

JOU 4008-1063 ~ JOURNALISM STUDIES: THROUGH THE LENS OF LITERARY JOURNALISM WEDNESDAY (PERIODS 5 - 7, 1 1:45 - 2:45 PM) ~ WEIM 1090 FALL 2018 ~ UNIVERSITY OF FLORIDA

"When I think of honest music, I think of soul. Music's more technical now; it strives for perfection. Soul music strives for the heart." ~ [Lauryn Hill, 1998](#)

Reading Tom Wolfe was a revelation. Along with "In Cold Blood" & "Hiroshima," his work showed me that journalism doesn't have to be a dry recitation of facts. We can tell true stories that weave spells, transport readers, spur emotion & bring our subjects into vivid color. ~ [Mónica Rhor](#)

"The difference between literature and journalism is that journalism is unreadable, and literature is not read." ~ [Oscar Wilde](#)

Instructor / Contact

Instructor: Dr. Ronald R. Rodgers

Email: rrodgers@jou.ufl.edu (However, use Canvas mail.) I will respond as soon as possible within 24 hours Monday through Friday.

Office: 3058 Weimer Hall, 392-8847

Office Hours: On my schedule or make appointment. Link to schedule: <http://bit.ly/1mcr63C>

About Moi: <http://www.jou.ufl.edu/faculty/facultydetail.asp?id=rrodgers#home>

Course Description

This course will converge at the intersection of literature and journalism. We will explore the journalistic, historical, and critical tangents that make up the enigmatic notion of journalism as literature as we read and analyze some of the best reportage ever written. In the process of reading the works of many fine journalists and works about the act of journalism, we will:

- (1) Weigh how form and content of the journalistic act work together to create great factual literature.
- (2) Recognize that the field of journalism has pliable borders and how this genre stretches those borders into other fields. As one former student of this class concluded after much discussion over many weeks about the subjectivity inherent in journalism as literature: "Literary journalism is journalism – but in another place."
- (3) Reach some semblance of an understanding about the notions of objectivity and subjectivity and their relevance to the journalistic act because – and this is a mantra for this class: "All pain is anecdotal." And therefore, the question is: "Can journalism employ the contested notion of "objectivity" to measure that pain – that is the straits, the troubles and the tribulations of complex and often marginalized lives lived at the periphery of our vision?"
- (4) Reveal – in relation to the notion that "all pain is anecdotal" – the [intersubjective](#) possibilities of this form of journalism and reach some conclusions about the significance to our world views and to democracy in general of empathetically revealing – through anecdote / narrative / metaphor / internal dialogue, etc. – "[The Other](#)." For instance, one recent work of literary journalism is the much-lauded [The Unwinding: An Inner History of the New America](#) – an example of [synoptic](#) writing to achieve some semblance of reality/truth. Another is [Behind the Beautiful Forevers: Life, death, and Hope in a Mumbai Undercity](#). See footnote.ⁱ

What we are interested in here is content – namely the reporting and writing of nonfiction using the techniques of the fictionists – a radical – and, some would say, an ill-conceived [departure from journalistic norms](#).ⁱⁱ This course has a five-pronged approach. We will explore:

1. Literary journalism's historical antecedents – or should we say founders?
2. The criticism literary journalism has received from friend and foe alike.
3. The theory behind this genre.
4. The techniques that comprise and define this genre.
5. The toppling of the inverted pyramid and the notion of objectivity to achieve a [pluralistic](#) multiperspective form of journalism that [intersubjectively](#) connects the parts of our world.

Course Structure

1. This class involves an [Active Reading](#) of the required readings. Follow this concentrated, focused, and annotative method in all your reading this semester.
2. This course is a reading seminar built around informed discussion.
 - a. You are expected to participate in this class by submitting your essays, responding to others' essays, offering your ideas about the subject in class, allowing other people to express their views, respecting others' opinions, and exchanging ideas that will make us better readers and writers.
 - b. Seminar discussions require a fine balance. On the one hand, you do not want to take over the conversation. On the other, you do not want to let others do all the talking.

Textbooks / Readings & Resources

- No required text.
- Selected Readings/Screenings Linked in the Assignment section below.
- Follow me on Twitter at [@ronrodgers](#) and regularly check out the class hashtag [#JOU4008](#) I post items ripped from the latest news about journalism. Material from this will become part of a Weekly Question Time and the class discussion in each class so you must be familiar with it.

Other Dicta

- Work turned in late will not be accepted without a legitimate and documented excuse.
- Bring a laptop or tablet to class, but **keep it closed** unless we need it for class activity.
- **Except where noted, all assignments or any other written work will be filed through Canvas – no exceptions.** Log in to Canvas at <http://lss.at.ufl.edu> If you are unfamiliar with Canvas or have any questions, check out the [e-Learning FAQs](#). If you encounter a problem, contact the Help Desk <http://helpdesk.ufl.edu/>.
- To dispute a grade, do so within 24 hours of when the grade was posted. After that, it is final.

Email Policy

1. All email will be sent through the Canvas system – no exceptions.
2. The email should include your full name and be as specific as possible
3. I check my email **once** in the morning and **once** in the evening Monday through Friday.
4. I do not read emails of more than half a screen long. Come talk to me.

Management Issues

Syllabus Changes: I reserve the right to alter, with notification, the syllabus as the need arises.

Accommodation for disabilities: Let me know immediately if you have a life issue that would hinder your work in this course. I will do my best to help you. Students requesting accommodation must register with the Disability Resource Center <https://www.dso.ufl.edu/drc/>.

Be Good: You need to conduct yourself in a courteous manner when it comes to dealing with fellow students or your instructor. That means any rude, obstructive or aggressive behavior will not be tolerated, and manifestations of same will mean your ouster from the class. The UF Counseling and Wellness Center (<https://counseling.ufl.edu/>) is located at 3190 Radio Road and the phone number for Appointments & After-Hour Assistance is 352-392-1575.

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575.

CAVEAT: A class such as this will deal with controversial topics, so be warned words that may be considered offensive or ideological may be spoken in the context of subjects we are discussing. As a teacher I have no political or social agenda, so do not try to answer in a way you believe might comport with what I want to hear or read. Feel free to advocate any position as long as you remain respectful of others’ opinions, and always be able to defend your point of view.

Plagiarism and Academic Honesty

- It is your responsibility to make certain you understand what constitutes plagiarism and to ensure that you give proper credit any time you draw on someone else’s writing.
- Treat Internet sources like a print source.
- Make certain you always copy down citation information, even if you’re paraphrasing. When in doubt, always cite. If you have questions, ask me. There’s no penalty for asking questions, but the penalties for plagiarism are severe, including dismissal from the program.
- Also, do not turn in to me any work you previously have submitted to another instructor or that you plan to submit for any other class at UF or any other institution. If you want to write on a topic you have worked on before, that might be acceptable if you discuss it with me and get permission in advance.
- **I will work under the assumption that you have read:**
 - UF Academic Honesty <https://catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx>
 - Professor Mindy McAdams’ plagiarism guide: <http://www.macloo.com/cheat/index.htm>.

Grading

Activity	Points	Due
1. Participation	100	
2. Attendance	100	
3. Takeaways	100	11:55 p.m. Wednesdays
4. Quizzes	100	Beginning of Class
5. Reaction Essays	250	5 a.m. Wednesdays
6. Query Letter Non-Fiction Work	100	11 a.m. Sept. 5
7. Rough Draft of Non-Fiction Story	50	11 a.m. Oct. 31
8. Non-Fiction Work	150	11 a.m. Dec. 5
9. Non-Fiction Work Presentation	50	In Class Dec. 5
Total	1000	

Note: There is no final exam.

Final Grades Based on These Standard Break-Points

A 936+	B- 800-835	D+ 671-699
A- 900-935	C+ 771-799	D 636-670
B+ 871-899	C 736-770	D- 600-635
B 836-870	C- 700-735	E 599 or Lower

Assignments

Class Participation & Attendance

Participation: You are expected to participate meaningfully in discussions. Windy verbosity with no point and hushed passivity will not go unnoticed and will figure in your grade.

Grading Rubric:

1. You add significant, insightful content to discussion but do not dominate the conversation.
2. You speak from time to time, but look for more opportunities to add to our discussions.
3. Your perspective is important. I need to hear much more from you!
4. You stop by my office at least once in a semester.

100 points

Attendance: You are expected to attend every class. **You will receive a failing grade for missing 3 or more classes without a legitimate excuse.** Excused absences include documented medical excuses and religious observances (with advance notice). University-approved absences must be documented (in advance, if for an approved university activity).

100 points

Weekly Quiz Warm-Up

Quiz followed by conversation. I will ask you to respond in writing (about one page) to a question I pose about the readings/screenings for the week and on any tweets using the [#JOU4008](#) hash tag.

10 points each: Totaled at end

Class Takeaways

Concisely express in assignment on Canvas in one full page at least two of the most significant (central, useful, meaningful, surprising, disturbing) things you have learned in class that day, in your readings, in my posts, or even elsewhere. Include anything you did not understand. Reveal your thinking, and avoid being superficial or perfunctory. If we have a screening fully respond to it as you would any other text. **Also, always answer these three questions:**

- How does something we discussed today connect to something you learned in another course?
- Have you had any personal experiences that connect to today's subject?
- Have you ever encountered any of today's material in a book, film, or television show?

Please note: If you are not in class, then you cannot post a Takeaway. Period.

Format: 12 pt. Times-Roman, **single**-spaced, one-inch margins, Word document.

(5 Points off if format not followed to the letter)

10 points each: Totaled at end
Due 11:30 p.m. Wednesdays

Deep-Think Reaction Essays

1. Two things here:

- a. A Reaction Essay of **at least three full pages** dealing with all readings or screenings of the week.
- b. At least two **substantive** responses to two other essays. Each week respond to someone new in class.

Your essay should not just summarize and describe the readings but instead reflect your deep thinking about the readings. Your essay should offer analysis and leap off from the readings into a brief discussion reflecting [critical thinking](#) and creative [ruminations](#). Your essay should:

- a. Be clear that you have read ALL the readings
- b. Respond to any discussion points I list under the readings.

2. Include at least one substantive discussion question of no more than 100 words. This question cannot be perfunctory, overly broad, or unrelated to our class readings.

Format: This should be constructed as I have above. **No. 1** for your essay and **No. 2** for your question.

Format: 12 pt. Times-Roman, **single**-spaced, one-inch margins, Word document.

(5 Points off if format not followed to the letter)

Grading Rubric

10 points: Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.	
7 to 9 points: Satisfactory. The essay is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed. The entry reflects moderate engagement with the topic.	
4 to 6 points: Underdeveloped. The essay is mostly description or summary, and contains few connections between ideas. The entry reflects passing engagement with the topic.	
1 to 3 points: Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.	
0 points: The essay is missing or consists of disconnected sentences. ⁱⁱⁱ	
1 to 10 Points Off For	
Inadequate response to discussion points I list under the readings most weeks.	
Inadequate, perfunctory replies to other discussion posts. No cheerleading please.	
Writing mechanics problems. Edit yourself before posting.	
Inadequate, perfunctory, overly broad, and/or unfocused question.	
Padding – to include one-sentence paragraphs, wide margins, extra spaces between paragraphs, and long quotes from readings to fill space.	
Un evidenced assertions that begin with “In my opinion” or some variant of this.	

10 points for essay

10 points for at least two substantive replies

Due at 5 a.m. Wednesdays

Query Letter for Non-Fiction Work of Literary Journalism

I need to vet your idea for a non-fiction work of literary journalism. Talk with me beforehand before filing to Canvas. Teams of two will write a **query letter** to a magazine editor – me, your esteemed professor. Also, identify who will be the **Corresponding Author**. There are a lot of templates out there about how to write such a letter. But use this template: http://www.agentquery.com/writer_hq.aspx.

Grading Rubric:

How closely you follow the three-paragraph format for your letter.

Format: 12 pt. Times-Roman, **single-spaced**, one-inch margins.

(20 Points off if format not followed to the letter)

100 points

Due 11 a.m. Sept. 5

Rough Draft of Non-Fiction Story – Status Update in Class

Bring in a one- to two-page synopsis of story – enough for entire class. Discuss the elements of literary journalism you are employing, any problems you are encountering, and any questions you might have to this point. Include a representative excerpt and an outline of your story. For your outline, use the format described here: <http://bit.ly/2F6hkvQ>

Format: 12 pt. Times-Roman, **single-spaced**, one-inch margins.

(20 Points off if format not followed to the letter)

50 points

Due 11 a.m. Oct. 31

Non-Fiction Work of Literary Journalism

Teams of two will research, report, and write a 10- to 15-page non-fiction narrative using the techniques of literary journalism. This can be about any subject within reason. You will draw on what you learn about the elements of literary journalism. Other than that, I offer you no rubric for this paper. Instead, it is meant to reflect your knowledge of the elements – and the issues – of literary journalism acquired during the semester. I will seek status reports on your progress.

Format: 12 pt. Times-Roman, **double-spaced**, one-inch margins, Word document.

(20 Points off if format not followed to the letter)

150 points

Due 11 a.m. Dec. 5

Non-Fiction Work of Literary Journalism Presentation

You will present your non-fiction narrative using a PowerPoint presentation – also file to Canvas.

Grading Rubric: Follow This Outline

Fully summarizes your story; discusses elements of literary journalism employed Up to 10 points.	
Offers some representative excerpts from your work and any relevant photos. Up to 10 points.	
Discusses the reporting and writing of the work. Up to 10 points.	
Discusses the problems encountered. Up to 10 points.	
Discusses the questions that arose around this journalistic act. Up to 10 points.	

**Corresponding Author Posts PowerPoint to Canvas before class. Presentations in class Dec. 5
50 points**

JOU4008 Course Calendar*

*This is a tentative timeline. I like to adapt work and readings to the students' skill levels once I get to know you. All assignments are subject to change and additions with notice.

Classes Begin: August 22
Classes End: December 5

Holidays – No classes
September 3: Labor Day
November 2-3: Homecoming
November 12: Veterans Day
November 21-24: Thanksgiving break

Class 1 – Aug. 22

Class Introduction

- ✓ **Mugs / Introduction / Form Teams / Lecture /**
- ✓ Biases Chart <http://bit.ly/2E6JqXn>

Read these

- ✓ Norman Sims on Literary Journalism: <http://bit.ly/2iHOtps>
- ✓ Some Elements of Literary Journalism <http://bit.ly/2JYvtyR>
- ✓ How to Tell Stories About Complex Issues: Stories are the most powerful tool we have for increasing understanding and building engagement with complex issues. Telling them well can drive belief and behavior change. <http://bit.ly/2KEAnQV>

Class 2 – Aug. 29

On Being Clean of Received Wisdom

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture

Annotation worksheets. I will hand out a section of a reading and in groups you will annotate the heck out of it: Define keywords, identify how those words connect with other parts of the reading or other readings, consider whether they point to things outside the reading. In short, dump anything you can think of onto the annotation sheet.

- ✓ On Writing
- ✓ Hazlitt on Montaigne: "He was, in the truest sense, a man of original mind, that is, he had the power of looking at things for himself, or as they really were, instead of blindly trusting to, and fondly repeating what others told him that they were."
- ✓ Here are two quotes from Joan Didion, whom we will read near the end of the semester.
 - Didion admired the writer [Doris Lessing's](#) "tendency to confront all ideas *tabula rasa*."
 - Here is a quote from Lessing herself: "Think wrongly, if you please, but in all cases think for yourself."
 - Didion wrote: "[Georgia O'Keefe](#) is neither 'crusty' nor eccentric. She is simply hard, a straight shooter, a

woman clean of received wisdom and open to what she sees.”

- ✓ What is your idea of Received Wisdom and how it would affect reporting and writing?

The Imposition of a New Form

Read for Class 2: Literary Journalism – The Precursors

- ✓ “On The Periodical Essayists,” by William Hazlitt <http://bit.ly/2H3C9xQ>
 - Read down through to the paragraph that discusses the Tatler and Spectator and ends “and be useful to mankind.”
 - Be ready to answer what the Tatler and Spectator were and who were Montaigne and Richard Steele.
- ✓ “A New Form of Literature,” by Hutchins Hapgood, Bookman 21 (1905): 424-427. This opens in Google Books. Just click on page and then go to page 424. <http://bit.ly/2HhGHgf> PDF version if you want to print: <http://bit.ly/2Hnw23D>
- ✓ “The True and Genuine Account of the Life and Actions of the Late Jonathan Wild,” by Daniel Defoe <http://bit.ly/2J7V4E2> Here is link to the PDF <http://bit.ly/2JhT38w>
 - Be ready to answer who Defoe was and what his relation to journalism is.
- ✓ From *The Life of Samuel Johnson*, by James Boswell <http://bit.ly/2vt2AHQ> Pages 642-652 Here is a PDF <http://bit.ly/2Jlhsu7> (No need to read the footnotes)
 - Be ready to answer who Samuel Johnson and James Boswell were, and what kind of writer was Boswell. In other words, do you know of any journalists working today doing the same kind of work as Boswell?
- ✓ AOF Great Tasmania’s Cargo, by Charles Dickens <http://bit.ly/2H1RKOd>
 - **The Past Is Another Country:** A key concept I want you to bind to your DNA in this class is that the past is not another time but another country. Therefore, plights that you cannot relate will not wash with me. Thus, here is some background on this story: <http://bit.ly/2H4wZS2> In the future do your own research so that you can better relate and connect. Pretty much everything we read in this class has resonance in the present. For example, in Dickens do you see the contemporary tensions between journalists and sources – especially the spin-masters and other PR-types?
- ✓ From *Specimen Days: “A Night Battle, Over a Week Since,”* by Walt Whitman, Pages 34-36. <http://bit.ly/2H3eKfT> Here is a PDF <http://bit.ly/2Ho6enU>

Read On Journalism in General

- ✓ Objective – Subjective Continuum <http://bit.ly/2iFzR9Z>
- ✓ The most respected Supreme Court reporter of her generation slams media “objectivity” <http://bit.ly/2mJm5aD>

In addition to the notes above, within your essay address – at the least – the following thoughts:

1. Identify the expressive individuals in these stories as outlined in [Hutchins Hapgood, A New Form of Literature](#)
2. Discuss how this kind of journalism represented above possibly violates the rules – the norms – you have been taught about the traditional, objective-driven model of journalism.
3. How might this less traditional form be more effective and why. If you don’t think so, then why not.
4. Of course, when I use a term like “effective” – what might I be saying about journalism’s role in society? You must have some ideas by now.
5. As to effective, think here about the what was called at the time the “[literature of exposure](#)” – in this case the revealing of the lives of what we call today “[the other.](#)”
 - a. Here is a statement from 1907 about revealing “the other” from Jane Addams, the first woman “public philosopher” in America and renowned for her work with and writings about the social settlement movement a century ago: <http://bit.ly/2K12CKo>
 - b. Here is another example from W.T. Stead, who coined the term “new journalism” in the 19th century. Stead called for a journalism of discernment in which the editor and reporter strove to get to the bottom of things by expanding the range of their sources to every rung of society. By doing so, Stead argued, the press gave “**utterance to the inarticulate moan of the voiceless,**” and a newspaper became “a daily apostle of fraternity” and “an engine of social reform.” – William T. Snead, “The Future of Journalism,” *The Contemporary Review* (London: A. Strahan, 1886).
6. Notice here the pushing at the borders of the accepted norms of journalism. New methods for a new age.
7. You should approach all the literary works in this class in this way, but this week’s Whitman reading requires an especially [close reading](#). (See also, [How to Do a Close Reading](#).) For example, Whitman, was a poet as well as a journalist. He has a strong grasp of the power of language and employs words and sentences as tools. How so?

Class 3 – Sept. 5
Query Letter Due Before Class at 11 a.m.

All Pain Is Anecdotal

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Read for Class 3: Writing About War / Conflict

- ✓ “Regulars Get No Glory,” by Stephen Crane – <http://bit.ly/2F39ove> A short news article in 1898. A key phrase in this is “a unit in the interesting sum of men slain.” Do you see any of our writers this week attempting to address Crane’s notion about the anonymous dead, the anonymous participants in war whether combatants or victims? How does this relate to “All pain is anecdotal”?
- ✓ “The Death of Rodríguez: An execution in war-torn Cuba,” by Richard Harding Davis <http://reprints.longform.org/the-death-of-rodriguez>
 - About Richard Harding Davis http://www.pbs.org/crucible/bio_davis.html
- ✓ From *Dispatches*, by Michael Herr <http://bit.ly/2F2ec4c>
- ✓ Read the annotated version of “The Things That Carried Him,” by Chris Jones <http://bit.ly/2qjgoJC> The author followed a soldier’s body from Baghdad to its final resting place in the soldier’s hometown of Scottsburg, Indiana. This is a procedural in reverse. **Procedural:** a television series, film, story or novel characterized by detailed, realistic treatment of professional procedures, especially police or court procedures.
 - Here is original version of “The Things That Carried Him,” by Chris Jones <http://www.esquire.com/news-politics/a4363/things-that-carried-him/>
- ✓ Inside the Things That Carried Him <http://www.esquire.com/entertainment/interviews/a32881/things-that-carried-him-interview/>

Read On Journalism in General

- ✓ The lost meaning of 'objectivity' <https://www.americanpressinstitute.org/journalism-essentials/bias-objectivity/lost-meaning-objectivity/>

Optional

- ✓ C. D. B. Bryan, Friendly Fire <http://www.colorado.edu/ReligiousStudies/chernus/CivilReligions/Readings/FriendlyFire.pdf>

Within your essay address – at the least – the following thoughts:

1. What are the [elements of literary journalism](#) these writers employ?
2. In what sense are these writers free of received wisdom?
3. How do these stories address Crane’s disquisition on “a unit in the interesting sum of men slain?”
4. Would a straight-forward inverted-pyramid and objective news story satisfy Crane’s thesis? Why or why not?
5. Do you perceive a violation of objectivity in any of these stories? How so if so?
6. How do you define journalistic objectivity?
7. How do you define the notion of bias?

Class 4 – Sept. 12

All Pain Is Anecdotal

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing About War / Conflict

- ✓ “Hiroshima,” by John Hersey <http://bit.ly/2H4QtGg>
- ✓ “How John Hersey’s Hiroshima revealed the horror of the bomb” <http://www.bbc.com/news/magazine-37131894>

Within your essay address – at the least – the following thoughts:

1. What are the elements of literary journalism Hersey employs?
2. In what sense is Hersey free of received wisdom?
3. Include in your essay some of the critical response to Hiroshima and incorporate in your essay. How did the American public respond to the revelation of pain among “the other?” One source for critical reviews is our own UF Library website. See [Hiroshima Reviews](#) for example. Another review source is [Google Books](#), which often has a link to reviews.
4. What is “cognitive dissonance” and how is it part of the reaction to this story?

Class 5 – Sept. 19

Sports Can Be About More Than Sports

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing About Sports

- ✓ “Death of a Racehorse,” by W.C. Heinz <http://bit.ly/2K0TjKm>
- ✓ “Silent Season of a Hero,” by Gay Talese, <http://www.randomhouse.com/kvpa/talese/essays/dimaggio.html>
- ✓ “Shadow of a Nation,” by Gary Smith <https://on.si.com/2qG2F5p>
- ✓ [Going Deep: How Gary Smith became America’s best sportswriter](#) In “Going Deep” — an essay about Gary Smith — Yagoda tells us that, “Journalism that goes inside people’s heads is a tricky proposition that requires prodigious reportorial stamina, capacious insight and damned good literary chops.” Smith doesn’t just tell you things — he drives the point home. Instead of just telling you that the football team was good, he says this: “Bill May and his teammates didn’t just dominate Arkansas football in the ’50s — their second string could’ve done that.” Then you know. They were *that* good.

Read one of the next two stories:

- ✓ “La Matadora Revisa Su Maquillaje” (The Bullfighter Checks Her Makeup) by Susan Orlean <http://bit.ly/2qKWKwE>
- ✓ Bennet Omalu, Concussions, and the NFL: How One Doctor Changed Football Forever by Jeanne Marie Laskas <http://bit.ly/2HgSri0>

Read On Journalism in General

- ✓ Objectivity and the decades-long shift from “just the facts” to “what does it mean?” <http://www.niemanlab.org/2013/05/objectivity-and-the-decades-long-shift-from-just-the-facts-to-what-does-it-mean/>

Within your essay address – at the least – the following thoughts:

1. What are the elements of literary journalism these writers employ?
2. In these stories, how is the thesis that All Pain Is Anecdotal expressed?
3. How might these stories be about more than sports?

Class 6 – Sept. 26

Non-Fiction Story Status Update in Class

The Social or Cultural Other

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing About Misery & The Nether & The Other

- ✓ “Watercress Girl,” by Henry Mayhew <http://www.historyhome.co.uk/readings/watercre.htm> and “Among the Mongers: Henry Mayhew and the pursuit of history, from the bottom up <http://bit.ly/2HFgZ8A>
- ✓ “Experiment in Misery,” by Stephen Crane <http://storyoftheweek.loa.org/2011/06/experiment-in-misery.html>
- ✓ From *The People of the Abyss*: Chapter 1: “The Descent,” by Jack London <http://london.sonoma.edu/Writings/PeopleOfTheAbyss/chapter1.html>
- ✓ Spike, by George Orwell, Page 245 http://orwell.ru/library/articles/spike/english/e_spike

- ✓ “When Man Falls, a Crown Gathers,” by Stephen Crane <http://bit.ly/2HcrFZ2>
- ✓ “Marrakech,” by George Orwell http://orwell.ru/library/articles/marrakech/english/e_mar

Read On Journalism in General

- ✓ Writing in Suspense: A Critique on American Culture Through Objective and Subjective Reportage <http://scholarsarchive.byu.edu/cgi/viewcontent.cgi?article=1160&context=criterion>

Some thoughts for your essay and discussion in class:

1. More than one scholar has argued that literary journalism can embrace “an understanding of the social or cultural Other.” Define “the Other” and the concept of “intersubjectivity.” This might take a little research outside of our readings.
2. What are some techniques of literary journalism that might work to connect subjectivities?
3. How do you see this working in the literary journalism readings for this week?
4. In relation to the thesis that All Pain Is Anecdotal: Think about journalism’s role in social change – in awakening the public to the world around them about the social straits of others, about the public’s preconceived notions regarding people and events. For example, read just the last paragraph from the preface of *London Labor and the London Poor: A Cyclopaedia of the Condition and Earnings of Those that Will Work, Those that Cannot Work, and Those that Will Not Work* by Henry Mayhew: <http://bit.ly/2saYm2i>
5. Can journalism do what he proposes?
6. What does the concept of “[history from the bottom up](#)” mean and how might it inform the doing of literary journalism?

Class 7 – Oct. 3

The Social or Cultural Other

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing About Misery & The Nether & The Other

- ✓ “I Was Part of the Bronx Slave Market” by Marvel Cooke Read the background on Cooke and then the stories headlined “Where Men Prowl and Women Prey on Needy Job-Seekers” and “‘Paper Bag Brigade’ Learns to Deal With Gypping Employers” <http://bit.ly/2HhV980>
- ✓ “Harlem on My Mind” by Lawrence Otis Graham <http://bit.ly/2Had1pe> (Here is PDF <http://bit.ly/2qRUPGD>) and some reader responses to Graham’s story <http://bit.ly/2H5LRj6>
- ✓ From *Among the Thugs*, by Bill Buford <http://bit.ly/2JY1dUI> -- a couple of these PDF pages are sideways – you can right click on page and turn them.
 - More about Buford and *Among the Thugs* <http://bit.ly/2K1z4vZ>
- ✓ From *Coyotes*, by Ted Conover, <http://bit.ly/2H640O2> and Conover on Immersion: <http://bit.ly/2JYRJsc>
- ✓ Excerpt from *The Warmth of Other Suns: The Epic Story of America's Great Migration* by Isabel Wilkerson <https://www.npr.org/templates/story/story.php?storyId=129827444> (Read both the introduction about Wilkerson and her research and then the excerpt at end.)
 - **Want to know more about the Great Migration?** The Long-Lasting Legacy of the Great Migration <https://www.smithsonianmag.com/history/long-lasting-legacy-great-migration-180960118/>

Some thoughts for your essay and discussion in class:

1. All of these readings from this week and last are documentary to some degree and deal with what some call social reporting – or some call it social-justice reporting. How are they connected?
2. What else have you read in class – or outside class – similar to these topics?
3. What is social reporting and how does it manifest itself?
4. Do you see a place for objectivity in this kind of reporting?
5. Identify the “[expressive individual \(or personality\)](#)” in these works.
6. Incorporate these stories into your considerations and explorations of the Other and the rejection of the objectification

of the news.

7. Consider the above readings. Which of these strikes you as the most effective in achieving its goals and why? Also, formulate your thoughts on the ethics of undercover reporting. [Here are some notes on undercover reporting](#) & Deception for Journalism's Sake: A Database | Undercover Reporting <http://dlib.nyu.edu/undercover/>

Class 8 – Oct. 10

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing About Crime

- ✓ *In Cold Blood*, by Truman Capote, “The Last to See Them Alive” – Part one of Truman Capote's story about a murdered family in Holcomb, Kansas. <https://www.newyorker.com/magazine/1965/09/25/in-cold-blood-the-last-to-see-them-alive>
- ✓ “In Cold Blood: The Story Behind a Nonfiction Novel” <http://partners.nytimes.com/books/97/12/28/home/capote-interview.html>
- ✓ “The Cheerleaders,” by E. Jean Carroll <https://www.thedailybeast.com/the-stacks-the-searing-story-of-how-murder-stalked-a-tiny-new-york-town>

Read On Journalism in General:

- ✓ **On Truth:** The First Peril: Fabrication <http://www.poynter.org/2002/the-first-peril-fabrication/3323/>

Some thoughts for your essay and discussion in class:

- ✓ Recall: The True and Genuine Account of the Life and Actions of the Late Jonathan Wild, by Daniel Defoe. Do you see a link to *In Cold Blood*?
- ✓ Discuss the veracity of *In Cold Blood*. Brief research would reveal much discussion you can draw on. See, for example: “Cold Blooded”: New Docuseries Picks Up Where ‘In Cold Blood’ Left Off” <https://www.rollingstone.com/culture/news/cold-blooded-new-doc-expands-on-in-cold-blood-w515648>

Class 9 – Oct. 17

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

The New Journalism

- ✓ Read the annotated version of “Frank Sinatra Has a Cold,” by Gay Talese <http://niemanstoryboard.org/stories/annotation-tuesday-gay-talese-and-frank-sinatra-has-a-cold/> This ran in April 1966 and became one of the most celebrated magazine stories ever published, a pioneering example of what came to be called New Journalism — a work of rigorously faithful fact enlivened with the kind of vivid storytelling that had previously been reserved for fiction.
 - Here is original version of “Frank Sinatra Has a Cold,” by Gay Talese <http://bit.ly/2K0ecFE>
- ✓ *The Electric Kool-Aid Acid Test*: Chapter 6 The Bus, by Tom Wolfe <http://bit.ly/2HDlvUf> Here is link to entire book <http://bit.ly/2HHEz4B>
- ✓ Where did Wolfe’s off-the-wall style come from? [The Kandy-Kolored Tangerine-Flake Streamline Baby: Introduction](#)
 - Learn more about Wolfe <https://nyti.ms/2Kssf5E>
- ✓ “Remembering Tom Wolfe, The Master of The Long Sentence,” by Roy Peter Clark <http://bit.ly/2InmnuE>
- ✓ Tom Wolfe understood that a story set in the present time is open-ended and ongoing—that, in a sense, it is completed by the public, who carry it forward into the future: <http://nyer.cm/lt9cffU>

Some thoughts for your essay and discussion in class:

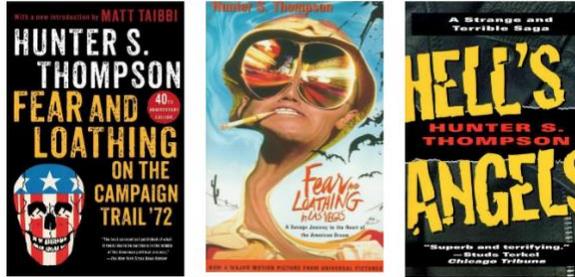
1. What are the elements of literary journalism these writers employ?
2. Why, do you think, Wolfe writes in this way?

Class 10 – Oct. 24

Gonzo

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing



- ✓ [Gonzo](#) (A brief explication)
- ✓ Excerpt from *Hell's Angels: A Strange and Terrible Saga*, by Hunter S. Thompson <https://n.pr/2HEC6YP>
- ✓ "The Kentucky Derby is Decadent and Depraved: Written under duress by Hunter S. Thompson; Sketched with eyebrow pencil and lipstick by Ralph Steadman" <http://brianb.freeshell.org/a/kddd.pdf>
- ✓ [Hunter S. Thompson's 1958 cover letter for a newspaper job](#)
- ✓ Ralph Steadman: With gonzo, you don't cover the story; you become the story <http://www.irishtimes.com/culture/art-and-design/ralph-steadman-with-gonzo-you-don-t-cover-the-story-you-become-the-story-1.2944772>

Read On Journalism in General

- ✓ Hunter S. Thompson on Objectivity <https://www.brainpickings.org/2013/07/18/hunter-s-thompson-journalism-politics/>

Some thoughts for your essay and discussion in class:

1. What is Gonzo journalism?
2. Is Gonzo journalism an acceptable journalistic form? Or does it push beyond the borders of the acceptable?
3. Why or why not?

Optional

Read 18 Lost Stories from Hunter S. Thompson's Forgotten Stint as a Foreign Correspondent <http://bit.ly/2bpDG2j>

Class 11 – Oct. 31

Rough Draft of Non-Fiction Story Status Update in Class

Gonzo – Or Is It?

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Intellectual Gonzo

- ✓ Last Secrets of Skull and Bones, by Ron Rosenbaum, <http://reprints.longform.org/skull-and-bones-yale>
- ✓ The Great Ivy League Nude Posture Photo Scandal by Ron Rosenbaum <http://www.nytimes.com/1995/01/15/magazine/the-great-ivy-league-nude-posture-photo-scandal.html>
- ✓ Annotated version of "The Secrets of the Little Blue Box," by Ron Rosenbaum <http://bit.ly/2H5WnXP> and a short passage on Rosenbaum as an "investigator of investigations"
- ✓ Excerpt from "I Can't Breathe," by Matt Taibbi <http://bit.ly/2qHVREi>
- ✓ Read just the first six paragraphs of "The Great American Bubble Machine," by Matt Taibbi <https://rol.st/2HCykz2>

Within your essay address – at the least – the following thoughts:

- ✓ Is there anything similar to Skull and Bones in your own experience?
- ✓ Ask a few of your friends if – to be admitted to a university – they would remove their clothing and have their picture taken. Ask why or why not.

- ✓ Do some research and explore the eugenics movement and its relation to the Holocaust. See the Holocaust Museum <https://www.ushmm.org/search/results/?q=eugenics#>
- ✓ I wonder in thinking about eugenics you see a failure at intersubjectivity?

Class 12 – Nov. 7

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Some Classics

- ✓ Jimmy Breslin on JFK's Assassination: Two Classic Columns <https://www.thedailybeast.com/jimmy-breslin-on-jfks-assassination-two-classic-columns>
- ✓ Annotated version of "Portrait of Hemingway" by Lillian Ross <http://niemanstoryboard.org/stories/annotation-tuesday-lillian-ross-and-ernest-hemingway/>
 - About Lillian Ross <http://bit.ly/2HgppzT>
- ✓ "So ... We Meet at Last, Mr. Bond," by Bob Greene, (columnist) <http://engl307-broadway.wikispaces.umb.edu/file/view/Greene+Meets+Bond.pdf>
- ✓ Annotated version of "Upon This Rock," by John Jeremiah Sullivan <http://niemanstoryboard.org/stories/annotation-john-jeremiah-sullivan-and-upon-this-rock/>
- ✓ Annotated version of excerpt from *The Perfect Storm*, by Sebastian Junger <http://niemanstoryboard.org/stories/annotation-tuesday-sebastian-junger-and-the-perfect-storm/>

Read On Journalism in General

- ✓ [A Writer's Essay: Seeking the Extraordinary in the Ordinary](#)

Optional

- ✓ Lillian Ross was a legend of American journalism. Here is a selection of her pieces: <http://nyer.cm/MeFKdRI>
- ✓ The Shit-Kickers of Madison Avenue by Lillian Ross http://www.newyorker.com/magazine/1995/02/20/the-shit-kickers-of-madison-avenue?mbid=social_twitter

Within your essay address – at the least – the following thoughts:

1. Here is the mantra for today: THE PERIOD IS YOUR FRIEND. The following is Jimmy Breslin [talking about](#) friend and fellow writer Steve Dunleavy: "In a time of listless reporting, he climbed stairs. And he wrote simple declarative sentences that people could read, as opposed to these 52-word gems that moan, 'I went to college! I went to graduate school college! Where do I put the period?'"
2. Take this quote – in which, essentially, he is talking about plain style – and think about the writers we read this week – and any of those we have read before.
3. Who among these do you think best exemplifies what Breslin is talking about and why? Give some examples and analyze them.
4. Then, who least follows his description of powerful but plain writing and why. Give some examples and analyze them. And even if these are not examples of plain style but border more on the eloquent, do they still work?
5. Note: [Essays of Elia](#) (1835) in which Charles Lamb describes the plain style in his critique of a famous actor of his time: "He was totally destitute of trick and artifice. He seemed come upon the stage to do the poet's message simply, and he did it with as genuine fidelity as the nuncios in Homer deliver the errands of the gods. He let the passion or the sentiment do its own work without prop or bolstering. He would have scorned to mountebank it; and betrayed none of that cleverness which is the bane of serious acting."

Class 13 – Nov. 14

"Read, learn, work it up, go to the literature. Information is control."

– [Joan Didion, The Year of Magical Thinking](#)

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Didion

About Joan Didion (Read these two first before her stories):

- ✓ “The Picture in Her Mind,” by Paul Gleason <https://thepointmag.com/2017/criticism/the-picture-in-her-mind-joan-didion>
- ✓ “Why I Write,” by Joan Didion <http://bit.ly/2qLZEK9>

These three are from a collection of essays titled [Slouching Towards Bethlehem](#) by Joan Didion

- ✓ John Wayne: A Love Song <https://tywls12ela.wikispaces.com/file/view/Didion+John+Wayne--+A+Love+Song.pdf>
- ✓ Some Dreamers of the Golden Dream <https://www.dropbox.com/s/pkvqm082he69efk/Didion-Some%20Dreamers%20of%20the%20Golden%20Dream.pdf?dl=0>
- ✓ “Why’s this so good?” No. 57: Joan Didion on dreamers gone astray <http://bit.ly/2HHILBs>
- ✓ AOF Los Angeles Notebook <http://www.somanybooks.org/eng209/LANotebook.pdf>
- ✓ The Santa Ana winds and the literature of Los Angeles <http://www.latimes.com/books/jacketcopy/la-et-jc-the-santa-ana-and-the-literature-of-los-angeles-20140514-story.html>

Optional:

- ✓ “In Bed,” by Joan Didion <https://www.dropbox.com/s/2j1xo1ybx6jrasd/0.%20Didion-In%20Bed.pdf?dl=0>
- ✓ 12 Essays by Joan Didion for Free Online, Spanning Her Career From 1965 to 2013 <http://www.openculture.com/2014/01/read-17-joan-didion-essays-free-online-1966-to-2013.html>

Within your essay address – at the least – the following thoughts:

- ✓ Didion admired the writer [Doris Lessing](#)’s “tendency to confront all ideas *tabula rasa*.”
- ✓ Here is a quote from Lessing herself: “Think wrongly, if you please, but in all cases think for yourself.”
- ✓ Didion wrote: “[Georgia O’Keefe](#) is neither ‘crusty’ nor eccentric. She is simply hard, a straight shooter, a woman clean of received wisdom and open to what she sees.”
- ✓ After a diagnosis of MS, Didion wrote: “Lead a simple life,” the neurologist advised. “Not that it makes any difference we know about.” **In other words it was another story without a narrative.**
- ✓ Hazlitt on Montaigne: “He was, in the truest sense, a man of original mind, that is, he had the power of looking at things for himself, or as they really were, instead of blindly trusting to, and fondly repeating what others told him that they were.”
- ✓ **With the above in mind, do you see the notion of being clean of all received wisdom before attempting a work of literature – or anything else.**
- ✓ **How would that notion of being clean of all received wisdom make one a better journalist, writer, artist?**



Class 14 – Nov. 28

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Writing on Politics

- ✓ "Fear and Loathing on the Campaign Trail in '72," by Hunter S. Thompson <https://rol.st/2qL3Y2U>
- ✓ Why's This So Good? Hunter S. Thompson and "Fear and Loathing in Las Vegas" – Nieman Storyboard <http://niemanstoryboard.org/stories/whys-this-so-good-hunter-s-thompson-and-fear-and-loathing-in-las-vegas/>
- ✓ "Joey Biden, He Could Really Talk": An excerpt from the classic *What It Takes: The Way to the White House* by Richard Ben Cramer <http://reprints.longform.org/joey-biden-he-could-really-talk> Here is link to *What It Takes* <http://bit.ly/2HL8VRy>
- ✓ Esquire Classic: Mark Zwonitzer on the making of "What It Takes" <http://bit.ly/2Hgvs7L>
- ✓ What he gave: Richard Ben Cramer <http://bit.ly/2F3rwoK>

Read one of the following two stories

- ✓ "Insider Baseball," by Joan Didion <http://bit.ly/2K1WHV4>
- ✓ *The Scum Also Rises*, by Hunter S. Thompson <http://bit.ly/2qM7ydc>

Class 15 – Dec. 5
Non-Fiction Due 11 a.m. Dec. 5
Presentation in Class Dec. 5

In Class:

- ✓ Quiz & Conversation, Annotation Worksheets & Brief Lecture
- ✓ On Writing

Three by Three Contemporary Women Journalists

- ✓ Read the annotated version of "Prodigal Daughter," by Jill Lepore <http://niemanstoryboard.org/stories/annotation-tuesday-jill-lepore-and-the-prodigal-daughter/> About Jill Lepore <https://www.newyorker.com/contributors/jill-lepore>
 - Original version of "Prodigal Daughter," by Jill Lepore <https://www.newyorker.com/magazine/2013/07/08/the-prodigal-daughter>
- ✓ What Gets Saved and What Gets Lost: An Interview with Jill Lepore <https://lareviewofbooks.org/article/what-gets-saved-and-what-gets-lost-an-interview-with-jill-lepore/#>
- ✓ "The New Face of Richard Norris," by Jeanne Marie Laskas <https://www.gq.com/story/richard-norris?printable=true>
 - About Jeanne Marie Laskas <http://www.jeanne marielaskas.com/bio/>
- ✓ The Last Day of Her Life by Robin Marantz Henig https://www.nytimes.com/2015/05/17/magazine/the-last-day-of-her-life.html?_r=1
 - About Robin Marantz Henig <http://www.robinhenig.com/>

Class Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu> Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

Additional Writing & Research Resources

To Feed Your Writing Soul

- Lamott, A. (1994). *Bird by bird: Some instructions on writing and life*. New York: Anchor Books.
- Lamott, A. "Shitty First Drafts" from *Bird by Bird*.
- Cook, C. K. (1985). *Line by line: How to edit your own writing*. Boston: Houghton Mifflin.
- Grammarly (grammar checker): <http://www.grammarly.com>
- OneLook Reverse Dictionary: <http://www.onelook.com/reverse-dictionary.shtml>
- *Roget's Thesaurus of English Words and Phrases*: <http://poets.notredame.ac.jp/Roget/>
- Sharp, C. (2000). *A writer's workbook: Daily exercises for the writing life*. New York: St. Martin's Griffin.
- Sullivan, K. D., & Eggleston, M. (2006). *The McGraw-Hill desk reference for editors, writers, and proofreaders*. New York: McGraw-Hill.

- Truss, L. (2003). *Eats, shoots & leaves: The zero tolerance approach to punctuation*. New York: Gotham Books.

Good Sources for Researching a Topic

- Our journalism/communications specialist librarian April Hines can be quite helpful email: aprhone@uflib.ufl.edu
- Google Scholar www.scholar.google.com A good source for finding research studies
- Here is a list of UF Library Guides http://guides.uflib.ufl.edu/prf.php?account_id=25932
- Project Starters at UF Library http://www.uflib.ufl.edu/ps_db.html
- JSTOR <http://www.jstor.org/>
- Mass Comm Subject Guide <http://guides.uflib.ufl.edu/masscommgrad>
- Advertising Subject Guide <http://guides.uflib.ufl.edu/advertising>
- Broadcasting/Telecom Subject Guide <http://guides.uflib.ufl.edu/broadcastingtelecom>
- Journalism Subject Guide <http://guides.uflib.ufl.edu/journalism>
- Google Scholar (Google Scholar provides a simple way to broadly search for scholarly literature. From one place, you can search across many disciplines and sources: articles, theses, books, abstracts and court opinions, from academic publishers, professional societies, online repositories, universities and other web sites.) <https://scholar.google.com/>
- Google Books (Search the world's most comprehensive index of full-text books. Begin learning how to use this. **Note:** Just about anything before 1923 is out of copyright and full text is available – and it is searchable. Still, many books are limited view to one degree or another but are still searchable. You may find what you need on the view – or at least through search you can learn what pages what you seek are on and then check the book out of the library. Saves a lot of time. Also, many magazines fairly up to date are available full view – and are also searchable.) <https://books.google.com/>
- Internet Archive is another resource that includes all kinds of texts, videos, etc. <https://archive.org/>
- Benton Foundation: The Benton Foundation works to ensure that media and telecommunications serve the public interest and enhance our democracy. Great searchable data base both about the latest news in media and journalism with archives going into past <https://www.benton.org/>

Some Leading Journalism & Media Publications on The Web

- Accuracy in Media (AIM): <http://www.aim.org/> A conservative watchdog organization that sets out to document the liberal bias of the news media.
- Advertising Age (MediaWorks) <http://adage.com/channel/media/1>
- Adweek <http://www.adweek.com/>
- American Society of Newspaper Editors <http://www.asne.org/> Contains reports on journalistic practices, including a compilation of newspaper codes of ethics.
- BBC College of Journalism <http://www.bbc.co.uk/academy/journalism>
- Benton Foundation – Headlines <http://feeds.benton.org/headlines/feed?q=headlines/feed>
- Benton Foundation <https://www.benton.org/>
- Broadcasting & Cable <http://www.broadcastingcable.com/>
- BuzzMachine <http://buzzmachine.com/>
- Center for Digital Democracy <https://www.democraticmedia.org/>
- Center for Media and Democracy's PRWatch <http://www.prwatch.org/>
- Columbia Journalism Review <http://www.cjr.org/>
- Digital Tampering <http://pth.izitr.com/>
- Drudge Report <http://drudgereport.com/>
- Editor and Publisher <http://www.editorandpublisher.com/>
- FactCheck.org <http://www.factcheck.org/>
- Fairness & Accuracy in Reporting (FAIR): <http://fair.org/> A liberal watchdog organization that sets out to document the conservative bias of the news media.
- Gawker <http://gawker.com/>
- Guardian (Media) <https://www.theguardian.com/us/media>
- Huffington Post <http://www.huffingtonpost.com/>

- Huffington Post's Eat The Press
<http://www.huffingtonpost.com/news/eat-the-press/>
- IJPC Journal: [Image of the Journalist in Popular Culture Project](http://www.ijpc.org/) (<http://www.ijpc.org/>)
<http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/index>
- [The Image of the Journalist in Popular Culture \(IJPC\) Database](http://www.ijpc.org/) with more than 87,700 items on journalists, public relations practitioners and media in films, television, radio, fiction, commercials and cartoons is now online.
- iMediaEthics <http://www.imediaethics.org/>
- Law & Disorder
<http://arstechnica.com/tech-policy/>
- Media Channel
<http://www.mediachannel.org/>
- Media Wire
<http://www.poynter.org/tag/mediawire/>
- Mediagazer <http://mediagazer.com/> I follow this on my Feedly reader. Mediagazer presents the day's must-read media news on a single page. It includes a regularly updated media jobs board.
- Mediagazer Leaderboard <http://mediagazer.com/lb> lists the sources most frequently posted to [Mediagazer](http://mediagazer.com/).
- NewsHour Media Watch (PBS)
<http://www.pbs.org/newshour/tag/media/>
- Nieman Journalism Lab
<http://www.niemanlab.org/>
- Nieman Reports:
<http://www.nieman.harvard.edu/Reports.aspx>
- NY Times Media News
<http://www.nytimes.com/pages/business/media/index.html>
- Online News Association
<http://journalists.org/>
- People and the Press <http://people-press.org/> A foundation devoted to improving the performance of the press, with some great surveys of journalists and the public
- Pressthink <http://pressthink.org/>
- Project for Excellence in Journalism
<http://www.journalism.org/>
- Publisher's Weekly
<http://www.publishersweekly.com/>
- Romenesko <http://jimromenesko.com/>
- The FOIA blog
http://thefoiablog.typepad.com/the_foia_blog/
- The Newspaper Association of America
<http://www.naa.org/> A nonprofit organization representing the \$46 billion newspaper industry and over 1,500 member newspapers in the United States and Canada.
- Who owns the media
<http://www.freepress.net/ownership/chart>

Diversity

- Forum on Media Diversity
<http://www.mediadiversityforum.lsu.edu/>
- Asian American Journalists Association
<http://www.aaja.org/>
- National Association of Black Journalists
<http://www.nabj.org/>
- National Association of Hispanic Journalists
<http://nahj.org/>
- National Lesbian and Gay Journalists Association
<http://www.nlgja.org/>
- Native American Journalists Association
<http://www.naja.com/>

Endnotes

ⁱ “In her debut, Pulitzer Prize-winning New Yorker staff writer Boo creates an intimate, unforgettable portrait of India’s urban poor. Mumbai’s sparkling new airport and surrounding luxury hotels welcome visitors to the globalized, privatized, competitive India. Across the highway, on top of tons of garbage and next to a vast pool of sewage, lies the slum of Annawadi, one of many such places that house the millions of poor of Mumbai. For more than three years, Boo lived among and learned from the residents, observing their struggles and quarrels, listening to their dreams and despair, recording it all. She came away with a detailed portrait of individuals daring to aspire but too often denied a chance—

their lives viewed as an embarrassment to the modernized wealthy.” – [From a review in Kirkus Review](#)

ⁱⁱ See “The Line Between Fact and Fiction.” <http://www.poynter.org/2002/the-line-between-fact-and-fiction/1500/>

ⁱⁱⁱ This grading rubric is adapted from one used by Julie Meloni of the Dept. of English at Washington State Univ. <http://www.academiciansandbox.com/S10/E372/blogassignments.html>, which itself is adapted from a rubric of Mark Sample. "Pedagogy and the Class Blog." <http://www.samplereality.com/2009/08/14/pedagogy-and-the-class-blog/>