academic programs: 250 in the one year, full-time M.S. degree program; 165 in the dual Computer Science and journalism program, in conjunction with The Fu School of Engineering and Applied Science; 80 in the part-time M.S. program; 48 in the one-year M.A. program; and approximately 26 Ph.D. students. Four doctoral students are admitted each year. The School seeks cultural, educational and geographic diversity in its student body.

### M.S. Program

We look for students who are skilled writers; curious about the world; interested in searching for the truth and writing about it; determined and resourceful; motivated to dedicate their careers to journalism; and who exhibit leadership potential.

### Dual M.S. in Computer Science and Journalism

The program, offered in conjunction with The Fu Foundation School of Engineering and Applied Science, seeks applicants who have outstanding undergraduate records, including a background in computer science, or extensive mathematics or engineering training, which includes preparation for the computer science courses. Equally important, applicants should have excellent writing skills and be familiar with the fundamentals of reporting. Candidates must be curious about the world, eager to learn more about particular subject areas, determined and resourceful and motivated to dedicating their careers to innovations in journalism.

### M.A. Program

The admissions committee is looking for candidates who — either as working journalists or students of journalism — have shown themselves proficient in the technical and professional skills of the craft and also possess the intellectual curiosity and capacity to undertake the M.A.

Applicants should have an M.S. degree in journalism from Columbia or another institution or a demonstrated record of substantial journalistic achievement. This program emphasizes expertise in the subject matter and approaches the course materials in the more academic context of other departments in a great research university.

### Ph.D. Program

The admissions committee seeks candidates who present clear evidence of intellectual or academic achievement, who demonstrate a commitment to advanced scholarship and whose plan of study challenges or crosses traditional disciplinary boundaries. Applications from international candidates are welcome. Full-time students are expected to complete the degree in five to seven years (or four to six if they enter with advanced standing). Admission is quite competitive, as we accept only a very small number of students a year.

### Application Statistics

In a typical class, women make up 61 percent; 24 percent are minorities; 50 percent have professional experience; 10 percent hold advanced degrees; 95 percent receive some financial aid; approximately 30 states and 40 countries are represented; and the average age is 27 years. Past students have included a ballet dancer, a police detective, a flight attendant and a White House economist, as well as journalists from all media. Last year, the School received 850 applications for the M.S. program and accepted 396 students; 222 applications for the M.A.

program and accepted 72; 91 Ph.D. applications and accepted 54. Decision letters are mailed on or before March 15.

In evaluating applicants, the Committee on Admission looks for the following:

1. A commitment to the profession of journalism and a keen interest in the substance of journalism. This is often evidenced by involvement with campus publications or broadcasting stations and summer internships or professional experience.
2. A demonstrated writing proficiency.
3. A broad-based bachelor's degree from an accredited college or university. Course work should encompass a variety of disciplines such as political science, literature, sociology, government, psychology and foreign languages. This multidisciplinary interest reflects an openness, a curiosity and typically a breadth of view that are invaluable to the journalism student and to today's practicing journalist.
4. A readiness for graduate study.
5. Professional promise. The School is interested not only in training the student for the first job or the next job in the field; its purpose is to educate students for significant careers.

Columbia University is an equal opportunity/affirmative action institution.

Applicants must apply online. The online application is available at our website, <http://www.jrn.columbia.edu/admissions>, after September 15.

#### Application Deadlines

To ensure timely processing of your applications, please make certain that all application materials are sent to the admissions office by the following deadline dates:

December 15:

- Full-time M.S. program beginning in August
- Part-time M.S. program beginning in May
- Ph.D. program beginning in September
- Dual Degree programs in Journalism and Law, Journalism and Religion, Journalism and Earth and Environmental Science, Journalism and International and Public Affairs
- Dual Degree programs with Sciences Po, Paris, or the University of Witwatersrand, Johannesburg, beginning in August

January 15:

- Master of Arts program beginning September
- Master of Science program in Computer Science and Journalism beginning in August

#### Application Requirements and Procedures

The following materials must be submitted before the Admissions Committee can make a decision:

1. Online application: Apply online at <https://app.applyyourself.com/?id=col-jour>. You will receive a PIN and password so that you can return to work on your application over several sessions. Your information is transmitted through a secure server and is kept confidential until you submit your application.

2. The \$100 application fee: You may use a credit card (preferred method) or a check or bank money order in U.S. dollars and drawn on a U.S. bank when submitting your application online. When using a check or U.S. bank money order, be sure that your name appears on the front and that it is payable to Columbia University. We do not accept cash or postal money orders. The School does not waive application fees.

3. Official transcripts of academic records from all undergraduate, graduate and professional schools attended. International students must provide certified or attested copies of their original transcripts and diplomas as well as certified verbatim translations.

4. Three letters of recommendation: You are encouraged to use the online recommendation form located in the online application. In the online application, you should identify the names of three recommenders and their e-mail addresses. An e-mail is sent to each instructing him/her on how to write, upload and submit his/her recommendation letter. If your recommender wishes to submit the recommendation on paper via post, he/she or you may download the recommendation form from the application website. Note: All completed paper recommendations mailed to the School must be sealed in an envelope with the signature of the recommender across the envelope seal and then mailed directly to the admissions office.

5. Essays (submitted online only):

Essay A: Autobiographical Essay (for Master of Science, Master of Arts and Ph.D. applicants)  
In a short autobiographical essay, tell us about yourself. You can write about your family, your education, your talents or your passions; about significant places or events in your life; about books you have read, people you have met or work you've done that has shaped the person you have become. Your essay should be informative, well-written and reflective of your own voice; our only cautions are that you avoid poetry, purple prose or writing about yourself in the third person (750-word limit).

Essay B: Professional Essay (for Master of Science applicants)  
What led you to your interest in journalism? What experience, if any, do you have in journalism? What do you hope to gain through your work at the Graduate School of Journalism and the program you've selected? In addition, this is an opportunity to explain any strengths or weaknesses in your application. Examples: career changes, great journalism or life experiences, low GPA, lack of experience and/or interruption in work or studies (750-word limit).

Essay B: Professional Essay (for Master of Arts applicants)  
Submit a stringent self-assessment of your work as a journalist or in Columbia's M.S. program, pointing out strengths and weaknesses. If you have not been enrolled as a student in the past five years, we would like to know what opportunities and challenges you foresee in pursuing the M.A., as well as how you expect to change your career path after completing this program. If you have recently completed our M.S. program, we would appreciate your specific ideas regarding the added value the M.A. program will confer upon you and your assessment of the relationship between the two curricula. Finally, the admissions committee is looking for candidates who — either as working journalists or students of journalism — have shown

themselves proficient in the technical and professional skills of the craft and who also possess the intellectual curiosity and capacity to undertake the M.A. This program emphasizes expertise in the subject matter and approaches the course materials in the more academic context of other departments in a great research university (750-word limit).

#### Essay B: Academic Interests Essay (Ph.D. applicants)

Please describe the academic and intellectual interests, progress, and achievements that have contributed to your decision to apply for postgraduate study. You should include a thoughtful description of your tentative plan of study or area of inquiry at Columbia as you now envision it, the kind of research questions you intend to pursue and what you hope or expect to do after you've completed the degree (750-word limit).

#### Essay C: Toni Stabile Center: M.S. Investigative Journalism Specialization Essay

Please complete Essay C only if you are interested in the investigative journalism specialization.

We urge you to think very carefully about your skills, educational goals and professional ambitions before applying to the Toni Stabile Center investigative journalism specialization. The bulk of this essay should make the case for your admission to this specialization. Please describe how your educational or professional experience has prepared you to undertake the investigative journalism specialization within the concentration you have selected. It is helpful to the admission committee if you discuss some ideas for your master's project or thesis, since this will be the most significant investigative piece you will complete at the School (750-word limit).

#### Essay C: Master of Arts Program/Interests Essay

Each candidate for admission must specify a concentration. You may apply to only one of the four available concentrations, so we urge you to think very carefully about your skills, educational goals and professional ambitions before applying. This essay should make the case for admission to your chosen major within the M.A. program. Please describe how your educational or professional experience has prepared you to undertake this field of study and manage the in-depth materials you will encounter in the major. It is helpful to the admissions committee if you discuss any interest in a subspecialty (i.e., a Business and Economics major may wish to become a technology reporter) in which you will produce your master's thesis under the joint advisement of faculty from both the Journalism School and the specialized field within the major (750-word limit).

#### Essay D: Broadcast: Documentary Program Essay

Please complete Essay D only if you are interested in the Broadcast: Documentary third semester program.

The documentary program is a selective concentration for those who feel passionately about learning in-depth visual storytelling. The bulk of this essay should make the case for your admission to the broadcast documentary specialization. Please describe why you want to make documentaries and what subject area(s) might interest you and why. In your answer, cite some documentaries that you have seen that you think fulfill a journalistic potential (750-word limit).

6. A current résumé: Please include any honors or awards you have received as a student or working journalist. Please note important stories you have developed or covered, particularly those that relate to the concentration to which you are applying.

7. An active, reliable e-mail address: During the admission process, we will communicate with you by e-mail. In addition, please be sure to disable any pop-up blockers and bulk mail filters that might interfere with our communications. Note: The admissions office will post copies of all e-mail communication in the online application message center.

8. Clips/Writing samples (required for Master of Science applicants):

All M.S. applicants are required to upload up to three examples of their journalistic or other written work with their online application. We will not accept hard copies of your writing clips or samples. The total number of pages submitted is not to exceed 15; any excess pages or other articles will not be considered. Do not submit work you have not written yourself or copyedited. For applicants that do not have clips, the admission committee wants to see writing samples that demonstrate your ability to distill and interpret information, e.g., blogs, press releases or short writing samples. For any broadcast audio or video clips, we highly recommend you post your work to an appropriate website, e.g., YouTube.com or Vimeo.com. The total running time of your broadcast clip should not exceed three minutes. We strongly recommend you shorten your hyperlink using <http://bitly.com>. Please upload a document (word or PDF) with the correct link to your audio or video clips. We will not accept any DVD or CD disks with audio or video clips. Any materials submitted that do not meet these criteria will not be considered. If you are applying to the broadcast-documentary program, broadcast clips are required.

9. Tests:

Writing Test (M.S. program only): The writing test administered by the School is required of all Master of Science degree applicants. Students are tested, in English, on writing skill and general knowledge of current events. The two-hour exercise is given at the School between November and the middle/end of January and under the aegis of alumni proctors elsewhere in the United States and abroad during the same periods. Information on registering for the test is sent to all applicants by e-mail after they have applied. For those taking the test outside New York City, the admissions office will e-mail or fax the test directly to the proctor. Ph.D. and Master of Arts applicants do not take the writing test.

GRE: The GRE is not required for admission to the M.S. or M.A. programs. It is required for those applying to the dual degree programs in Journalism and Religion, Journalism and Computer Science and for the Ph.D. These programs are offered in conjunction with the Graduate School of Arts and Sciences, which does require the GRE. The GRE is administered by the Educational Testing Service, and information about it may be found at [www.gre.org](http://www.gre.org). Only currently valid test scores will be accepted. GRE scores are good for five years from the test date.

Proof of English Proficiency for All Nonnative Speakers of English: All international applicants who are nonnative speakers of English (even those who have studied in the United States) must submit scores for either the Test of English as a Foreign Language (TOEFL) or the International

English Language Testing System (IELTS) when submitting their applications. Only currently valid test scores are accepted. TOEFL scores are good for two years from the test date.

Waivers of this requirement are rarely given for the M.S. and M.A. applicants and must be approved before the application deadline. Waivers requested after the application deadline will not be considered. You will find information about the TOEFL at [www.toefl.org](http://www.toefl.org) and the IELTS at [www.ielts.org](http://www.ielts.org). There are no waivers given for Ph.D. applicants.

We require the following scores for consideration:

TOEFL

Paper-based: 650

Computer-based: 280

Internet-based: 114

IELTS Overall: 8.5

### Visiting the School

The School hosts information sessions in the autumn for prospective students, and applicants are welcome to visit the School and talk with a member of the admissions staff. Information sessions are normally offered each Friday at 3:00 p.m., except on School or national holidays. It is best to confirm your attendance at the Friday information sessions. Interviews are not required for admission. To schedule an appointment, you may e-mail us at [admissions@jrn.columbia.edu](mailto:admissions@jrn.columbia.edu) or call us at 212-854-8608.

### Responsibility for Application Materials

It is the responsibility of the applicant to ensure that all application materials are completed by the appropriate deadline. Acknowledgments of receipt of applications and supporting documents will be posted on the online application website at <https://app.applyyourself.com/?id=col-jour>.

### Incomplete Applications

Applications that are not complete by the deadline will not be considered. All application materials must be submitted by the appropriate deadline.

### Notification of Admission Decision and Deposit

Admission decision notifications will be posted on the online application website on or before April 1. Applicants admitted to the incoming class are required to submit a nonrefundable and nontransferable deposit of \$1,000 to hold their places.

### Deferrals

The School allows deferral of admission to a later term under very limited circumstances. Admitted students who wish to request consideration for deferral must send an e-mail to the director of admissions requesting the deferral and explaining the circumstances. Recently, deferrals have been granted for medical reasons. Deferrals are not normally granted for job offers. Students who are approved for deferral must pay the \$1,000 deposit to hold their seats in the class term to which they have deferred. Students who defer must submit new Journalism School Scholarship Aid and FAFSA forms.

### Reapplication

Applicants who are not admitted may reapply for consideration. All required materials must be resubmitted, except for transcripts and unexpired test scores. An application may be reactivated only for the year immediately following the initial filing of materials.

### Admission to the Part-time Master of Science Program

This program exemplifies the same high standards as our full-time programs. The application and admission process are the same as for the full-time program, as is the admission deadline.

### Diversity Outreach

Accurate coverage and good reporting demand more than one point of view; it is through a diversified press corps that the public develops a comprehensive understanding of the complexities of American society. To that end, the Journalism School has a continuing commitment to the education of students comprising the wide array of racial and ethnic diversity represented in the United States and around the world. That people of color should be represented importantly in media is a significant objective. And to meet that goal, the School assumes in earnest the responsibility to train a racially diverse class to become the leading members of the journalism community.

### Computers

The Journalism School is equipped with seven computer labs and various other computer terminals. Having your own computer is by no means required, but we recommend that you bring your own laptop so you can work in the field, at home, in spaces that don't have computers inside the School or on the sunny steps of the Journalism building. Wireless access is available throughout the Journalism School and Columbia campus.

During the school year, students use digital cameras to capture stills for their stories. Students learn advanced photojournalism skills and work with our Canon digital photo cameras. Canon cameras are provided by the School's Equipment Room and are checked out to students usually for no more than 48 hours at a time. These cameras are excellent for training purposes.

Audio recorders are used by students for recording sound for radio broadcast and Web stories, and as a general reference for interviews. All students are required to capture audio in their RWI class. The School provides audio recorders for checkout.

The School provides video cameras for students enrolled in courses and projects that require them. Video editing is done via Apple's Final Cut Pro, which is capable of supporting multiple formats.

The University offers students discounts on Apple and Dell computers, as well as for accessories and software (both Mac and PC). For more a complete and up-to-date list of recommendations and information, please see the fall 2011 Technology Guide.

Additional details are available on the Journalism School's Technology website.

## **International Students**

Each year, the School admits approximately 80 foreign nationals who plan to pursue journalism careers.

### Admission Eligibility

To be eligible for admission, international applicants must hold the equivalent of a U.S. university baccalaureate (B.A. or B.S. degree) as determined by Columbia University and be fluent in both written and spoken English. International applicants who are not native speakers of English must provide proof of proficiency in English as explained above in the “Application Requirements and Procedures” section.

### International Students and Scholars Office

The University’s International Students and Scholars Office (ISSO) offers many services for international students as well as American citizens and permanent residents who have received their education in a foreign country. Services for international students include preadmission counseling, immigration-related and document services, international orientation, social and cultural activities and a program for spouses. The ISSO is open year-round, and international students are urged to make use of its services during their stay at the University. You are also invited to visit the website at <http://www.columbia.edu/cu/isso/>.

The staff of the ISSO is available for personal advice and for help in learning about the campus and New York City. The ISSO is an essential source of information regarding immigration and Department of State regulations that affect international students studying in the United States. The staff can also assist with many other nonacademic matters. The ISSO provides information about the many international student clubs at Columbia as well as cultural activities in the New York area and has reduced-rate vouchers for plays, concerts and other events.

The ISSO orientation program for new international students takes place in either the last week in August or the first week in September. For further information, contact the International Students and Scholars Office by e-mail at [isso@columbia.edu](mailto:isso@columbia.edu); by mail at Columbia University, Mail Code 5724, 2960 Broadway, New York, NY 10027; or by telephone at 212-854-3587. Students wishing to visit the ISSO are invited to stop by at 524 Riverside Drive.

### Scholarship and Financial Aid for International Students

International applicants to the Graduate School of Journalism are encouraged to submit the Journalism School Application for Scholarship Aid found on the online application website at <https://app.applyyourself.com/?id=col-jour>.

International students may be eligible for private loans with the assistance of a creditworthy U.S. citizen or permanent resident. Students may borrow up to their cost of attendance minus any aid or other loans awarded. These funds may be borrowed from the students’ lender of choice.

Because they are not eligible for U.S. federally funded financial aid programs, international students must arrange financing for their Columbia education in their own countries before they arrive in New York. International students who plan to attend on an F-1 or J-1 visa are eligible for employment only under extremely limited circumstances and must document sufficient funds

to meet costs for tuition and living expenses to qualify for a visa. For information about tax withholding for nonresident-alien scholarship and fellowship recipients, see below.

### Tax Withholding for Nonresident-Alien Scholarship and Fellowship Recipients

All F-1 and J-1 students and their dependents are required to file a U.S. income tax return even if they had no U.S. income of any kind. U.S. tax law requires the University to withhold tax at the rate of 14 percent on all stipends, scholarships and fellowship grants paid to nonresident aliens that exceed the cost of tuition, books, fees and related classroom expenses.

Certain countries have entered into tax treaties with the United States, which may serve to reduce this rate of withholding. Even when such a treaty applies, however, the student and the University must report the full amount of such excess to the Internal Revenue Service. To claim a tax treaty benefit, the Tax Treaty Claim Form must be submitted to the Controller's Office of the University, along with scholarship or fellowship forms. If a student claims tax treaty benefits, he or she must also report this amount to his or her country of residence. In order to provide current tax information for students in F and J status, the International Students and Scholars Office invites certified public accountants who specialize in international taxation to give workshops in the spring semester. The required forms are explained line by line, allowing students to complete the forms during the workshop. Tax workshops are held in the spring before the income tax deadline. Consult the ISSO website, <http://www.columbia.edu/cu/isso>, for exact dates.

## **Fees and Payments**

### Tuition Schedule

The Journalism School tuition schedule, set by the University, is as follows: students taking 1 to 11.5 credits in a semester are charged on a per-credit basis; students taking 12 to 19 credits in a semester are charged that semester's full-time tuition fee; and students taking more than 19 credits in a semester are charged that semester's full-time tuition fee plus the per-credit fee for each credit over 19.

### Fee Payment Policies and Deadlines

Tuition and fees are prescribed by statute and are subject to change at the discretion of the Trustees. University charges such as tuition, fees, residence halls and meal plans are billed in the first Student Account Statement of the term, which is sent out in July and December of each year for the coming term. The charges on the Student Account Statement are due and payable in full on or before the payment due date announced in the statement. The payment due date is typically at the end of August or early January before the beginning of the billed term.

If the University does not receive the full amount for the term on or before the payment due date of the first statement, students will be assessed a late payment charge of \$150. Full payment for this account is due upon receipt. An additional charge of 1 percent per billing cycle may be imposed on any amount past due thereafter.

Students with a past-due account balance may be prohibited from registering, changing programs or obtaining a diploma or transcripts. The University may utilize the services of an attorney and/or collection agent to collect any amount past due. If a student's account is referred for

collection, the student may be charged an additional amount equal to the cost of collection, including reasonable attorneys' fees and expenses incurred by the University.

**Estimated Full-Time M.S. Tuition and Fees 2011-2012: 10 months**

Tuition	\$47,047
Health Service Fee	1,008
Standard Medical Insurance	1,826
University Fees	704
Transcript Fee (one-time fee)	95
Technology Fee	1,000
Enrollment Fee	1,000
Total	\$ 52,707 (52,680)

Including living expenses (rent, utilities, food, travel, personal) of approximately \$24,050, the full-time student budget is estimated at \$75,206 (76,730).

**Estimated Part-Time M.S. Tuition and Fees 2011-2012: three terms per 12 months; 6 credits per term**

Tuition for the part-time program is charged on a per-credit basis. The cost of a credit in the academic year 2011-2012 is \$1,430. Typically, the credit fee increases by approximately 5 percent each academic year. Beginning in summer 2011 the estimated cost per credit was \$1,502. Students enrolled in the part-time program typically take 6 credits each term, although the student has the option of taking more than 6.

Part-time students may qualify for student loans in any term in which they are taking at least 6 credits.

Tuition (18 credits/year)	\$27,027
University Fees	522
Transcript Fee (one-time fee)	95
Technology Fee	1,000
Enrollment Deposit	1,000
Total	\$29,670

Including living expenses (rent, utilities, food, travel, personal) of \$30,060, the part-time, 12-month student budget is estimated at \$60,523.

**Estimated Third Semester M.S. Documentary Project Program 2012**

If completing the project during the summer 2012 semester (3 months):

Tuition	\$9,000
University Fees	174
Total	\$9,174

Including living expenses (rent, utilities, food, travel, personal) of \$6,963, the third semester summer student budget is estimated at \$19,261.

If completing the project during the fall 2012 semester (4 months):

Tuition	\$9,000
Health Service Fee	504
Standard Medical Insurance	913
University Fees	352
Total	\$10,769

Including living expenses (rent, utilities, food, travel, personal) of \$8,492, the third semester fall student budget is estimated at \$19,261.

### **Estimated M.A. and Ph.D. Tuition and Fees 2011-12 (9 months)**

Tuition (18 credits)	\$42,848
Health Service Fee	1,008
Standard Medical Insurance	1,826
University Fees	733
Transcript Fee (one-time fee)	95
Technology Fee	1,000
Enrollment Deposit	1,000
Total	\$48,481

Including living expenses (rent, utilities, food, travel, personal) of \$23,096, the full-time student budget is estimated at \$71,606.

### **Withdrawal and Adjustment of Fees**

A student in good academic standing who is not subject to disciplinary action may be permitted to withdraw at any time. Withdrawal is defined as dropping one's entire program in a given term as opposed to dropping a portion of one's program. A letter outlining the reasons for the withdrawal should be addressed to the Dean of Student Affairs. In addition, the student must meet with the Dean of Student Affairs to discharge any outstanding obligations and discuss the potential of returning to the School at a later date. Failure to attend classes or notification of instructors does not constitute formal withdrawal and will result in failing grades in all courses. Any adjustment of the tuition that the student has paid is reckoned from the date on which the official Notice of Withdrawal is completed and signed by the Dean of Student Affairs.

### **Tuition, Fees and Financial Aid Refunds**

Students who make a complete withdrawal from a term are assessed a mandatory withdrawal fee of \$100. The Health Service fee, application fees, late fees and special fees are nonrefundable. Students who withdraw within the first 60 percent of the academic period are subject to a pro rata refund calculation, which refunds a portion of tuition based on the percentage of the term remaining after the time of withdrawal.

In addition, if the student has received student loans or other forms of financial aid, refunds will be made according to federal regulations. Funds will be returned to the appropriate programs in the following order: Unsubsidized Federal Direct Loan, Subsidized Federal Direct Loan, Federal

Perkins Loan, Federal Direct Graduate PLUS Loan, other federal, state, private, or institutional sources of aid. Depending on the date of withdrawal or leave of absence, and the calculation of total University charges, students may have a remaining balance that they will need to pay to the University. Students who received federal or Columbia University loan funds while at the School of Journalism must complete exit counseling.

The student is considered registered until the effective date of separation as indicated by the Dean of Student Affairs on the notice of Withdrawal Form.

#### Percentage of Refund for Withdrawal During the First nine Weeks of the Term

First week	100%
Second week	90%
Third week	80%
Fourth week	80%
Fifth week	70%
Sixth week	60%
Seventh week	60%
Eighth week	50%
Ninth week	40%
After ninth week	0%

#### Leave for Military Duty

Any student who is a member of the National Guard or other reserve component of the armed forces of the United States or of the state organized militia and is called or ordered to active duty will be granted a military leave of absence for the period of active duty and for one year thereafter. Upon return from military leave of absence, the student will be restored to the educational status attained prior to being called or ordered to such duty without loss of academic credits earned, scholarships or grants awarded, or tuition or other fees paid prior to the commencement of active duty. The University will credit any tuition or fees paid for the period of the military leave of absence to the next enrollment period or will refund the tuition and fees paid to the student, at the student's option.

In accordance with the Higher Education Opportunity Act of 2008, the following is also applicable:

#### Tuition and Fees

For the first academic year in which the student returns, he or she must be readmitted with the same tuition and fees charges the student was or would have been assessed for the academic year when the student left, unless there are sufficient veterans' educational benefits or institutional aid to pay the increased amount of tuition and fees. For subsequent academic years, the student may be charged the same tuition and fees as other students in the program.

#### Readmission Requirements

The School must allow the student to reenroll in the next class or classes in the same program, with the same enrollment status, number of credits and academic standing as when he or she was last in attendance at Columbia. The student may also request a later date of admission or, if

unusual circumstances require it, the institution may admit the student at a later date. If the School determines that the student is not prepared to resume the program where he or she left off, the School must make reasonable efforts at no extra cost to the student to enable the student to resume and complete the program. Such reasonable efforts include, but are not limited to, providing a refresher course and allowing the student to retake a pretest, as long as they do not place an undue hardship on the School. If reasonable efforts are unsuccessful or the School determines that there are no reasonable efforts that the school can take, the School is not required to readmit the student. For more information, please visit:  
<http://veteranaffairs.columbia.edu/content/leaving-or-returning-active-duty>.  
Students in need of a military leave of absence should contact the Dean of Students.

## **Scholarships and Financial Aid Programs**

### School of Journalism Scholarship Programs

Admission decisions are made at the School without regard to applicants' financial need. All applicants, both domestic and international, who wish to be considered for scholarship assistance must submit the Journalism School Scholarship Aid form, which is found at <https://app.applyyourself.com/?id=col-jour>, by February 1. U.S. citizens and permanent residents must also submit the Free Application for Federal Student Aid (FAFSA), which can be found at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). The school code for the Graduate School of Journalism, which is required to complete the form, is 002707. Scholarship award decisions are based on both merit and need. The Journalism School scholarships and fellowships are administered by the School's Office of Admission and Financial Aid.

### Social Security Number Reporting

To comply with current and anticipated Internal Revenue Service mandates, Columbia University requires students who will be receiving financial aid or payment through the University payroll system to report their Social Security number at the time of admission. Newly admitted students who are eligible but do not have a Social Security number should obtain one well in advance of their first registration.

### Federal Financial Aid

In order to be considered for federal financial aid, all U.S. citizens and permanent residents must also submit the Free Application for Federal Student Aid (FAFSA), which can be found at <http://www.fafsa.ed.gov>. The school code for the Graduate School of Journalism, which is required to complete the form, is 002707. Only after applicants are admitted are financial need and available financial aid evaluated by the Office of Student Financial Planning. Applicants should use estimated income figures when completing this form if a tax return has not already been filed.

Applicants who have been admitted to the Graduate School of Journalism and who have met the deadlines are usually notified of their scholarship aid awards at the time of admission. It is expected that all grants for the School may need to be supplemented by an educational loan in order to meet the cost of attendance. A description of Student Loan Programs follows below.

Please note that all students seeking to borrow federal loans must complete entrance counseling. Applicants who have questions should call the Office of Student Financial Planning at 212-854-7040.

### Educational Financing

#### Federal Perkins Loans

These are low interest loans sponsored by the federal government and administered by Columbia University. There is no interest while you are in school and during the nine-month grace period. The interest rate is fixed at 5% in repayment. Perkins loan funds are limited and as such, are awarded to students based on an assessment of exceptional financial need as determined by the results from a FAFSA.

#### Federal Direct Subsidized Loan

Students offered a Federal Direct Subsidized Loan may borrow up to the amount indicated on their award letter over the course of the academic year. This loan is borrowed through the U.S. Department of Education, is based on financial need, and there is no interest charged while the student is enrolled at least half-time, during the grace period and during deferment periods. For loans disbursed on or after July 1, 2011, and before July 1, 2012, the interest rate is fixed at 4.5% for undergraduates and 6.8% for graduate/professional students. There is a 1.0% origination fee with an up-front rebate of .5%. Loan repayment begins six months after you graduate or cease to be enrolled at least halftime.

#### Federal Direct Unsubsidized Loan

Students offered a Federal Direct Unsubsidized Loan may borrow up to the amount indicated on their award letter over the course of the academic year. This loan is borrowed through the U.S. Department of Education, is not based on financial need, and you are responsible for all interest accrued while you are enrolled in school and during approved periods of grace and deferment. The interest rate is 6.8% for undergraduates and graduate/professional students. There is a 1.0% origination fee with an up-front rebate of .5%. Loan repayment begins six months after you graduate or cease to be enrolled at least halftime.

#### Federal Direct PLUS Loans (Grad Students)

The Federal Direct PLUS loan is a credit-based supplemental loan product that assists students in meeting the cost of attendance. Unlike a private loan, the Federal Direct PLUS loan is borrowed through the U.S. Department of Education. In addition, it requires a student to have a valid FAFSA on file with the Financial Aid office, requires a Federal Loan Entrance Interview to be completed, carries a 4% origination fee with an up-front rebate of 1.5% and has a fixed interest rate of 7.9%. Students are responsible for the interest charges during periods of enrollment or deferment but can choose to defer the payment of interest until full loan repayment begins. Students must reapply for this loan for each year you are enrolled.

#### Private Loans

Students who have good credit standing may be eligible to borrow private loan funds to cover their cost of attendance. Students have the right and ability to borrow these funds from any lender they choose. Students should also check with their lender and verify if a school certification is needed before the loan is disbursed. Students who still have remaining need after

exhausting the federal loan options should speak with a financial aid officer about available programs. PLEASE NOTE: The terms and conditions of federal student loans or assistance may be more beneficial than the terms and conditions of private education loans.

To learn more about federal and private loans, please visit [http://www.columbia.edu/cu/sfs/docs/Grad\\_Fin\\_Aid/index.html](http://www.columbia.edu/cu/sfs/docs/Grad_Fin_Aid/index.html)

### Payment Plans

The TuitionPay payment plan, administered by Sallie Mae, allows students to pay tuition and fees billed through the University over several months, rather than in one payment. The payment plan is not a loan. While there is an application fee, there are no interest charges or credit checks. Columbia participates in this one payment plan. If you are using the payment plan and also borrowing student loans, however, you have the right and ability to select the provider of your choice for your loans. You are not required to use the company that administers the payment plan as your loan provider, and you will suffer no penalty for choosing an education loan provider that is different from the one that administers the payment plan. For more information, students should contact TuitionPay directly at 800-635-0120.

### Student Employment

Some students have held part-time jobs to defray a part of their expenses during the academic year. The faculty urges students to limit their outside work because the journalism curriculum may often require more than 40 hours a week, and the student's schedule may vary from week to week. Students interested in working should contact the Student Employment Office in the University Center for Career Services. The office has lists of on- and off-campus, part-time positions. The School's Career Services Office also lists part-time jobs.

## **Fellowships and Scholarships**

The Graduate School of Journalism is grateful to the many friends and alumni who have contributed to its fellowship and scholarship programs. Fellowships provide significant financial aid (typically a minimum of half-tuition) and are awarded to applicants upon admission who demonstrate excellent academic achievement, financial need and exceptional promise for leading careers in journalism.

Some of the awards listed below may have special eligibility requirements included in the Scholarship Aid Form (such as an application or essay) that must be completed by February 1. The Journalism School's Scholarship Aid Form will be posted on December 1. All applicants will receive e-mail directing them to the online application form.

### Fellowships

#### Graf and Graefin Arco Fellowship Fund

Students from Central Europe studying at the School who demonstrate extraordinary promise but require significant assistance to pursue their education are eligible for this significant fellowship.

#### John Chancellor Fellowship

Established in 2005 by Ira and Barbara Lipman and Guardsmark LLC, this award supports a Master of Science or Master of Arts student who demonstrates the leadership qualities exemplified by the late John Chancellor of NBC News.

#### Gordon ('77) and Maggie Gray Fellowships for International Reporting

The Gray Fellowship program provides significant financial aid for at least two domestic Master of Arts students who are committed to careers in international reporting. The Gray Fellows will be required to commit to a particular region of study and foreign language with preference for one of the students to study Arabic and hold a strong interest in covering the Middle East. The goal of the Gray Fellowship for International Reporting is to promote and improve the quality of journalism by American reporters on foreign assignments, specifically those destined for work in the Middle East.

Funds received by the Gray Fellows are applied towards tuition for the M.A. degree and for costs related to intensive foreign language study and/or internships the summer prior to beginning the Master of Arts program, as well as the summer after graduation.

#### The Hearst Fellowship in Business Journalism

Students enrolled at the Journalism School who are focusing on business and economics journalism are eligible for this Fellowship.

#### Hindery Fellowships

The Hindery Fellowship Program provides substantial tuition assistance to several graduate students enrolled in the Master of Arts or Master of Science programs who demonstrate exceptional academic achievement and professional promise, a commitment to leadership in journalism and financial need. Hindery Fellows are likely to pursue long, distinguished careers in journalism, with deep loyalty to the profession and a special commitment to reporting on social and political issues.

#### Brigid O'Hara-Forster Fellowship

In her 31-year career at Time, Brigid Forster became a role model for many women at the magazine. This fellowship established in her memory, aims to assist able women from abroad to prepare for distinguished careers in journalism. It is awarded annually to one international female student.

#### Joseph Pulitzer II and Edith Pulitzer Moore Fellowships

Each year, the Pulitzer-Moore Fellowship, created by David and Katherine Moore, provides significant scholarship aid to at least one domestic and one international student.

#### Michael and Ceil Pulitzer African Fellowships

In support of the School's commitment to excellence in journalism around the world, Michael and Ceil Pulitzer have made a gift to create two full-tuition fellowships for students from Africa studying at the Journalism School who plan to return home.

#### Scripps Howard Foundation — Jack R. Howard Fellowships in International Journalism

Established in 1999 and funded by the Scripps Howard Foundation, these fellowships honor the late Jack R. Howard, a founding trustee and past president of the Scripps Howard Foundation. Howard also served as president and general editorial manager of the E.W. Scripps Company. The Jack R. Howard fellowships provide full tuition and living assistance to two international journalists who otherwise could not afford to study at the School. To qualify for the fellowship, candidates must reside outside the United States and intend to return to their homeland after graduation.

Recipients are selected on the basis of financial need, academic promise and a desire to make a significant contribution to journalism in their home countries. Previous fellows have come from Kenya, Bhutan, Cambodia, Pakistan, Iraq, Romania and Syria, among others.

#### Toni Stabile Fellowships in Investigative Journalism

The Stabile Center for Investigative Journalism offers two fellowships for students committed to careers in investigative journalism. Students study directly with the Stabile Professor of Investigative Journalism and work on a serious investigative project for their master's thesis. Students receive generous financial aid as well as funds to conduct their investigative project.

#### Lorana Sullivan ('64) Memorial Fellowships

Lorana Sullivan used her education at the Journalism School as a springboard to a long and successful career in business journalism, both in this country and in England. Over the years, she poked and probed the questionable, illegal and unethical practices of con artists and respected state and private institutions alike. A full-tuition fellowship is awarded annually in her memory to a Master of Arts student in the business and economics concentration who plans to pursue a career in investigative business journalism. All admitted applicants to the program demonstrating academic and professional achievement, as well as financial need, are considered for the Sullivan Fellowships

#### Scholarships and Prizes

Abraham Braun Science Journalism Scholarship  
Abu Said Scholarship  
Alan and Jane Otten Scholarship  
Alumni Annual Fund  
American-French Fund  
Andrew Goodman Scholarship  
Anne and Frank Nicht Scholarship  
BAN/Phyllis Garland Scholar  
Barbara London Lemann Scholarship  
Bigart Scholarship Fund  
Bingham Scholarship  
Blueweiss Scholarship  
Bluma Appel Fund for Coverage of the Middle East  
Bramlette Scholarship  
C.V. Starr Scholarship  
Campbell Grant  
Carol Cain Farrington Scholarship

Castagno Scholarship  
CFA Institute Scholarships in memory of Helen Slade Sanders  
Charitz Fund  
Charlie Peters Scholarship Fund  
Class of 1952 Scholarship  
Class of 1957 Scholarship  
Class of 1962 Scholarship  
Class of 1967 Scholarship  
Class of 1969 Scholarship  
Class of 1970 Scholarship  
Class of 1977 Scholarship  
Class of 1991 Scholarship  
Class of 1997 Doug Black Scholarship  
Cooper Scholarship  
Copley Newspaper Scholarship  
Dave Marr Memorial Scholarship  
David Eibel Scholarship  
David W. Jayne III ('61) Scholarship  
Davis Elmer Memorial Fund  
George T. Delacorte 1991 Fund  
Donald G. Herzberg Memorial Scholarship  
Donna and Benjamin M. Rosen Fellowship Fund  
Dow Jones Fellowship  
duPont Scholarship  
Ed Gold Scholarship  
Edgar & Arthur Nathan Memorial Scholarship  
Einhorn Family Research Fund in Tolerance  
Eisenstaedt Award  
Elaine Exton Scholarship  
Frances A. Silver Scholarship  
Frank Mankiewicz Scholarship in Politics and Journalism  
Franklin Scholarship Fund  
Franz Scholarship  
Frommer Scholarship Fund  
Geffen Scholarship Fund  
Geiger Scholarship Fund  
George Barrett Scholarship  
George Toplitz Memorial Scholarship  
Gilbert M. and Martha H. Hitchcock memorial Fellowship  
Grace M. Darin Memorial Scholarship  
Grauer Scholarship Fund  
H. George and Margaret Dwyer Trentin Fellowship  
Hayes Scholarship  
Helene S. Newman Scholarship Fund  
Henry N. Taylor Scholarship  
Hohenberg Scholarship

Horgan Award  
Hough Scholarship Fund  
Internet Scholarship  
Irwin Lainoff ('56) Scholarship  
Jack R. Howard Fellowship  
Jacobo Timerman Scholarship  
James P. Herzog ('65) Scholarship  
James P. Robins ('73) Scholarship in honor of Professor James Hohenberg  
Jean Marie Oliver Scholarship  
Joan Konner ('61) Scholarship in Broadcast journalism  
John B. Oakes Scholarship  
John C. Walter Memorial Scholarship Fund  
John F. McWethy Fellowship in Reporting  
Jones Scholarship  
Joseph G. Lagnese Journalism Scholarship Fund  
Josephine Chase Lum Memorial Scholarship Fund  
Katherine MacMahon Scholarship Fund  
Kriska Scholarship  
L. Newell and Mary S. Christiansen Scholarship  
Lauren E. Terrazzano Memorial Scholarship  
Lee Lorick Prina Scholarship  
Levy Scholarship Fund  
Madame Vivian Wu Yen Innovation Fund  
Maria Moors Cabot Prize Scholarships  
Marti-Ibanez Scholarship  
Marvin Stone and Lester Tanzer Memorial Scholarship  
Meagher Fellowship  
Moody Fund  
William Morris Agency Scholarship  
Morton Mintz Fund for Comparative Journalism  
Murray G. and Beatrice H. Sherman Scholarship  
National Magazine Awards Scholarship  
New York Community Trust Grantland Rice Memorial Scholarship  
News21: Carnegie-Knight Initiative for the Future of Journalism Education  
Odell Scholarship Fund  
Patsy Pulitzer Preston Fellowship for Innovation in journalism  
Paul Neely Scholarship  
Paul Rykoff Coleman memorial Scholarship  
Peer Scholarship  
Philip L. Graham Scholarship  
Phillips Scholarship Fund  
Pitkin Scholarship  
Premila & C.S. Narasimhan of Swadesamitran Scholarship  
Professor Kenneth Goldstein Scholarship  
Reuters Fellowship  
Reynolds Scholarship

Richard Smith Scholarship  
Richard T. Baker Fund  
Ridder Scholarship  
Rob Sunde Broadcast Scholarship  
Robert Reinhold ('65) Memorial Scholarship  
Robin Reisig Scholarship  
Rubin and Sarah Shaps Scholarship  
Rudd Fund  
Samuel H. Heaney Scholarship  
Sarah J. Silver Scholarship  
Seidel Memorial Fund  
Sig and Mary Gissler Scholarship  
Spencer Scholarship  
Steve Flanders Memorial Fund  
Steven P. Litt Scholarship  
Sylvia Wilson ('85) Memorial Scholarship  
Taishoff Scholarship  
Tobenkin Fund  
Tom Korologos ('58) Scholarship  
Trudy Stamm Scholarship  
Van Leer Fellowship  
Vicky Shek Zeitlin Memorial Scholarship  
Wayne W. and Frances G. Knight Parrish Scholarship  
Westinghouse Scholarship  
White House Correspondents' Association Fellowship  
William Henry Fund

## **Housing and Dining Services**

### **Housing**

<http://www.columbia.edu/cu/ire/ocha>

Finding a place to live in the Morningside Heights area, once called the “Acropolis of America,” requires the resourcefulness and dogged determination of a good reporter. Because schools within the University are allocated a specific number of spaces based upon each school’s proportion of the housing application pool, it is impossible to provide housing to all who apply. Therefore, as soon as students receive their letters of acceptance for the School, they are urged to apply for housing. The Journalism School’s housing allotment is dispersed based solely on the distance of a student’s permanent address from campus. Those who both require a student visa to attend and have a permanent address overseas are given top priority. When all available space has been assigned, remaining applicants are placed on a waiting list. Detailed information and instructions on housing procedures and the waiting list are usually sent to all applicants with each letter of acceptance and are available online at <http://www.columbia.edu/cu/ire>.

University Apartment Housing consists of dormitory-style suites and apartments within walking distance of the campus. Dormitory style suites, suitable only for single students, are furnished, issued dormitory-style contracts and billed by semester through Student Financial Services.

University apartments consist of apartment shares with other Columbia students and, in limited numbers, efficiencies and one-bedroom apartments. Couples are given priority for efficiencies and one-bedroom apartments. All leases/contracts terminate on May 31 to coincide with the close of the academic year. Students who will be continuing full-time degree programs will be offered extensions beginning June 1 through the academic year.

Because of space limitations, UAH is unable to provide housing to accommodate friends or relatives other than, in limited number, very occasionally, dependent children and spouses/partners or to provide additional space to satisfy unusual work or activity needs. International House (I-House), a privately owned student residence and program center near the campus, has accommodations for about 700 graduate students, both international and American. A cafeteria, recreational facilities and varied cultural and professional programs are available to members. To be eligible for housing in International House, a student must be at least 21 years old and must be registered for at least 12 credits in a graduate program. University Apartment Housing has made a special arrangement to lease 100 single rooms from International House for Columbia students. Interested students may apply directly to International House or through University Apartment Housing. To learn more about I-House, you may visit its website, <http://www.ihousenyc.org>. Filing an application with both I-House and University Apartment Housing increases a student's possibility of attaining housing. Applications for University housing may be filed via the Internet by visiting the University Housing website at <http://www.columbia.edu/cu/ire>.

#### Off-campus Housing

The University also maintains an Off-Campus Housing Assistance Office that endeavors to help students find rooms or apartments in rental properties not owned or operated by the University. See the OCHA website (<http://www.columbia.edu/cu/ire/ocha>) for more information. Please bear in mind that to obtain the contact phone numbers for the apartments listed on the website, you must present yourself in person with your CUID card or your letter of acceptance to Columbia University. OCHA also tries to assist students who have non-Columbia-owned apartments they wish to share with other students.

In addition to applying for housing through the University offices, students should follow newspaper ads and community newsletters and check bulletin board listings in all the schools on campus. Perseverance and promptness are essential. Those who wait too long may discover that roommates are easier to find than rooms.

#### Summer Visits

Overnight accommodations may be available in residence halls for students visiting the campus between June and mid-August. Reservations are recommended and can be made through the Conference Housing Office, 116 Wallach Hall, Columbia University, Mail Code 4203, 1116 Amsterdam Avenue, New York NY 10027, 212-854-4962.

#### Dining Services

<http://www.dining.columbia.edu>

Columbia Dining Services maintains 12 dining facilities conveniently located on campus. Each location accepts cash as well as Dining Dollars and Flex, for quick cashless transactions. Dining Dollars allows you to create a tax-free declining balance account for food and beverage purchases at all 12 on-campus dining locations. A Flex account is a similar, although not tax-free account that can be used at the University Bookstore, select vending machines, the self-service copiers in the libraries and on-campus laundry facilities, in addition to the 12 on-campus dining locations. You can sign up for Dining Dollars and/or a Flex Account online at <https://ssol.columbia.edu>, in person at 118 Hartley Hall or 204 Kent Hall or with a cashier at any on-campus dining location.

In addition, Dining Services offers four meal plan options, as well as kosher options, to upper-class/graduate students: 75, 100 or 175 meals per term, as well as a plan that offers 14 meals per week. All plans are accessed by the Columbia Card.

Please go to <http://www.dining.columbia.edu> to find more information on meal plans and the two useful debit-account programs that are electronically accessed through your Columbia Card ID, as well as the operating hours for the 12 dining locations.

For further information, please feel free to write to Columbia University Dining Services, 2960 Broadway, Mail Code 3701, New York, NY 10027. You may also call 212854-4076 or e-mail [eats@columbia.edu](mailto:eats@columbia.edu).

### Locations

All Columbia Dining Services locations accept cash and Dining Dollars.

**John Jay Dining Hall:** Located on the first floor of John Jay Hall, this dining facility serves an “all-you-care-to-eat” brunch and dinner. Brunch offerings include pancakes, waffles, eggs and grilled specials. Dinner includes hot entrées (with low-fat vegetarian and vegan choices), pastas, stir-fry, salads and delicious, hearty soups. The weekend brunch and lunch offers all the delicious foods you enjoy at breakfast and lunch, with some specialties, including quiche, grilled chicken and a salad bar.

**JJ’s Place:** Located in the basement of John Jay Hall, JJ’s Place is a combination convenience store, grill and snack bar. While enjoying a fresh fruit smoothie, you can also pick up chips and salsa, laundry detergent and a prepackaged sandwich for later. JJ’s is now part of the Dining Plan and is “All You Care to Eat,” open until 1:00 a.m. daily.

**Uris Deli:** Located on the main floor of the Business School in Uris Hall, Uris Deli brings true Manhattan deli-style fare right into the heart of the Columbia campus. Sandwiches are made with the finest meats on a variety of breads, with toppings that include honey mustard, garlic mayonnaise and roasted red peppers. Continental breakfasts, gourmet soups, toasted focaccia sandwiches, frozen yogurt and a variety of snacks are also served.

**Lenfest Café:** The Café is a quick dining option located on the 2nd floor of the Law School in Jerome Greene Hall. Lenfest offers packaged deli sandwiches, chef-prepared sushi and daily specials for lunch.

**Carleton Lounge:** Located on the campus-level floor of the Mudd Building, home of The Fu Foundation School of Engineering and Applied Science, the Carleton Lounge offers a variety of deli sandwiches and salads along with a daily selection of chef-prepared hot entrees.

**Ferris Booth Commons:** Located on the 3rd floor of Alfred Lerner Hall, Ferris Booth Commons is proud to announce that it is now “All You Care to Eat”! Use your meal swipes here for breakfast, lunch and/or dinner. FBC still features the fresh, gourmet-style food that has made it famous, including made-to-order specialties.

**Café 212:** Located on the ground level of Alfred Lerner Hall, Café 212 is open from 8:00 a.m. until 10:00 p.m.; a casually-hip fresh food quick-stop serving everything from gourmet coffee and espresso drinks to made-to-order deli sandwiches and salads to quick serve grab-'n'-go items.

**Blue Java Coffee Bar:** Three convenient locations on campus, Butler Library, Dodge Hall and John Jay Hall Lobby (morning Blue Java Express only), offer fresh, rich, high-quality coffee, along with a host of gourmet pastries, sandwiches, salads and desserts.

**The Kosher Deli:** Columbia’s only all-kosher dining location offers students traditional kosher deli items, including sandwiches, salads and sides, to go. It is located on the first floor of John Jay and is open Sunday through Thursday from 11:00 a.m. to 2:30 p.m. and from 5:00 p.m. to 8:00 p.m.

**Café East:** Offers traditional Taiwanese teas with a twist, including tapioca pearl tea drinks, fruit smoothies, milk shakes and a selection of gourmet hot teas. It also offers a selection of tasty dumplings and sushi, a Chinatown favorite! Located on the ground floor of Alfred Lerner Hall.

For further information, please check out the Dining Services website at <http://www.columbia.edu/cu/dining>. If you have specific questions, please e-mail [eats@columbia.edu](mailto:eats@columbia.edu).

### **Health Services at Columbia**

Health Services at Columbia (HSC) is an integrated program providing extensive on- and off-campus health care and services for you while you are at the University. The coverage provided by the Health Service Program and an accepted medical insurance plan work together to meet your health care needs. Columbia requires all full-time students to enroll in both. To meet the insurance requirement, students must either confirm their enrollment in the Columbia Student Medical Insurance Plan (Columbia Plan) or provide proof of alternate coverage that meets the established criteria listed on the HSC website. Part-time students may also enroll in the Health Service Program and Columbia Plan.

The following provides summary information; details are available on these and other topics at [www.health.columbia.edu](http://www.health.columbia.edu).

### Benefits and Services of the Health Service Program

The Health Service Program is comprised of five departments and more than 100 individuals to meet your health needs on-campus.

- Primary Care Medical Services (PCMS) provides routine and urgent medical care, as well as sexual health, reproductive and gynecological services, travel medicine, LGBTQ health care, confidential HIV testing and immunizations.
- Counseling and Psychological Services (CPS) offers short-term individual counseling, couples counseling, student life support groups and medication consultation.
- Office of Disability Services (ODS) coordinates reasonable accommodations and support services, including assistive technology, networking groups, academic skills workshops and learning specialists.
- Alice! Health Promotion Program connects students with information and resources and supports healthy attitudes and behaviors within the campus community.
- Sexual Violence Prevention and Response Program (SVPRP) supports students in healing from sexual and relationship violence as well as educating students about consent and coercion in order to promote a respectful and safe campus.

For more information on each of these departments and the extensive services they provide, see our website at [www.health.columbia.edu](http://www.health.columbia.edu).

### Student Health Insurance

All full-time students are automatically enrolled in the Basic level of the Columbia Plan. To request a waiver from automatic enrollment, you must submit a request at [www.health.columbia.edu](http://www.health.columbia.edu) before the deadline (September 30 for fall enrollment, February 1 for new spring enrollment, or June 14 for newly arrived full-time trimester students), along with documentation of alternate coverage. All waiver requests are considered but approval is not guaranteed.

Optional coverage for early arrival, eligible dependents of insured students, and a separate dental plan is available through Aetna Student Health. Please see [www.aetnastudenthealth.com](http://www.aetnastudenthealth.com) for details.

### Immunization Requirements

#### Meningococcal Meningitis Decision

New York State public health law requires that students taking 6 or more credits receive information from their institutions about meningococcal meningitis and the vaccine that protects against most strains of the disease that can occur on university campuses. Columbia students must make an informed decision about being vaccinated and certify their decision online. Full instructions are given online, and the process takes two to three minutes to complete. Students must formally indicate their decision about being vaccinated before they will be permitted to register for classes. Certify your meningitis decision online before registration begins.

### Measles, Mumps, and Rubella (MMR)

New York State public health law requires that students taking 6 or more credits provide documentation of immunity to measles, mumps and rubella (MMR) before their first term of study. There are several ways to document immunity. In all cases, the Columbia University MMR form must be completed and submitted to the Health Services at Columbia (HSC) Immunization Office in Wien Hall, main floor, Suite 108, no later than the specified deadline, which is listed on the Health Services website. The blood test or MMR immunizations can be obtained at Primary Care Medical Services, a part of HSC.

If you have any questions about these requirements, please e-mail us at [hs-enrollment@columbia.edu](mailto:hs-enrollment@columbia.edu) or visit the Health Services website [www.health.columbia.edu](http://www.health.columbia.edu)

### Immunizations Recommendations

Health Services at Columbia recommends that all students be properly immunized against or have immunity to the following: hepatitis B (three-dose series), varicella (chicken pox, two-dose series), tetanus and all routine childhood diseases. These immunizations are available at Primary Care Medical Services. Students enrolled in the Health Service Program are not charged for the following vaccines when administered at Primary Care Medical Services: MMR, Hepatitis A, Hepatitis B, Hepatitis Combination A and B, Tetanus-Diphtheria and Tetanus-Diphtheria-Pertussis. For all other vaccinations, students will be charged for the cost of the vaccine. Vaccinations are available to students not enrolled in the Health Service Program for a minimal fee. For more information, please check the Health Services website.

Please visit our website at [www.health.columbia.edu](http://www.health.columbia.edu). If you have questions, please contact us.

### Health Services at Columbia — Important Telephone Numbers

General Information	212-854-2284
After-hours Urgent Health Concerns	212-854-9797
Primary Care Medical Services John Jay Hall, 3rd & 4th Floors	212-854-7426
Counseling and Psychological Services Alfred Lerner Hall, 8th Floor	212-854-2878
Alice! Health Promotion Program Wien Hall, 1st Floor	212-854-5453
Office of Disability Services Alfred Lerner Hall, 7th Floor	212-854-2388
Sexual Violence Prevention	

Alfred Lerner Hall, 3rd Floor	212-854-3500
Insurance Office — Wien Hall, 1st Floor	212-854-3286
Immunization Office — Wien Hall, 1st Floor	212-854-7210

## **Registration**

### **Registration Procedures**

University policy dictates that before attending courses, each student must be registered by a date specified in the Academic Calendar.

At the Journalism School, M.A. students are preregistered for all of their classes except for their outside electives. Once they have selected and been approved for these outside classes, the Dean of Students Office will register them. Before the start of each semester, M.S. students have the opportunity to indicate preferences for instructors and individual courses. The School attempts to honor these requests but cannot guarantee that students will be enrolled in all of their first choices; registrations are again handled by the Dean of Students Office. Students are responsible for all payments of fees by the published deadlines, for following all Journalism School procedures for adding or dropping individual courses and for complying with Journalism School and University procedures in the event that a student wishes to withdraw from the School. Students will receive their fall semester schedules at the orientation program in early August. Spring semester schedules are available before the start of the spring semester in January.

At the beginning of each semester, there is an Add/Drop period for students who wish to try to change one or more of their courses.

### **Auditing Courses**

To audit a course in the Graduate School of Journalism, a student must receive the permission of the faculty member involved. The student will then be allowed to attend the class; however, no work will be graded or evaluated by the instructor. No credit for graduation is given for audited courses, and a course that is audited cannot be used to meet the School's requirements for receiving a degree. The course will not appear on the student's transcript.

### **Advanced Standing Credit**

The School does not grant advanced standing or transfer credit for prior graduate work for either the Master of Science or Master of Arts degrees.

During the first year of matriculation, the doctoral program faculty will consider prior graduate-level course work for advanced standing credit on a case-by-case basis.

### **Application for a Degree**

Degrees are awarded three times a year: in October, February and May. A candidate for any Columbia degree (except the doctoral degree) or for a certificate must file an application with the Office of the Registrar, Graduation, Degree Audit and Diploma Division, in 202 Kent Hall.

Applications received after the filing deadline will automatically be applied to the next conferral date.

### Deadlines

August 1 for October degrees

November 1 for February degrees

December 1 for May degrees

Students who fail to earn their degrees by the conferral date for which they had applied must renew their application.

### Transcripts and Certifications

In order to release a transcript, a student must provide written consent. You may obtain an official transcript of your academic record at Columbia University by writing to: Student Service Center, Columbia University, 205 Kent Hall, Mail Code 9202, 1140 Amsterdam Avenue, New York, NY 10027, Attention: Transcripts.

Please include the following information with your request: current and former names; personal identification number (PID) if known; schools attended and dates of attendance; degrees awarded and dates awarded; number of transcripts desired and complete address for each; your current address and telephone number; and your signature authorizing the release of your transcript. You may also order transcripts in person at 205 Kent Hall on the Morningside campus (9:00 a.m.-5:00 p.m., Monday-Friday). Currently enrolled students may order transcripts for themselves and for colleges and universities via the Student Services page on the Web at <https://ssol.columbia.edu/>. There is no charge for issuing transcripts; however, all students pay a one-time transcript fee upon their first registration at the University. The normal processing time for transcripts is two to three business days. If you mail in your request for a transcript, you should allow several additional days for delivery to and from the University.

Currently enrolled students may order certifications of their enrollment and degrees in person or on the Student Services page on the Web as described above. Certifications are provided while you wait if you come to 205 Kent to request them. There is no charge for certifications.

The Registrar's Office no longer handles requests by noncurrent students, by alumni, or by third parties. Their requests should be made either by calling the National Student Clearinghouse: 703-742-4200; by e-mailing: [degreeverify@studentclearinghouse.org](mailto:degreeverify@studentclearinghouse.org) or by mail: National Student Clearinghouse, 13454 Sunrise Valley Drive, Suite 300, Herndon, VA 20171.

### Diplomas

There is no charge for the preparation and conferral of an original diploma. If your diploma is lost or damaged, there will be a charge of \$100 for a replacement diploma. Note that replacement diplomas carry the signatures of current University officials. Applications for replacement diplomas may be requested by calling the Office of the Registrar, Graduation, Degree Audit and Diploma Division, 212-854-1454.

### Name Changes

Students may change their names of record while enrolled in the University. There is no charge for this service. After graduation and/or attaining noncurrent status, students' names become a permanent part of their historic academic record and can no longer be changed. Questions about name changes should be directed to the Office of the Registrar, 205 Kent.

## **Journalism School General Policy on Conduct and Discipline**

### **School Policies and Disciplinary Procedures**

Although ultimate authority on matters of student discipline is vested in the Trustees of the University, the Dean of the Graduate School of Journalism and its faculty are given responsibility for establishing certain standards of behavior for Journalism School students beyond the regulations included in the Statutes of the University and for defining procedures by which discipline will be administered.

The faculty of the Graduate School of Journalism reserves the right to instantly dismiss or withhold a degree from any student it deems unworthy because of a general pattern of poor performance or unprofessional behavior. Such behavior includes but is not limited to:

- Faking a story; making up quotations; plagiarism (using the writings or ideas of another as your own); deliberately deceptive reporting and/or producing practices;
- Failure to meet deadlines; dishonesty in academic assignments; turning in the same assignment in two different courses without prior knowledge and approval of the instructors of both courses.

### **Policies Relating to Academic Work**

Plagiarism includes:

- Verbatim copying of material that appears in a newspaper, magazine or book, or on the Internet, radio, television or other published and unpublished sources (including student work) without proper attribution;
- Paraphrasing of material that appears in a newspaper, magazine or book, or on the Internet, radio, television or other published and unpublished sources (including student work) without proper attribution;
- Use of another person's research, phrasing, conclusions or unique descriptions without proper attribution.

The use of facts that are generally known or easily accessible through multiple sources is not plagiarism. To qualify as common knowledge, the facts must be easily verifiable in multiple sources. It is always preferable to acknowledge previous publication of these facts. When in doubt, provide attribution.

As noted in the Academic Discipline Form that all students sign during orientation, if a student is confused about what constitutes plagiarism or has questions about any of the guidelines listed above, it is her/his responsibility to seek clarification from the Dean of Students Office. Students may not turn in the same assignment (or substantial amounts from a single assignment) in two different courses without prior approval from instructors of both courses.

Students are expected to attend all classes and complete all assignments. If unable to do so, they must notify their instructors prior to the scheduled meeting of each class or assignment. If illness prevents a student from attending class, he or she must e-mail the Dean of Students Office at dos@jrn.columbia.edu or call 212-854-3861 before 9:15 a.m. each day of absence. If the student is not able to call him- or herself, he or she must have someone do so. Failure to do so is an infraction of professional conduct.

The Dean and the faculty expect that in and out of the classroom, on and off campus, each Journalism School student will conduct him/herself honestly and will respect the rights of others. Freedom of expression is an essential part of University life but does not include intimidation, threats of violence, the inducement of others to engage in violence or harassment of others. Conduct that threatens or harasses others because of race, color, national or ethnic origin, religion, disability, gender, sexual orientation, marital status, age or political view is unacceptable and will be dealt with severely. Anyone who believes he or she has been victimized should speak with the Dean of Students Office to discuss the incident and, if warranted, file a complaint.

### **Academic Course Requirements**

In order to graduate, M.S. students must have completed all required courses, passed Reporting & Writing I, their master's project, one Advanced Reporting & Writing Seminar and one Media Workshop and have accumulated at least 30 graduate credits.

M.A. students must have completed and passed all required courses. They include Seminar in Discipline, Evidence and Inference, History of Journalism for Journalists and the master's thesis and have accumulated at least 30 graduate credits.

If a student receives a failing grade, he or she may appeal to the Dean of Students. The Dean of Student Affairs will appoint a reading panel of three faculty members to review the student's work in the course and determine whether the failing grade was justified. All decisions of the reading panel are final.

Reporting & Writing I professors will submit written evaluations at midterm and at the end of the semester. The preliminary evaluations indicate each student's early progress and, if necessary, serve as an indicator if a student is in danger of failing. Students who are not doing passing work by midterm are placed on probation. If a student's work is passing at midterm but deteriorates after the midterm evaluation, the instructor will then give written notice of possible failure to the student and the Dean of Students Office.

If the failing grade is undisputed or is upheld by the hearing panel, the student may appeal to the Dean of Student Affairs for permission to retake the course in a subsequent semester. If permission is granted, the student will retake the course from the beginning, usually with a different instructor, and will be required to pay the applicable, additional tuition for the second enrollment in the course.

A student who fails the same core course twice or fails two core courses may not remain as a degree candidate and will be dismissed from the School. An M.S. student who fails RWI cannot enroll in any other course until she or he has retaken and passed RWI.

All deadlines for the M.S. master's project and the M.A. master's thesis are strictly enforced.

The faculty retains the right to fail or place on probation a student who fails to meet deadlines. At any time during the course of study, professors and deans of the School may meet to discuss an individual student's progress and performance. If they determine that a student is not meeting the School's requirements, the student may be given a written warning or placed on probation. The warning or probation remains in effect until it is determined that the performance of the student has improved and that it is likely that he or she will complete the School's requirements at a satisfactory level in the time allowed. After being placed on probation, a student who continues to exhibit problems may be referred to the Faculty Committee on Discipline for further action. In more serious instances, a student may be referred directly to the Faculty Committee without previous warning or probation. The Faculty Committee may determine that the student should immediately be suspended or dismissed from the School or receive a lesser sanction. See below for more information on the Faculty Committee on Discipline.

### **Code of Conduct**

While every subtlety of proper behavior cannot be detailed here, examples of other actions that would subject a student to disciplinary action are:

Dishonesty in dealings with University officials, including members of the faculty; harassment of others in the University community or of anyone visiting Columbia; theft of property; destroying or maliciously misusing School facilities and/or materials; possession or distribution of illegal drugs; refusal to show identification at the request of a University official; failure to respond to the legitimate request of a University official exercising his or her duty; inappropriate use of the School identification card and privileges; sexual assault; sexual harassment; threatening bodily harm.

In the event that a Journalism School student is charged by a member of the Columbia community with a violation of any of the above, the Associate Dean for Academic Affairs or his or her designee will investigate the case. In cases alleging sexual misconduct, the complainant may choose to use the University's alternative form of discipline.

Copies of the procedures for the alternative discipline may be obtained from the Assistant Provost for Equal Opportunity and Affirmative Action, the Dean of Students, the Ombuds Office, Rape Crisis Center and the University Senate Office.

If the Dean of Students determines that a hearing on the facts will be necessary, he or she will select three members of the Faculty Committee on Discipline to further investigate the case and hold the hearing. See below for the description of the Faculty Committee on Discipline's hearing procedures.

If a student is determined by the committee to have committed an infraction, the committee will recommend an appropriate sanction to the faculty as a whole. The faculty will then vote to approve or disapprove the sanction. Penalties for academic and behavioral infractions can range from censure to disciplinary probation, suspension or dismissal.

### **Procedures of the Faculty Committee on Discipline**

If the Dean of Student Affairs, or one or more faculty members, determines that a student should be referred to the Committee for behavioral or academic discipline, the following steps will be taken.

1. The Dean of Student Affairs will select three members of the committee to serve as voting hearing panel members. None of the three voting members will be the faculty member who brought the student to the attention of the Dean for disciplinary action. One of the three faculty members will also be appointed to act as chair and secretary for the panel. The Dean of Student Affairs [or Assistant Dean of Students] will also serve as a nonvoting member of all disciplinary panels.
2. After being appointed, the chair of the panel will investigate the charges being brought against the student, will coordinate a meeting time for the committee and will gather all necessary information. The chair will be responsible for assigning tasks to the other two panel members, e.g., meeting with witnesses, gathering materials, talking with other faculty members.
3. a. In academic discipline cases, the student will not attend the hearing. Academic discipline cases are in general a confidential evaluation of the student's performance in one or more classes and generally, but not always, occur after a student has been informed that he or she will be or has been placed on probation. Though the hearing procedures are different, the student still has the right to appeal decisions using the appeal process outlined in Section 4.
3. b. In behavioral cases, the student is informed of the charges against him or her and is asked to respond. The student will be informed of a scheduled hearing a minimum of two days in advance of the hearing.
4. At the hearing, the person responsible for the charges will present his or her information to the panel. The student may then offer information on his or her behalf, including the testimony of witnesses, written information or other evidence. While a student may choose to have the advice of an attorney, the student may not be accompanied by an attorney or adviser at the hearing. The panel may also speak with other witnesses and investigate the complaint as it sees fit. The student has the right to be present to hear witnesses.
5. If the committee finds that the student has committed an infraction of the University's or School's policies, the committee will recommend, within one week of the hearing, an appropriate sanction to the faculty as a whole. The faculty will then vote, if necessary in a special meeting, to approve or disapprove the sanction. A majority of the faculty present must vote to support the sanction for it to be applied. In the event that the faculty does not approve the recommended sanction, the matter will be referred back to the panel for further consideration. Penalties for academic and behavioral infractions can range from censure to disciplinary probation, suspension or dismissal. The student will receive the panel's and faculty's decision within two weeks of the hearing. The decision will be presented in writing, by the Dean of Student Affairs.
6. If a student wishes to appeal a disciplinary decision, the appeal must be made in writing within five days of the date of the letter informing the student of the decision. Any such appeal must be addressed to the Dean of the Graduate School of Journalism. The Dean will consider information

provided by the student and may confer with members of the hearing panel, the Associate Dean for Academic Affairs, the Dean of Student Affairs, the Assistant Dean of Students or any other advisers he or she may choose. After considering the appeal, the Dean will usually respond to the student within 10 days of the date of the letter of appeal. In the event that the Dean or his or her advisers are unavailable in that time period, the Dean of Student Affairs will inform the student of the anticipated delay. All decisions by the Dean of the School are final.

In general, under University policy and federal law, information about pending disciplinary proceedings against a student is confidential and may not be disclosed to others. A limited exception to this principle is that the outcome of disciplinary proceedings alleging a sexual assault must be disclosed to both the accuser and the accused.

## **Academic Discipline Form**

I (print name) \_\_\_\_\_ have read and understand the rules and regulations of the Graduate School of Journalism and Columbia University, as published in the School's bulletin and including those printed below.

The Faculty of the School of Journalism reserves the right to withhold a degree from any student it deems unworthy because of poor performance or unprofessional behavior.

Plagiarism includes:

- Verbatim copying of material that appears in a newspaper, magazine or book, or on the Internet, radio, television or other published and unpublished sources (including student work) without proper attribution.
- Paraphrasing of material that appears in a newspaper, magazine or book, or on the Internet, radio, television or other published and unpublished sources (including student work) without proper attribution.
- Use of another person's research, phrasing, conclusions or unique descriptions without proper attribution.

The use of facts that are generally known or easily accessible through multiple sources is not plagiarism. To qualify as common knowledge, the facts must be easily verifiable in multiple sources. It is always preferable to acknowledge previous publication of these facts. When in doubt, attribute.

Source Lists: For all stories in which you include quotes from people you have interviewed, please include a source list with name, phone and e-mail contacts (if available). Professors and administrators have the authority to check your sources and source material.

Professional Behavior: You must act professionally at all times, on and off campus. You are expected to attend all field trips and any other class-related events.

Attendance: You are expected to attend all classes and complete all assignments. If you are unable to do this, you must notify your instructor in advance. If illness prevents you from attending class, you must e-mail the Dean of Students Office at [dos@jrn.columbia.edu](mailto:dos@jrn.columbia.edu) or call

212-854-3861 before 9:15 a.m. each day of your absence. If you cannot call personally, have someone do so for you.

**Deadlines:** All deadlines must be met. Students who may have trouble meeting a deadline must contact the professor ahead of time, not after the deadline has passed; it is the professor's decision whether an extension is acceptable.

**Duplication of Work:** Students may not turn in the same assignment (or substantial amounts from a single assignment) in two different courses without prior approval from instructors of both courses.

**Keeping up with the News:** We expect you to read newspapers, magazines, news sites, watch newscasts and listen to the radio so that you are familiar with issues, ideas and people making news. Spot news quizzes will be given during the school year. Poor performance can result in faculty review and, ultimately, dismissal.

**Academic Discipline:** Students who fail to adhere to the School's policies may receive an official Academic Warning. If the problem persists, the student may be placed on Academic Probation or, ultimately, dismissed from the School. Academic discipline action is enforced by the Dean of Students on the advice of individual professors. The Dean of Students will send the student a written explanation of the reason(s) for the action and will specify how the student can be restored to good academic standing.

If you have something to report or are confused about what constitutes plagiarism or have questions about any of the guidelines listed above, it is your responsibility to seek clarification from the Dean of Students Office.

Signature \_\_\_\_\_ Date \_\_\_\_\_

## **Essential Policies for the Columbia Community**

### **Reservation of University Rights**

This bulletin is intended for the guidance of persons applying for or considering application for admission to Columbia University and for the guidance of Columbia students and faculty. The bulletin sets forth in general the manner in which the University intends to proceed with respect to the matters set forth herein, but the University reserves the right to depart without notice from the terms of this bulletin. The bulletin is not intended to be and should not be regarded as a contract between the University and any student or other person.

### **Essential Policies for the Columbia Community**

2011-2012

Valuable information to help students, faculty, and staff understand some of the policies and regulations of the University can now be found in Essential Policies for the Columbia Community 2011-2012 on the following website: <http://www.essential-policies.columbia.edu/>.

This document replaces policies formerly published in the appendix of FACETS (Facts About Columbia Essential to Students) and includes the following:

- Student E-mail Communication Policy
- CUIT Computer and Network Use Policy
- Social Security Number Reporting
- Policy on Access to Student Records (FERPA)
- University Regulations (including Rules of University Conduct)
- Policies on Alcohol and Drugs
- Equal Opportunity and Nondiscrimination Policies and Procedures
- Gender-Based Misconduct Policies for Students
- University Event Management Policies
- Policy on Partisan Political Activity
- Campus Safety and Security
- Crime Definitions
- Morningside Campus: Required Medical Leave for Students with Eating Disorders
- Voluntary Leave of Absence Policy
- Involuntary Leave of Absence Policy
- Military Leave of Absence Policy
- Essential Resources:
  - Disability Services
  - Ombuds Office
  - Transcripts and Certifications
- Additional Policy Sources for the Columbia Community