



SYLLABUS: FOOD JOURNALISM IN NEW ZEALAND

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Language of Instruction: English
UO Credits: 4
Contact Hours: 40

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COURSE DESCRIPTION

This course will introduce students to the principles and practices of food journalism. It will do this by providing them with an overview of the field's history, theory, and practice.

As part of this, students will explore the essential skills required to report, write, edit and promote food-related content. They will also examine the ethical, legal, and social responsibilities that food journalists contend with, and how this sits within the wider field of journalism and communication.

Students will develop a critical understanding of food journalism through lectures, peer discussions, conversations with guest speakers, and practical creative exercises. This will include the breadth of issues that this beat can encompass, why this matters and how food reporting is changing.

SOJC statement of expectations: This course harnesses food as the conduit to various types of journalism and storytelling. Students will be exposed to news and feature reporting, social media content, and the role of food reporting as a lens for discussions about everything from climate change and sustainability to identity and socio-economic change. Through the class, students will flex their journalistic muscles using different storytelling styles, learning more about food - and the growing food media sector - in the process.

COURSE OBJECTIVES

This course will introduce students to the principles and practices of food reporting, recognizing that food journalism is a multi-faceted beat. Food media covers a lot more than just restaurant reviews, cooking recipes and beautiful Instagram grids. (Although these all have their place).

You will find food journalism in everything from news reporting to features writing and long-form investigative work, visual reportage and reviews. These stories can be told on multiple platforms. This includes the written word, visual media (video / photograph / broadcast) and audio (radio / podcasts). This class will introduce you to this mouth-watering world of journalistic possibilities.

You will also learn to think critically about the ingredients that make up good food reporting, through analytical thinking and the grilling of a wide range of food-related content.

Through this, students will explore the essential skills required to pitch, report, write, edit, and be published when reporting about food and the world of cooking, as a freelancer, documentary maker or staff reporter.

They will also examine the ethical, legal, and social responsibilities that journalists have while covering this beat, and how politics, gender, culture, and languages can all come into play.

COURSE LEARNING OUTCOMES

Upon completion of this course, students will be able to:

1. **Demonstrate** a comprehensive understanding of the fundamental principles of food journalism, including core journalistic skills of accuracy, fairness, and impartiality.
2. **Analyze and critique** media coverage by popular, award-winning outlets such as The New York Times (Cooking/Food), Bon Appetit, Eater, BuzzFeed's Tasty, Hearst's Delish, BBC Food and podcasts like Sporkful, Take A Bao, and Black Girls Eating.
3. **Develop** an awareness of the role and practice of food journalists through engagement with professionals working in this field.
4. **Understand** the legal and ethical frameworks that govern the practice of food journalism and the ethical challenges that food journalists face in their work.
5. **Create** well-researched, compelling food-related stories of their own.
6. **Identify and evaluate** food media reporting produced by professional media outlets during the program.
7. **Explain** how food reporting is changing and the impact of influencers, social media, and the role that important questions - such as sustainability, climate change and food insecurity - play in the present, and future, of this journalistic beat.

INSTRUCTIONAL METHODOLOGY

This course will blend lectures and discussion, alongside conversations with guest speakers, with practical exercises, as well as your own reading, research and content creation.

Through this combination of theoretical discussions, hands-on assignments, and guest lectures from industry professionals, students will deepen their understanding of the dynamic field of food journalism. Food journalism is a multi-faceted beat, requiring a myriad of skills to flourish within it.

LEARNING METHODS INCLUDE:

- **Discussing** the history and evolution of food journalism.
- **Researching and analyzing** examples of food reporting and food-related issues.
- **Presenting** your research and ideas to your class peers and instructor.
- **Producing high-quality journalistic work** on a range of relevant topics.
- **Publishing** your work on a public-facing class website/blog.
- **Reflecting** on your learning throughout the program.

You will be expected to critically consume a wide range of media throughout the course and to consistently share the findings with the class.

- *Harnessing our location*

The course will take place in Auckland, New Zealand, a city with a globally recognized culinary tradition and a vibrant food scene. New Zealand's food culture and gastronomical backdrop will play a pivotal role in inspiring our learning.

This inspirational setting will help to whet the appetite of students as we explore – through a journalistic lens - the broader social, cultural, and political issues that impact food production, distribution, and consumption. This includes important, universal, questions such as sustainability, food-related inequities, and the impact of climate change.

Students will have the opportunity to explore the city's markets, restaurants, and food culture. There is no language requirement for this course, but the curriculum will seek to incorporate a range of French food-related news sources and other dimensions (e.g., guest speakers) into our work.

This, coupled with materials from international media, will help to provide students with a global perspective on the field of food journalism; and offer a unique experience that will leave you hungry to learn more.

- *Guest Speakers*

As part of this class, you will talk to, and hear from, leading journalists and communications professionals. This will include food journalists – and others covering beats that intersect with food (e.g., science and technology, business, etc.).

You will also engage with non-journalists who are experts in wider issues (e.g., food insecurity, climate change, agriculture, and farming, etc.) who will provide valuable insights and context that will enable you to dig deeper into this field.

- ***Required Course Materials***

Content (readings, podcasts, videos, etc.) will be provided via Canvas and/or via links in this syllabus. Let me know if you have any questions about finding any specific materials.

Your homework will include reading, watching, listening, and observing content across a variety of mediums, as befits the breadth of this beat.

HOW THIS CLASS WORKS

- ***Technical Requirements***

Canvas will be the primary portal for all communication this term. Log into canvas.uoregon.edu using your DuckID to access all details relating to our class. Here you will find announcements, discussion boards, rubrics and deadlines for assignments and modules reminding you of the work that needs to be done each week.

If you have questions about accessing and using Canvas, visit the [Canvas support page](#). Canvas and Technology Support also is available by phone or live chat: Monday–Sunday | 6 a.m.–12 a.m. 541-346-4357 | livehelp.uoregon.edu

You will all have received an email providing login details when on our host campus.

Aside from Canvas, for this class, you will also need a smartphone. You'll be creating and consuming mobile-first social media content throughout the term. Please notify me privately if this is an issue and I'll work with you.

- ***In-Class Engagement / Classroom Behaviors***

Classes will include a mixture of informal workshops/lectures (often showcasing case studies and market data, which we will discuss), creative assignments, discussions with industry professionals, sharing lessons and learning from your own reading and content creation, collective feedback on assignments, reflections on previous talks etc.

We are a class of 18 students, which is a perfect size for meaningful, valuable, discussion with your peers. Our classroom is an active learning space. You need to be comfortable pitching ideas, receiving – and giving – feedback, and treating everyone in the room with due respect.

It's our job to work together to enable everyone to deliver the best possible outputs from the course. Integral to this means doing your prep. For example, researching guest speakers in advance of us talking to them. These people are giving up their valuable time to talk to us, we want to make it worth their while.

Your active participation in this class is vital. And this is reflected in the grade structure for the term.

- ***Estimated student workload***

The course features two classes a week + assignments. In addition to class attendance, you will also be set a combination of individual and group assignments. Tasks will include: reading, identification of case studies, preparation of presentation materials and papers, fieldwork (interviewing, creating of content) and portfolio development.

Some assignments, and work for this class, will run concurrently. You will need to manage your time accordingly, to balance competing workloads from this class and others. Time management – which includes juggling competing priorities – is a skill you will always need at UO and beyond.

Under the UO quarter system, each undergraduate credit reflects c.30 hours of student engagement. Therefore, this 4-credit course is akin to approximately 120 hours total of student time. With 40 hours of class time (10 weeks at 4 hours per week), readings and assignments will account for another c. 80 hours of your time this term.

COMMUNICATING WITH ME: HOW AND WHY

- ***What you can expect from me***

Our class will communicate through our Canvas site. Announcements and emails are archived there and automatically forwarded to your UO email and can even reach you by text. Check and adjust your settings under Account > Notifications.

Every Monday (or Sunday, if possible), I will post an Announcement that previews the week ahead (check the “Page” option in Canvas, although this will also be set as the Front Page for the class). I’ll also post Modules with deadlines for work that week, or assignments we’ve started which are due a little later.

If I need to get in touch with individual students, I do so through email. However, if you’ve contacted me via other means e.g., text or Twitter / X DM, I’ll reply via that route.

When giving feedback on assignments, I do so in Canvas and look to do this in 7-10 days. Given the condensed nature of this program, I will aim to do this quicker than that. I try to give detailed, extensive, helpful, feedback. That is why it sometimes takes a little time to get work back to you.

- ***Communicating with me***

If your question is a practical, yes/no one about an assignment, piece of homework, reading, or other component of our class, please post your question on the relevant Discussion thread on Canvas. Others may likely have the same question.

If your question is about a technical challenge with Canvas, Zoom, or another technology, please contact the [UO Service Portal](#).

If your question, concern, or excitement is about course content or activities, about something personal, is time-sensitive, or is something else that doesn't feel like it fits above, please do reach out to me by email or by attending Office Hours.

If you contact me with a question, I will try to respond within one business day. I get a lot of emails and messages, so things may temporarily slip my mind, or I've not got around to it yet, so feel free to chase me if you've not heard back from me in that timescale. If it is urgent, text (541-972-5531).

- ***Office Hours***

There are no scheduled Office Hours during this program. But if you want to connect with me 1-1 then let me know and we can schedule something before/after class or at another time. Feel free to email, text or DM, and I'll get back to you ASAP.

ATTENDANCE

- ***Absences and Professionalism***

Part of my job is to get you ready for the world of work and life after graduation. You should treat this class like you would a job. Therefore, please notify me, in writing (i.e. via email) and with as much prior notice as possible, if you must miss a class or if work will be delivered late.

Note that unless you are unwell, attendance for this class is mandatory.

If you miss a class and you haven't notified me beforehand, then I expect you to get in contact with me as soon as possible, to explain your absence and to agree on the best way to catch up on what you missed.

If you're having problems with an assignment, talk to me. Do so early on, not the night an assignment is due!

Assignments will require original research, analysis, reporting and writing. This may involve additional reading, conversations/interviews, and information-gathering that takes place off our Auckland campus and a different days and times.

Inevitably, you'll find some tasks easier – and more enjoyable – than others. This will ebb and flow throughout the program. That's normal! Sometimes, ideas and concepts might take some getting used to. Other times, they won't. You all have a lot of other things going on, so plan your time, energies and resources accordingly.

- ***COVID-19 and its impact on class***

This is a face-to-face course. Attendance is important because we will develop our knowledge through in-class activities that require your active engagement.

We know that COVID-19 is still a reality, and some students will need to isolate and rest if they get COVID. In this situation, please let me know so that we can discuss how to keep you in the loop, without compromising your health and your attendance record. If you must miss a class, please fill out the [absence report form](#).

Students with COVID-19 are encouraged to seek guidance and resources at [UO's COVID-19 Safety Resources webpage](#).

YOUR ASSIGNMENTS, ACADEMIC + JOURNALISTIC INTEGRITY

See the Course Policies at the back of this syllabus for more information. Below is an explanation for what these mean for your creative and journalistic work. Thanks to Professor Lori Shontz for this wording, she's said it better than I could, so I've reproduced this from a previous Reporting II syllabus. This is a different class, but the principles still apply.

- ACADEMIC INTEGRITY

The University Student Conduct Code (<http://dos.uoregon.edu/conduct>) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct.

That means the following:

- **Do not plagiarize:** Do not copy someone else's work and pass it off as your own. That includes the work of professional reporters as well as the work of your classmates, friends, family, fraternity brothers, sorority sisters, teammates, roommates, fellow club officers, etc. You get the picture.
- **Attribute your work properly:** Use first and last names for everyone you quote or paraphrase in a story. Quotations are direct quotes—don't tweak what someone said to make the sentence sound better. If you use information from another news source, attribute it to that source.
- **Don't copy directly from websites or other background sources:** This is plagiarism, too. Don't think you can fool me—or your readers—by changing a word or two around. That doesn't fly. Again: Attribute your work properly.
- **Do not make things up:** Don't invent sources, facts, people, scenarios, scores, quotes, etc. I truly hope this is self-evident.
- **Do not interview family, friends and/or acquaintances:** Credibility is everything. If you use people you know well as sources, your readers have cause to doubt whether you are being fully truthful or withholding information that would be damaging to those close to you.

[Note from Damian] There may be times when this can be waved, but there has to be a good editorial reason for this, and it requires my prior approval.

IF YOU AREN'T SURE, ASK.

If you plagiarize or violate these principles of academic integrity, you will flunk this class. Period.

- **USE OF GENERATIVE AI TOOLS**

Generative AI tools like ChatGPT, Claude 2, Bard, Quill, and others can be incredibly useful. However, they also have to be used with caution (they make mistakes!) and you should get into the habit of acknowledging how – and when – you have used them. You'll be expected to do this in other classes across campus, and newsrooms also increasingly label content and acknowledge the use of some of these tools in their work. So, this is a good habit to get into.

Students can use Generative AI tools in this class to help with coursework and assignments. Helpful uses include brainstorming ideas, creating outlines, editing, and so forth.

If you use these tools, you need to document your use, including the tool you use and when, where, and how in your work process you used it (for example: "I used ChatGPT to generate an outline for my paper, which I then revised before writing my first draft" or "I used slidesAI.io to create the slide deck style for my presentation." etc.) as part of your submission in Canvas.

In certain cases, as part of your documentation, I may ask you to submit any results you obtained, so you need to keep Generative AI-created drafts and logs of your interactions with these tools; failure to provide such documentation may result in a grade reduction in certain instances. I will provide helpful resources for how best to use these tools to support your learning process and work. And I am curious to hear your thoughts too!

Along with documentation of your Generative AI use, you are also required to cite the programs you used if this content features in your work, for example, text, or images, or graphics generated by Generative AI.

Beyond this, do not use a Generative AI tool to complete an assignment, use it to augment it.

You cannot submit a paper with text or images 100% generated by AI as if it is your writing.

Per UO policy, if I believe you've handed in work created whole or in part by Generative AI tools, I may submit a report of suspected academic misconduct to the Office of Student Conduct and Community Standards for that office to decide on responsibility and, if warranted, assess a grade penalty. So, if you are in doubt or have questions about a particular Generative AI tool and if its use is okay, check in with me, and let's discuss!

- **DIVERSITY AND INCLUSIVENESS**

The best journalism reflects the community it covers. That's why I am passionate about increasing and maintaining diversity in newsrooms. If everyone is the same gender, race, ethnic group, sexual

orientation, religion, etc., you're going to produce a homogenous publication that is at best boring, at worst riddled with errors of fact and/or omission.

In this class, I will encourage open inquiry, freedom of expression and respect for difference.

I expect you to respect the differences among you and your classmates and between the class and me. I will respect yours. We can certainly disagree—in fact, I expect that we will at times. But we can all respect each other, and we can all learn from each other. If anything in this class makes you uncomfortable, let me know ASAP. Let's talk about it.

How Grades Will Be Determined – Standard Story/Assignment Checklist

Your work will be reviewed in the same way as any Editor would review the content submitted to them. I will be looking for good writing, strong images, interesting stories, clarity of message, breadth of sources used, fairness and balance, accuracy, good grammar, spelling and style. *That translates into:* (h/t Lance Robertson for this list).

REPORTING

- NEWS JUDGMENT: The story identifies and focuses on the most compelling news values (timeliness, proximity, importance, etc.) of the event, meeting or issue.
- THOROUGHNESS: The story demonstrates an intellectual command of the broader topic or issue, and adequately addresses the story's central question.
- CONTEXT: The story places the events and issues into a context that helps the reader see how the specifics fit into a larger picture.
- RESEARCH: The story draws on reporting from an appropriate range of sources.
- INTERVIEWING: The story provides an appropriate range of voices that express meaningful thoughts, observations and responses to important questions.
- DETAIL: The story uses detail to illustrate the central point or theme.

WRITING

- THE STORY'S OPENING: The story has a strong, engaging opening (lead), and promptly frames its central question and context to create meaning for readers. The choice of lead format (summary, descriptive, narrative, etc.) is reflective of the event or meeting you are covering, and the time frame you have to cover it.
- CLARITY: The story uses clear language, favors the active voice, and avoids jargon and unneeded complexity.

- **STRUCTURE AND FLOW:** The story has a logical, seamless organization, including transitional elements that moves the reader from beginning to end.
- **VOICES:** The story demonstrates an excellent selection of voices and quotes that convey meaningful ideas, opinion and emotion.
- **DETAIL:** The story effectively uses detail about people, places or situations that illustrate the central theme or focus of the story.
- **TECHNICAL:** The story has trouble-free grammar, punctuation and usage.

Pay particular attention to spelling platforms/brands, sources and journalist’s names correctly, both for the more substantial assignments and your reflections. Errors will result in a grade drop. See the rubric later in this syllabus for more details on this.

NOTES ON GRADED ASSIGNMENTS

A more detailed schedule will be made available at the start of the class. You’ll also be given a detailed brief, on Canvas and in class, for each assignment. This will include clear directions of what’s expected and by when. I will also post a discussion board for each assignment on Canvas. So, if anything is unclear, please ask there, so that everyone can see my response(s).

COURSEWORK

You’ll be given a detailed brief, on Canvas and in class, for each assignment.

Week	Assignment	Due Date
1	Scavenger Hunt Food Journalism and You Reflection – Week 1 and Start of Program	Thursday - 6/27 Sunday – 6/30 Sunday – 6/30
2	Portrayal analysis (for discussion in class) Reflection – Week 2 takeaways	Sunday – 7/7 Sunday– 7/7
3	Outlet Analysis Descriptive Writing assignment Reflection – Week 3 takeaways	Thurs class – 7/11 Sunday – 7/14 Sunday – 7/14
4	Original Story Lessons from Guest Speakers Reflection – Week 4 and End of Program	Sunday – 7/21 Sunday – 7/21 Sunday – 7/21

Breakdown of overall assignments by % of grade and points.

Activity	Tasks	% of Grade	Points
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Writing	1. Original story (on topic/vertical of choosing) 2. Descriptive Writing assignment	25% 10% 35%	250 100 350
Research and Reflection	3. Weekly reflection x 4 (Week's 1&4 @ 7.5%, 2&3 @ 5%) 4. Outlet analysis (<i>group presentation</i>) 5. Lessons learned from guest speakers	25% 7.5% 5% 37.5%	250 75 50 375
Multi-media	6. Scavenger Hunt (<i>group assignment</i>)	7.5% 7.5%	75 75
Other	7. Class participation 8. Attendance and engagement	20% 5% 25%	200 50 250
TOTAL		100%	1,000

ASSIGNMENT OUTLINES

- Writing (40%)

Original Story (25%)

Working on your own, you will produce a food-driven story, on the topic – and format - of your choice. As we will discuss, food journalism can cover a wide range of angles and stories, so pursue one that is of interest to you.

You will be expected to pitch two ideas to the class. The class will then commission you to produce this story.

The assignment will be submitted via Medium, or a class blog. *(TBD)*

Your final piece should be 800-1,000 words.

Descriptive Writing assignment (10%)

Some types of food journalism appeal directly to the senses. This can be done in several ways, including powerful prose which paints a picture for the reader.

Your task is to do just that.

It might be a restaurant review, reportage from a local farmers market, or something else. The key thing is that your audience should be able to see, smell and taste the scene you are sharing.

Accompany your writing with 3-5 images that you have taken of the topic/place in question.

The assignment will be submitted via Medium, or a class blog. (TBD)

Your final piece should be 500-800 words.

- **Reflection and Critical Thinking (25%)**

4 x Weekly Reflections (25% = 2 @ 7.5% and 2 @5%)

Taking the time to pause and reflect on what you have learned helps with the retention of knowledge. As a result, at the end of every week, I'll ask you to produce a reflection.

Typically, this will be in written form, but we may mix up the format a little in the middle weeks, for example, using social media platforms, such as a Twitter thread, or a 2-minute YouTube style influencer video, to capture what you have learned.

The reflections for Weeks 1 and 4 will be slightly longer, so are worth more points. For those, I will ask you to a) Explain the appeal of food journalism to you (Week 1) and b) Your key takeaways from the whole program, not just the past week (Week 4).

There will be different word counts for each assignment. See Canvas for more details.

Media Outlet analysis (7.5%)

Working in small groups you will analyze how a food media outlet, or the food vertical of a bigger broader outlet (e.g. NYT Cooking) goes about their business.

You will introduce their work and using a SWOT analysis, demonstrate - via an in-class presentation - the strengths, weaknesses, opportunities, and threats to their work.

This exercise will enable you to become class experts in a food media outlet, or vertical, and demonstrate your critical thinking skills.

Lessons learned from guest speakers (article) (5%)

Throughout this class, you will hear from a broad range of media professionals working in food media and food journalism.

At the end of the term, you will bring together the different threads from these discussions to share the core lessons that you took away from these conversations.

You will do this in the form of a thematic listicle which includes insights from our guests based around key themes. We will try to get some of this content published professionally. This is something you should all aspire to!

- **Multi-media (7.5%)**

Scavenger Hunt (7.5%)

Working with two of your peers, you will undertake a food-related Scavenger Hunt across Auckland. Students will showcase their findings via a multimedia storyboard combining photography, video, text, and audio to showcase their discoveries.

- **Class participation and engagement (20%)**

Class participation and engagement (20%)

This component, accounting for 20% of the final grade, assesses students' active involvement in discussions, thoughtful contributions to group activities, and their demonstrated commitment to understanding and applying key concepts to all our work throughout the term.

The value attached to this area reflects my desire to encourage a dynamic and collaborative learning environment, fostering critical thinking and communication skills. These skills are essential for success in the field of food journalism, journalism writ large and almost any job!

Examples of work captured by this participation grade:

- In-class writing/production exercises
- Engagement with guest speakers
- Contribution to in-class discussions
- Pitching ideas
- Giving helpful, respectful feedback to your peers, on their work

Attendance (5%)

Given that attendance is compulsory this is an easy way to bag full points for this 5% of your overall grade.

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Grade/Percentage/Point ratios

This course is graded for all students. The following chart applies to graded assignments and the final grade. Two things to note: The A is the maximum grade in this course (there is no A+ given), and all grade information will be posted to Canvas and not communicated via email. Please see the Course Policies section for details on disputing and discussing grades.

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
≥94%	90	87	84	80	77	74	70	67	64	61	<61

Expectations and Standards:

- An **A story** could be published with very minor editing. Or no editing at all.
- A **B story** is publishable, but it would need some fixes first.
- A **C story** would need major revisions to be published.
- A **D story** would not be published; it has significant flaws.
- An **F story** has one or more major fact errors, is plagiarized or is exceptionally late. Or all three. Or it may simply have more significant flaws than a D story.

HOW GRADES WILL BE DETERMINED – THE MECHANICS

Grading Grid:	A	B	C	D	F
Strong lead: Informative hard (summary) news lead or compelling anecdotal opening.	Vivid, telling detail.	Provides essential information.	Essential information but lacking clarity, conciseness and/or detail.	Not a direct lead and/or important information missing.	Factual error(s).
Essential information covered. Story / Analysis logically organized	Who, what, where, when and why answered.	5 Ws covered but story not organized clearly with most important information at the top.	Essential information provided but disorganized.	Essential information missing and/or disorganized.	Does not tell a story.
Appropriate use of quotes and attribution.	Strong use of quotes, with best quote high in story. Attribution provided when needed.	Appropriate use of quotes and attribution.	Quotes and attribution provided.	Quotes or attribution missing	Quotes and attribution missing
Clear and concise writing. Appropriate news--writing or analytical style.	Clear and concise writing. Appropriate news--writing style (i.e., short paragraphs, descriptive detail, active verbs, no first--person).	Basically clear and concise.	Thorough editing needed to meet standards.	Writing style is inappropriate for a news story.	Unintelligible.
Factually accurate. Correct grammar, spelling and punctuation.	Mechanically sound, no errors.	1--2 minor errors. Style inconsistent.	1 major error such as a fragment, run--on, comma splice, or more than two minor errors.	2 major errors and multiple minor issues.	Fatal flaws: Factual errors, misspelling of proper names, multiple grammar, spelling errors.

Other factors:

- Layout, and formatting, for digital submissions, this matters.
- Are you telling a story I've not heard before?
- Does your story have the X--Factor (it can be solid, but does it zing?)

Course Schedule

This schedule is a draft and is subject to change. You will be made aware of any major changes if/when they arise.

Please note, you will need to look separately at the schedule for Naira's class, as well as for class excursions. These will be posted to Canvas each week, and a copy of the full schedule can be seen in the pre-trip Announcement that I posted.

Part I: Purpose and Context

Week 1

Monday	<ul style="list-style-type: none">• Orientation. Getting to know each other.
Tuesday	<ul style="list-style-type: none">• Introduction: Overview of the course.• Your journalistic goals and objectives for this program.• Food Journalism - definition and scope, history and evolution, key figures and publications in the field• Basics of Good Basics of food writing and reporting - Understanding the 5 Ws (Who, What, Where, When, Why) and How, + ethics
Thurs	<ul style="list-style-type: none">• Scavenger Hunt (due at 11.59 pm)<ul style="list-style-type: none">▪ <i>NB, we will meet there.</i>
Homework (c. 1 hours)	<ul style="list-style-type: none">• Week 1 Reflection (due Sunday at 11.59pm)

Week 2

Tuesday	<ul style="list-style-type: none">• Discussion with Guest Speakers.
Friday	<ul style="list-style-type: none">• Descriptive writing exercise (draft + feedback).• Discussion with guest speaker.
Homework (c. 2 hours)	<ul style="list-style-type: none">• Portrayal analysis (for discussion in class on Monday)• Develop pitches for your Original Story (pitch on Monday, due end of Week 4)• Week 2 Reflection (due Sunday at 11.59pm)

Week 3

Monday	<ul style="list-style-type: none">• Story pitches• Discussion re Portrayal of food in New Zealand• Begin work on group analysis of a media organization
Thursday	<ul style="list-style-type: none">• Group presentations of org analysis
Homework (c. 3-4 hours)	<ul style="list-style-type: none">• Descriptive writing assignment completed (<i>due Sunday at 11.59pm</i>)• Develop pitches for your Original Story (pitch on Monday, due end of Week 4)• Week 3 Reflection (<i>due Sunday at 11.59pm</i>)

Week 4

Wednesday	<ul style="list-style-type: none">• Guest Speaker <i>TBD</i>• Other activity <i>TBD</i>
Friday	<ul style="list-style-type: none">• Future of food journalism• What did we learn this term?
Homework (c. 1 hours)	<ul style="list-style-type: none">• Takeaways from Guest Speakers (<i>due Sunday at 11.59pm</i>)• Original Story (<i>due Sunday at 11.59pm</i>)• Week 4 and End of Program Reflection (<i>due Sunday at 11.59pm</i>)

Other relevant University and Class policies

- **Accessible Education** (see <https://aec.uoregon.edu/best-practices-faculty> for more information)

The University of Oregon and I are dedicated to fostering inclusive, equitable, and accessible learning environments for all students. The Accessible Education Center (AEC) assists students with disabilities in reducing barriers in the educational experience. You may be eligible for accommodations for a variety of disabilities – apparent disabilities, such as a mobility or physical disability, or non apparent disabilities, such as chronic illnesses or psychological disabilities.

If you have or think you have a disability and experience academic barriers, please contact the Accessible Education Center (Location: 360 Oregon Hall; 541-346-1155; uoaec@uoregon.edu) to discuss appropriate accommodations or support.

The details of your disability will be kept confidential with the AEC and you are not expected to share this information with others. However, I invite you to discuss any approved accommodations or access needs at any time with me privately.

- **Accommodations for Religious Observances**

The university makes reasonable accommodations, upon request, for students who are unable to attend a class for religious obligations or observance reasons, in accordance with the university discrimination policy which says “Any student who, because of religious beliefs, is unable to attend classes on a particular day shall be excused from attendance requirements and from any examination or other assignment on that day. The student shall make up the examination or other assignment missed because of the absence.”

To request accommodations for this course for religious observance, visit the [Office of the Registrar's website](#) and complete and submit to the instructor the “[Student Religious Accommodation Request](#)” PDF form prior to the end of the second week of the term.

- **Academic Misconduct**

You can find faculty resources on academic misconduct here: <https://dos.uoregon.edu/faculty-resources>

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor.

Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act.

Additional information about a common form of academic misconduct, plagiarism, is available at the Libraries' [Citation and Plagiarism page](#). > See also the section earlier on use of Generative AI tools. The U of O policy on academic dishonesty will be observed throughout this course. Plagiarizing and/or cheating will result in an automatic failure of the course.

We will talk about the importance of proper attribution of your sources and providing credit where it is due. In the digital arena, this is more important than ever. The lifting of quotes, or the creation of false content, never mind plagiarism, can be easily identified. Careers can – and have been – destroyed as a result of breaking these rules. Don't be foolish and make the same mistakes!

Keep these key parts of the [Student Code of Conduct](#) in mind, from the section on Academic Misconduct:

1. **Assisting in the commission of academic misconduct:** Helping another engage in academic misconduct.
2. **Cheating:** Unauthorized collaboration, accessing, or using of unauthorized materials, information, tools, or study aids.
3. **Fabrication:** Providing false information in fulfillment of an academic assignment, exercise, or other requirement, including making up data, sources, efforts, events, or results and recording, reporting, or using them as authentic.
4. **Multiple submissions of work:** Using or submitting the same or substantially the same academic work for credit more than once, unless specifically authorized by the instructor of record for the course in which it's being submitted for credit. If authorized, appropriate disclosure and citation is required.
5. **Plagiarism:** Presenting another's material as one's own, including using another's words, results, processes or ideas, in whole or in part, without giving appropriate credit.
6. **Unauthorized recording and/or use:** Recording and/or dissemination of instructional content, or other intellectual property, without the express written permission of the instructor(s), intellectual property owner or the Accessible Education Center.

Academic misconduct is prohibited at UO. I am obligated to report all suspected misconduct to the Office of Student Conduct and Community Standards. If the Office finds a student has committed misconduct, consequences can include of the relevant assignment or exam, or of the course.

- **Academic Disruption due to Campus Emergency**

In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas.

If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also expected to continue coursework as outlined in this syllabus or other instructions on Canvas. In the event that the instructor of this course has to quarantine, this course may be taught online during that time.

- **Inclement Weather**

It is generally expected that class will meet unless the University (Sciences Po) is officially closed for inclement weather. In this instance, that's the heatwave expected across much of Europe during the duration of this class. If it becomes necessary to cancel class while the University remains open, this will be announced on Canvas, a group text message and by email.

- **Diversity and Inclusion / Respect for Diversity**

Diversity is supported and valued at the University of Oregon. We respect the dignity and essential worth of all individuals; reject bigotry, discrimination, violence, and intimidation; practice personal and academic integrity and expect it of others; and promote a diversity of ideas, opinions, and backgrounds.

Class rosters are provided to instructors with students' legal names. Please let me know if the name or pronouns I have for you are not accurate. It is important to me to address you properly.

Open inquiry, freedom of expression, and respect for differences are fundamental to a comprehensive and dynamic education. SOJC is committed to upholding these ideals by encouraging the exploration, engagement, and expression of divergent perspectives and diverse identities.

All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. We will value differences and communicate disagreements with respect.

Discrimination of any kind, disrespect for others, and inequity in educational opportunity are not acceptable. Students, faculty, and staff are expected at all times to maintain the School of Journalism and Communication's high standards of ethical and compassionate conduct. Please see me if you need help or have any questions.

Similarly, please let me know if aspects of the instruction, course design, or class activities undermine these principles in any way. For additional assistance and resources, you may also consider contacting the [Division of Equity and Inclusion through their website](#) or by phone (at 541-346-3175), or the [Center for Multicultural Academic Excellence through their website](#) or by phone (at 541-346-3479).

- **Reporting Obligations**

I am a designated reporter. For information about my reporting obligations as an employee, please see [Employee Reporting Obligations](#) on the Office of Investigations and Civil Rights Compliance (OICRC) website. Students experiencing sex or gender-based discrimination, harassment or violence should call the 24-7 hotline 541-346-SAFE [7244] or visit safe.uoregon.edu for help.

Students experiencing all forms of prohibited discrimination or harassment may contact the Dean of Students Office at 541-346-3216 or the non-confidential Title IX Coordinator/OICRC at 541-346-3123. Additional resources are available at [UO's How to Get Support webpage](#).

I am also a mandatory reporter of child abuse. Please find more information at [Mandatory Reporting of Child Abuse and Neglect](#).

- **Mental Health and Wellness / Your Wellbeing**

Life at college can be very complicated. Students often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you're facing such challenges, you don't need to handle them on your own--there's help and support on campus. These feelings may be amplified, or different, while studying abroad.

As your instructor if I believe you may need additional support, I will express my concerns, the reasons for them, and refer you to resources that might be helpful. It is not my intention to know the details of what might be bothering you, but simply to let you know I care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

- **Technology**

You will be using your phone for many of the creative assignments in this class. This will require you to download apps to create and consume content, as well as to capture material which you will share to Canvas. You may wish to create fresh/burner accounts for this class.

Mobile phones should be turned off / put away in class, unless we're using them for a task. If I find you're using your phone for something else, I may well pick you up on it – either privately or in front of the class – and I may ask you to hand in your phone for the rest of class to avoid distractions.

I encourage you to take notes by hand. Retention – multiple studies have shown - is better this way.

- **Feedback / Student Experience Surveys**

This is the first time we have offered this program. As a result, it is more important than ever that we get feedback throughout our time in Auckland on how things are going. Please do complete any feedback / student experience requests that you are provided with. The midway and end-of-term Student Experience Surveys will be conducted in class. Thank you in advance for your thoughtful reflections.

Questions

If you want to know more about anything mentioned here, or anything which you think is missing, then please do not hesitate to email me! damianr@uoregon.edu (or text/DM).

INSTRUCTOR BIOGRAPHY

**Damian Radcliffe, Professor of Practice,
Carolyn S. Chambers Professor of Journalism**

[Damian Radcliffe](#) is a journalist, researcher, and professor [based at the University of Oregon](#). Alongside holding the Chambers Chair at the School of Journalism and Communication (SOJC), he is also a Professor of Practice, an affiliate faculty member of the Department for Middle East and North Africa Studies (MENA) and the [Agora Journalism Center](#), a Research Associate of the Center for Science Communication Research (SCR) and a member of the Provost's Teaching Academy.

Damian is a three-time [Knight News Innovation Fellow](#) at the Tow Center for Digital Journalism at Columbia University, an [Honorary Research Fellow](#) at Cardiff University's School of Journalism, Media and Culture Studies (JOMEC), and a Life Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA). In Spring and Summer 2023, he was a Visiting Fellow at the Reuters Institute for the Study of Journalism at Oxford University.

With over 25 years of experience in the media industry, Damian has worked in editorial, strategic, research, policy and teaching roles in the USA, Middle East and UK. He has worked across all platforms (audio, TV, digital and print) and all media sectors (commercial, public, community and non-profit, regulatory and academia).

He continues to be an [active journalist](#), writing regular features for [Digital Content Next](#), the [International Journalists' Network](#) (IJNet), [What's New in Publishing](#), [journalism.co.uk](#) and [other outlets](#). His work focuses on digital trends, social media, technology, the business of media, and the evolution - and practice - of journalism.

As an analyst, researcher and trainer, he has worked with a wide range of additional industry and academic organizations including the BBC World Service, Facebook, FIPP, INMA, Thomson Reuters Foundation, World Association of News Publishers (WAN-IFRA) and the United Nations.

He has been quoted on issues relating to digital media and journalism by major outlets such as AFP, BBC News, Business Insider, Editor & Publisher, NPR, The New York Times, Snapchat, Wired and Voice of America.

As a freelance journalist, his work has been published by leading publications and trade outlets such as the BBC, Columbia Journalism Review (CJR), Harvard's Nieman Lab, HuffPost, PBS MediaShift, Poynter, TheMediaBriefing and ZDNet.

Originally from the UK, Damian lives in Eugene, OR, with his wife and three young children. He holds a BA in Modern History and MA (Oxon) from the University of Oxford.

<http://journalism.uoregon.edu/member/radcliffe-damian/>