

JOU 4008-172G
Fall 2017 Syllabus (Tentative)
Journalism Studies

“Every journalist who is not too stupid or full of himself to notice what is going on knows that what he does is morally indefensible. He is a kind of confidence man, preying on people's vanity, ignorance, or loneliness, gaining their trust and betraying them without remorse.”

~ [Janet Malcolm, *The Journalist and the Murderer*](#)

Course Information

When: Wednesday Period 5 - 7 (11:45 AM - 2:45 PM)

Where: Weimer 1090

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: Listed on my schedule or make an appointment

Link to my schedule: <http://bit.ly/1mcr63C>

“And Now for Something Completely Different”

The above is John Cleese’s [famous line](#) from the opening sketch of the Monty Python film – *And Now For Something Completely Different*. Similarly, Journalism Studies this semester is completely different. Instead of the usual review of such things as contemporary news consumption; newsonomics; news engagement; social media and journalism and the rise of the Fifth Estate; the many issues of diversity in the media; and the market’s constraints on truth-seeking, this class will take a different bent. We are, instead, going to explore the [foggy notion of literary journalism](#) – its history up to the present – and in the process make a link to the [dodgy notion of journalistic objectivity](#) vs. reportorial subjectivity; the dance along the borders of fact and fiction; the verification of the truth in the presentation – and construction – of reality; and the ethics of news gathering and the question whether journalism is at its heart “morally indefensible.”

Course Objectives

“The difference between literature and journalism is that journalism is unreadable, and literature is not read.” – [Oscar Wilde \(1891\)](#)

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 literary journalism 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 work together to create great factual literature.
- (2) Reach some semblance of an understanding about the notion of journalistic objectivity and its relevance to the journalistic act.
- (3) Recognize that the field of journalism has borders and how this genre stretches those borders.
- (4) Reveal 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 “[The Other](#).” For instance, one recent work of literary journalism is the much-lauded [The Unwinding: An Inner History of the New America](#) by George Packer.

This course will look back as far as the 18th century at some of the literary antecedents to what Tom Wolfe – and others before and after him – have called the “New Journalism.” We will then read and analyze the works of many different literary journalists and commentators on literary journalism and the act of journalism in general from the 19th century to our present day. If nothing else, I hope this course will disabuse you of Mr. Wilde’s notion that journalism is unreadable.

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.ⁱ

This course has a five-pronged approach. It is a smorgasbord of delectables – all, or any one of which, I hope, you will find tasty. 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. Ways of toppling the inverted pyramid in developing our own individual writing styles by identifying the techniques of literary journalism.

Everything we do in this course – the readings, my minimal lecture, your maximal discussion, the analysis and the writing – are intended to give you a historical perspective of literary journalism in general and its importance in society – especially as an armature for democracy, and especially literary journalism’s ability to connect the multiple subjectivities in a multifarious society.

Prerequisites

JOU 3101 Reporting.

Course Structure

This course will be conducted as a reading seminar, one of many you will encounter as a graduate student. We are also going to run this class like a writing workshop. So you must first be here and then also be prepared to participate in the class discussion and writing workshops. Lack of preparation is reflected in your participation, and in my book, lack of preparation is nearly the same as being absent from class and will be graded in the same way. By the end of 15 weeks, I will have a pretty good handle on who participates and who does not. It is essential that you complete all the assigned readings for each class meeting. We may not discuss every reading in class, but you will be responsible for all the readings.

MORE ON SEMINAR DISCUSSIONS: You are expected to participate in this class. That means you submit your essays, offer your ideas about the subject in class, allow other people to express their views, respect others' opinions and exchange ideas that will make us better readers and writers. 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. If you go on and on (and I am often guilty of this, too, as my passion for a subject will over-ride my self-editor), I will politely cut you off.

This class is essentially an **active reading** of the required texts. Follow this concentrated, focused, and annotative method in all your reading this semester. See: [Active Reading](#)

Note: Participants in this seminar are expected to complete all reading assignments and screenings prior to class.

Participants in this seminar will be encouraged to demonstrate their understanding of the course material through a variety of evaluative measures, including, but not limited to:

1. Quizzes
2. Contribution to class discussions
3. Deep Think Essays on each week's readings
4. The leadership of discussions of a close reading of week's readings as assigned
5. Short writing assignments
6. Completion of a work of literary journalism

Most classes will consist of case studies and discussion, videos or audios, lecture material and classroom presentations/student discussion led by a discussion leader.

Required Texts and Readings

- [*The Art of Fact: A Historical Anthology of Literary Journalism*](#), Kevin Kerrane and Ben Yagoda (editors). Simon & Schuster, Touchstone Books, 1998.
- [*Media, Mission and Morality*](#), John Calhoun Merrill, Marquette Books, 2006.
- **Other Selected Readings/Screenings:** To be handed out in class, by web links below, or through the file folder in Canvas.
 - **Here are some links to cheap books:** abebooks <https://www.abebooks.com/> & half.com by ebay <http://www.half.ebay.com/>

Also, if you are interested in writing, you should familiarize yourself with:

- [Nearly 100 Fantastic Pieces of Journalism](#) This is largely a list of magazine articles, but you could use this to find book-length projects by any one of these writers.
- 750words.com <http://750words.com/>
- Nieman Storyboard at www.niemanstoryboard.org
- Nieman Storyboard's deconstruction of great writing – Why's This So Good? <http://www.niemanstoryboard.org/category/whys-this-so-good/>
- Notable Narratives at www.niemanstoryboard.org/category/notable-narratives/.
- Essays on Craft at www.niemanstoryboard.org/category/essays-on-craft/.
- Narrative at <http://www.narrativemagazine.com/>
- longform.org – a curated collection of great *longform* pieces formatted for single-click saving into [Instapaper](#) (but you can read on browser).
- SportsFeat: Great sportswriting, handpicked at <http://www.sportsfeat.com/>

Other Requirements

- Bring a laptop or tablet to class, but **keep it closed** unless we need it for class activity.
- Follow my Tumblr blog **INTERSECTIONS** at <http://litj.tumblr.com/>
- Follow me on Twitter at [@ronrodgers](https://twitter.com/ronrodgers) and then regularly check out the class Twitter hashtag [#JOU4008](https://twitter.com/#JOU4008) I post items ripped from the latest news about journalism. Material from this will most likely be on the quiz at beginning of each class.
- **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 while using e-Learning, you should immediately contact the Help Desk <http://helpdesk.ufl.edu/> to get assistance. I am not an expert in this system.

Email Policy

1. All email will be sent through the Canvas system – no exceptions.
2. The email should be as specific as possible.
3. It should include your full name.
4. You should also note that I check my email **once** in the morning and **once** in the evening Monday through Friday.
5. I should also note that I do not read emails of more than half a screen long. If you have that much to say, then let's have a conversation face-to-face.
6. I also do not read emails that begin with "Hey" – in fact, if you don't know what I mean, read: "How to Email Your Professor" <http://bit.ly/2brGf3E>

Other Course Management Issues

Accommodation for disabilities: Please let me know immediately if you have any kind of problem or disability that would hinder your work in this course. I will do my best to help you. Students requesting classroom accommodation must first register with the Disability Resource Center <https://www.dso.ufl.edu/drc/> as early in the semester as possible. The center will

provide documentation so appropriate accommodations can be made. The center is in Reid Hall https://www.dso.ufl.edu/documents/drc/Reid_Construction_Map_2.pdf, 352-392-8565 (877-983-3326 Toll Free).

Late assignments: No assignment can be late under any circumstances. Work turned in late will not be accepted unless you have a legitimate and documented excuse.

Common courtesy: For heaven's sake, turn off your cell phone! Please also observe other rules of common courtesy, such as not speaking to your classmates (or yourself) when others are making a presentation or talking, not falling asleep in class, not scrolling the Web, not playing the high-school slacker or oppressed student slouching in the back row, etc.

Be Good: And I have to say this as part of our contract: You need to conduct yourself in a courteous manner both in and out of class 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. I have a zero-tolerance policy on this. Here is a link to the UF Counseling and Wellness Center <http://www.counseling.ufl.edu/cwc/default.aspx>. The Center is located at 3190 Radio Road and the phone number for Appointments & After-Hour Assistance is 352-392-1575.

U Matter, We Care: Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. 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. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

Syllabus Changes: The instructor reserves the right to alter, with notification, the syllabus or course schedule as the need arises. This might include the latest research and readings from popular literature and the possibility of guest speakers and special presentations, some of which may be scheduled outside of class time.

CAVEAT: At times 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. Despite what those higher-ed bashers on the left and right say, 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. There is nothing I dislike more than unevidenced assertions that often begin with "Well, in my opinion"

On Writing & Research

Plagiarism and Academic Honesty: For the communications professional, there hardly exists a graver crime than plagiarizing another writer's work. We acknowledge other people's work by "[standing on the shoulders of giants](#)," as Newton put it. If you think this class, this university, this nation is "a culture of cut and paste," as two international students described to me their country, think again. In short, 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. When in doubt, always cite.

Note: I have been working with words for so long that I have a sensor that can spot changes in tone or style indicative of cutting and pasting. I will often run such work through a plagiarism detector.

- You are required to read both the UF Academic Honesty policy <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx#honesty> and the Journalism Department's Academic Honesty document <http://plaza.ufl.edu/rroddgers/Academic%20Honesty.html>, which was written by Prof. Dave Carlson. I will work under the assumption that you have done so.
- Do not rely on what you think you've learned before. Prof. Mindy McAdams has put together an excellent guide: <http://www.macloo.com/cheat/index.htm>.
- If you're still not certain you understand what's acceptable and what isn't, check out this oft-cited website: <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>
- Great side-by-side comparison re plagiarism: <http://money.cnn.com/interactive/news/kfile-monica-crowley-dissertation-plagiarism/>
- 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.
- Treat Internet sources like any other book, journal article or other print source. Make CERTAIN you copy down citation information when you copy material from a website, EVEN if you're paraphrasing.
- 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.
- Finally, all students are bound by the university's Honor Code Policy at <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code> **Anyone who violates these policies in this course will receive a failing grade in this course and face further sanctions from the college and university.**

Assignments

Class Participation & Attendance

Participation: Since this is a capstone course, students are expected to attend every class and to participate in class discussions. You are expected to play an active part in shaping this course and keeping it focused on the broad objectives. Obviously, this means you are expected to attend class regularly, to be in the classroom by the time class begins, to contribute to identifying relevant readings and other resources, and to participate meaningfully in class discussions. In addition to being physically present in class, I expect you to be mentally present. That means you will NOT be texting, emailing or using your laptop or phone to Web-surf, work on assignments for another class or interact with any social networking site during class time. Unless there's a specific need for someone in the class to get online, leave your laptop closed and your phones turned off during class. Again, students are expected to participate in class discussions. Windy verbosity with no point and hushed passivity will not go unnoticed and will figure in your grade. Try to find the balance.

Here is part of how I also think about and evaluate your class participation re discussion:

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 and makes up a significant part of your grade. I'd like to hear more from you!

Note: A significant part of my evaluation here is also your participation in social media related to class. That is, how often do you respond to tweets in the class hashtag? How often do you post relevant items about journalism?

50 points

Attendance: Excuses for absences must be legitimate – and I need to see evidence for why you missed class and then I will decide if it is legitimate. More than one absence will affect your final grade. **Students 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). **Please contact me before class.** University-approved absences must be documented (in advance, if for an approved university activity) according to official university policy. Obtaining written verification for an excused absence is your responsibility, as is arranging to complete any missed work. If you cannot be in class, please send me an email to that effect. That is the professional thing to do. Not doing so is rude.

50 points

Minus 10 points for each class missed

Class Takeaways and Questions

Two things here:

1. Concisely express in assignment on Canvas in three to four paragraphs two of the most significant (central, useful, meaningful, surprising, disturbing) things you have learned in class that day, in your readings, in my posts to Twitter and Tumblr, or even elsewhere. Include anything you did not understand. Reveal your thinking, and avoid being superficial or perfunctory. **5 points**

2. Include at least one question that remains uppermost in your mind. This question cannot be perfunctory or unrelated to our class readings and discussions. **5 points**

Please note: This should be constructed just as I have above. Use numerals. No. 1 for your paragraphs and No. 2 for your question.

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

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

10 points total

Due 11:55 p.m. Wednesdays

Question Time

You can expect questions in class related to our readings, discussions, and posts to Twitter and Tumblr. These questions will be targeted to 3 or 4 pre-selected members of the class. These questions will require a response reflective of your mastery of and deep thinking about the required readings up that point in the semester. They will also require that you engage others in your response. If you are not in class and selected for a question, well that is a zero in the gradebook. If you arrive late, I will not repeat the question but move on to someone else.

100 points

During each class

Deep-Think Reaction Essays

Reaction Essays of at least two full pages dealing with readings of the week will be due as a submittal to Canvas on Tuesdays at noon. Your essays are your way of intellectually struggling with the material. This essay should not summarize the readings, but instead should indicate one or two specific ideas and a passage (or two) from the texts that shaped your response. What interested you? What perplexed you? What seemed particularly significant? What seemed right on? What seemed problematic? Why? Essentially, I do not want to see an essay that is **description only** and fails to offer analysis and to leap off from the readings into a brief discussion reflecting [critical thinking](#), creative [ruminations](#), and some interpretations about the subject matter of the week. I also believe, at heart, that editing oneself is the key to good writing, so a reading reaction that is poorly written and/or edited can garner a grade of zero or slightly better depending on the degree of the failures of writing and/or editing.

Your essay should be about the essence of the assigned readings/screenings in which you also respond to any questions I might ask. This is followed by your explorations of the texts and would include your own experiences if relevant, lecture material – take notes – and anything you have read earlier both inside and outside class that would help inform your essay. Critical thinking is making connections. This needs to reflect your deep thinking about the readings. Points off for being superficial or perfunctory; off point; overly long, complex, and convoluted; or redundant to fill space. Sometimes you will need to do some research to respond fully on these essays.

Note: Each week I may ask individual students to offer a summary of their essay in class – so be ready.

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

Read this before your first essay: Writing with Authority:

<http://www.wordsmadesimple.com/2011/03/writing-with-authority.html>

Specifically, here is a general rubric for the essays:

1. **10 points:** Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.
2. **8 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.
3. **6 points:** Underdeveloped. The essay is mostly description or summary, and contains few connections between ideas. The entry reflects passing engagement with the topic.
4. **4 points:** Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.
5. **2 to 0 points:** No Credit. The essay is missing or consists of disconnected sentences.ⁱⁱ

Note 1: Writing mechanics problems will also affect your grade. Edit yourself before posting.

Note 2: There is nothing I dislike more than unevidenced assertions that begin with “In my opinion” or some variant of this.

10 points each

Due on Tuesdays at 1 p.m.

Discussion Leader

Depending on the size of class, one or more students will be assigned each week to lead discussion of a close reading of that week’s readings/screenings. You can draw on the assigned readings, previous lectures and/or discussion, from posts to Intersections or Twitter, or from videos or other visuals you know of that might be relevant.

- To aid your discussion, please provide each member of the class with a 1- to 2-page outline summarizing each of the readings limited to the examples of literary journalism and essays or articles about journalism assigned for that week. You should also include discussion questions with your outline to help guide the conversation. And note, I expect conversation from the rest of the class and will note its absence. (Be sure to also post this to Canvas)
- The outline should not summarize the readings, but instead should indicate one or two specific ideas and a passage (or two) from the texts that shaped your response. What interested you? What perplexed you? What seemed particularly significant? What seemed right on? What seemed problematic? Why? At the end of your short paper, pose two questions directed at beginning a discussion based upon your response.
- With the examples of literary journalism, focus on the elements that make the story art that endures and not the ephemeral lining of a bird cage after reading. Express your honest reaction to and critique of the work. Try to understand and express the social and historical context of the work. If you like, you can bring in biographical information about the writers and historical information about the time in which each work was written.
- With the articles about journalism, focus on one or two main ideas and build on them in class discussion. You have already done much of this work in your weekly essays.
- Google [“leading class discussion”](#) for pointers on how to keep the conversation flowing.

Objective: The purpose of this exercise is:

- (1) To focus your energy on thought in a close reading of the material
- (2) Make connections among the works and theories reflective of your critical thinking
- (3) To add more to the discussion than is covered in the reading on the face or in my own lectures – which are, essentially, just one point of view.

100 points
Assigned Weekly

Portfolio-Quality Paper Proposal

Send me by email a well-thought-out paper idea for vetting before you go too far.

Teams of 2 will write a 2- to 3-page paper proposal. It should include a brief summary of the paper you want to write, the Research Question(s) you want to answer, a brief tentative outline of the proposed paper, and then two or three paragraphs about your method – that is how you plan to answer the question(s) related to your topic. **See an example of a proposal in Appendix 3 at end of syllabus. Follow this template.** See description of paper just below

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

100 points
Due 11 a.m. Sept. 20

Proposal Presentation

For the brief presentation in class (no more than 10 minutes), bring in a 1-page worksheet outlining your paper – enough for all in class. **Post your presentation worksheet and any other materials you use to Canvas assignment**

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

50 points
Brief Paper Proposal Presentations in Class Sept. 20

Media, Mission, Morality Essay

You will write a full 5-page essay about this book due near the end of the semester – at which time you will offer a brief summation of your essay in class. Indeed, you have nearly the entire semester to read this short book – which is essentially a lengthy essay. However, don't wait to the end. Have a conversation with the book. Read it over time and make notes about the text and your response to the author's arguments. Do not approach this as you would a book report. Rather, this essay should reflect your deep-thinking about the book and your intellectual struggle with the material as you interpret the author's meanings and/or arguments as you research and make note of terms and concepts you are not familiar with, and as you grind the concepts through the gears of your mind. How do these concepts link up to your own life? How does the author's argument counter the precepts of journalism that you believe to be true? Do you agree or disagree? You should write about how the book might connect to material from previous weeks or from your experience in whatever form that takes.

Note: I will evaluate this essay much as the general rubric for essays outlined above.

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

Objective: The purpose of this essay is to hone:

- (1) Your skills at formulating your thoughts around a focused piece of writing.
- (2) Your skills at writing concisely and with clarity.
- (3) Your thoughts and ideas about, your approach to, and your philosophy of journalism.

100 points

Due 1 p.m. Nov. 28

Grade includes the clarity of your brief presentation in class Nov. 29

Rough Draft of Final Paper

This should be at least two-thirds completed by due date. It must also include citations and a note at top explaining which style you are using – APA, Chicago, MLA. Small-group paper confabs to be scheduled. Post to Canvas a Word document version of your rough draft. You will bring enough copies of your rough draft in so everyone in the confab has a copy. We will go over these together. I am going to set up some time to go over these one on two outside of class.

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

50 points

Due 11 a.m. Nov. 1

Final Paper

Depending on the size of the class, teams of 2 will write a final paper. It will be a 15-to 20-page paper including notes on literary journalism or on any subject dealing with the journalistic act that we have raised during the semester.

Note: All writing is an argument to one degree or another. And arguments require evidence – not airy assertions. Because the paper should be of professional quality, grammar also matters. The paper should have a minimum of 15 citations from academic journals and other media sources – all in a recognized style. This cite is helpful: Purdue Online Writing Lab (OWL) Research and Citation Resources <https://owl.english.purdue.edu/owl/section/2/>. **Go to Appendix 1 for Research Paper Grading Rubric.**

Note: Please, no unevidenced assertions that begin with “In my opinion” or some variant of this.

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

Objective: The purpose of this paper is to hone:

- (4) Your skills at formulating your thoughts around a focused piece of writing.
- (5) Your skills at researching a topic.
- (6) Your skills at writing concisely and with clarity.

100 points

Due 11:55 p.m. Dec. 6

Final Paper Presentation

Use a readable PowerPoint presentation. You should have no more than 10 slides, you should take no more than 10 minutes, and all slides should employ a readable 30-point font.

Organization and Presentation weigh heavily in your grade. In other words: Were handouts and outlines used? Were they helpful? Were you articulate and professional? Were audio-visual aids used appropriately? Were you well-versed in the topic? Does the presentation have a clear, well-focused introduction, a solid middle, and a convincing conclusion? Is it audience centered, e.g. good eye contact, clear diction, and meant to be heard, not read? Did you generate discussion and answer questions?

Objective: The purpose of this presentation is to:

- (1) Encourage you to focus on your topic and eliminate the extraneous.
- (2) Impel you to think on your feet.
- (3) Develop your skills at oral presentation – a skill required of nearly every career field.
- (4) Hone your skills at PowerPoint Presentations.

50 points

Final Paper presentations in class Dec. 6

Grading

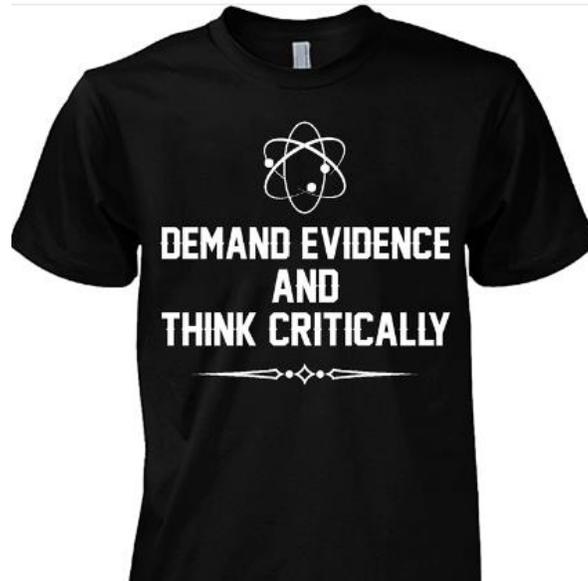
Activity	Points	Due
1. Participation	50	
2. Attendance	50	
3. Takeaways and Questions	100	11:55 p.m. Wednesdays
4. Question Time	100	In Class
5. Reaction Essays	100	1 p.m. Tuesdays
6. Discussion Leader	100	Assigned Weekly
7. Paper Proposal	100	11 a.m. Sept. 20
8. Proposal Presentation	50	In Class Sept. 20
9. Media, Mission, Morality Essay	100	1 p.m. Nov 28
10. Rough Draft of Final Paper	50	11 a.m. Nov. 1
11. Portfolio-Quality Final Paper	100	11:55 p.m. Dec. 6
12. Final Paper Presentation	100	In Class Dec. 6
Total	1000	

Note: There is no final exam.

Note: I will not even read any long emails of grade disputation at end of semester. If you want to dispute a grade, do so within 24 hours of when the grade was posted. After that, it is final.

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



Tentative Schedule

Date	Readings, etc.
Class 1 Aug. 23	Introduction / Mugs / Discussion Leaders / Lecture / Hazlitt / Rashomon / Capote vertical vs. horizontal <div style="text-align: center;"> </div>
Recreation of Event & Defining the Borders of Journalism	
Class 2 Aug. 30	<ul style="list-style-type: none"> ✓ AOF from The True and Genuine Account of the Life and Actions of the Late Jonathan Wild, by Daniel Defoe, Page 23 ✓ AOF from Specimen Days, by Walt Whitman, Page 46 ✓ AOF from Ninety Times Guilty, by Hickman Powell, Page 97 ✓ AOF from Alive, by Piers Paul Read -- Page 183 <p>Regarding Journalism</p> <ul style="list-style-type: none"> ✓ The Interview of the “expressive individual” is the Key: Hutchins Hapgood, A New Form of Literature, Bookman 21 (1905): 424-427. This opens in Google Books. Just click on page and then go to page 424. ✓ What are the boundaries of today’s journalism, and how is the rise of digital changing who defines them? This discusses the boundaries of journalism. Keep in mind that something as simple as the interview stretched the boundaries of the then acceptable. Literary journalism – and especially

the New Journalism of the 1960s onward – also encroached on boundaries of the acceptable.

- ✓ “The concept of boundaries has become a central theme in the study of journalism. In recent years, the decline of legacy news organizations and the rise of new interactive media tools have thrust such questions as “what is journalism” and “who is a journalist” into the limelight. Struggles over journalism are often struggles over boundaries. These symbolic contests for control over definition also mark a material struggle over resources. In short: boundaries have consequences. Yet there is a lack of conceptual cohesiveness in what scholars mean by the term “boundaries” or in how we should think about specific boundaries of journalism.” From description of [Boundaries of Journalism: Professionalism, Practices and Participation](#).

Some thoughts for your essay and discussion in class:

- ✓ 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?
- ✓ Part of your consideration should look at the use of [plain style](#) vs. eloquent – and especially word usage. What is the plain style vs. the eloquent style? This will require a little research, which you can easily do online.
- ✓ Certainly, if you are going to discuss plain style, you need to define what it is. **See, for example:** [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.”*
- ✓ How might the Hapgood article inform your discussion? Do you see how the writers’ efforts to use “the expressive individual (or personality)” to tell their stories is relevant for each of them? Keep in mind here that the interview was a relatively [new form](#) (1903 p. 47) of journalism – and here Hapgood is talking not about interviewing the rich and mighty. This is how the development of literary journalism itself tells a story of tearing down the hierarchy of the elites and the powerful and the coming to the fore of the [demos](#).
- ✓ Is this century-old advice still applicable – especially his dictum that “The expressive individual should not only be interesting in himself, but should also represent a class. If he be thoroughly identified with some social *milieu*, his story cannot be well told without involving that *milieu*. In the process of tracing his life, the ideals and habits of his class would be shown. A section of life would thus be portrayed and a human story told at the same time.”
- ✓ 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.”](#)
- ✓ Here is a statement from 1907 about revealing “the other”: “We have learned as common knowledge that much of the insensibility and hardness of the world is due to the lack of imagination which prevents a realization of the experiences of other people. Already there is a conviction that we are under a moral obligation in choosing our experiences, since the result of those experiences must ultimately determine our understanding of life. We know instinctively that if we grow contemptuous of our fellows, and consciously limit our intercourse to certain

kinds of people whom we have previously decided to respect, we not only tremendously circumscribe our range of life, but limit the scope of our ethics. ... We know, at last, that we can only discover truth by a rational and democratic interest in life, and to give truth complete social expression is the endeavor upon which we are entering. Thus the identification with the common lot which is the essential idea of Democracy becomes the source and expression of social ethics.”

- – 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, from her book [Democracy and Social Ethics](#) (1907).

Recreation of Event

Class
3
Sept.
6

Read:

- AOF Juke Joint, by Walter Bernstein, Page 104
- AOF Day of the Fight, by W. C. Heinz, Page 115
- AOF Pig, by Ben Hecht, Page 407

Reporting Through Extended Dialogue

- AOF Can't Get Their Minds Ashore, by Abraham Cahan, Page 76
- AOF Pillelu, Pillelu!, by Abraham Cahan, Page 80

Regarding Journalism:

- ["Why's this so good?" No. 37: Ben Hecht walks the high wire of voice](#)
- [Janet Malcolm on Journalism's Long Con](#)

Some thoughts for your essay and discussion in class:

- ✓ Considering those works you have read up to this point, and considering next week's readings begins consideration of truth and journalism, give some thought to and discuss the issue of journalists and their sources. For example: How do you think about this as a nonfiction writer.
- ✓ **Faulkner sums up this issue in an [interview](#) with *The Paris Review* from 1956:**
INTERVIEWER: The writer should be completely ruthless?
FAULKNER: The writer's only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, security, happiness, all, to get the book written. If a writer has to rob his mother, he will not hesitate; the 'Ode on a Grecian Urn' is worth any number of old ladies.'"

Recreation of Event & Truth and Journalism	
Class 4 Sept. 13	<p>Read:</p> <ul style="list-style-type: none"> • AOF from Hiroshima, by John Hersey -- Page 111 • AOF from In Cold Blood, by Truman Capote, Page 161 • LOJ Truman Capote, In Cold Blood (Also read intro and commentary at end) <p>Regarding Journalism:</p> <ul style="list-style-type: none"> • On Hiroshima and Journalistic Objectivity (This is just a couple of pages from a book) http://bit.ly/2o0Eb51 • The Story Behind a Nonfiction Novel http://partners.nytimes.com/books/97/12/28/home/capote-interview.html • The Legend on the License, John Hersey, Yale Review, October 1980, 1-25 https://www.dropbox.com/s/4kp994w5fik9nur/6391%20Legend%20on%20License%20-%20hersey.pdf?dl=0 • The First Peril: Fabrication http://www.poynter.org/2002/the-first-peril-fabrication/3323/ <p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ What is the key element of journalism as defined by Hersey? What are the elements of literary journalism as Wolfe defines them in his seminal essay we read in Week 2? How does Capote fit into all this? Where does he fit into Hersey’s ideas about literary journalism and where does he violate Hersey’s view? ✓ Also include in your essay some of the critical response to Hiroshima on and incorporate in your essay. 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.
Truth and Journalism & The New Journalism	
Class 5 Sept. 20	<p>Read:</p> <ul style="list-style-type: none"> • AOF from The Electric Kool-Aid Acid Test, by Tom Wolfe, Page 169 <ul style="list-style-type: none"> ○ Learn more about Wolfe ○ Here is link to the book The Electric Kool-Aid Acid Test <p>Regarding Journalism:</p> <ul style="list-style-type: none"> • The Birth of ‘The New Journalism’; Eyewitness Report by Tom Wolfe: Participant Reveals Main Factors Leading to Demise of the Novel, Rise of New Style Covering Events, by Tom Wolfe • “Some Sort of Artistic Excitement” by Ronald Weber. This is the introduction to an early edited collection of essays discussing the New Journalism titled The Reporter as Artist: A Look at the New Journalism Controversy. It is a brief but excellent explication of the concept of New Journalism and makes a solid argument for what it is (not just one thing) and how the genre – as with all literary and journalistic genres – addresses a need. Note, too, the use of the word “controversy” in the title. • Where did Wolfe’s off-the-wall style come from? Read: The Kandy-Kolored Tangerine-Flake Streamline Baby: Introduction

	<p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ Consider Hersey’s “The Legend on the License” and Wolfe’s “The Birth of ‘The New Journalism’” and place these articles in the context of their times. ✓ How does the Wolfe piece hearken back to On the Periodical Essayists, from Lectures on the English Comic Writers, by William Hazlitt? Recall how Hazlitt was describing how literature was shifting in its mode to adapt to the times. ✓ Similarly, what was going on in the world that would effect a change of mode in journalism in the ‘50s and ‘60s. What does Wolfe say about this? ✓ Compare and contrast the Hersey and Wolfe essays on truth and journalism. And then how might they inform a discussion about journalistic truth when considering and comparing Hiroshima, In Cold Blood, and The Electric Kool-Aid Acid Test, and other Wolfe works.
	<p>Truth and Journalism</p>
<p>Class 6 Sept. 27</p>	<p>Read:</p> <ul style="list-style-type: none"> • AOF Lady Olga, by Joseph Mitchell, Page 439 • Up in the Old Hotel by Joseph Mitchell. This requires a close reading. I would like you to pick a short passage from this story that you particularly enjoy and bring it to class. <ul style="list-style-type: none"> ○ Cull some of the critical response to Up in the Old Hotel, and Other Stories and incorporate in your essay. <p>Regarding Journalism:</p> <ul style="list-style-type: none"> • Fact v. Truth Christopher Borrelli of the <i>Chicago Tribune</i>. Think especially about this assertion: “It’s not verbatim – of course, it’s not. Mitchell was a reporter before tape recorders. But it’s not fiction either. Mitchell wanted his stories to be ‘truthful rather than factual,’ he once wrote.” • The Fact-Checker Versus the Fabulist http://www.nytimes.com/2012/02/26/magazine/the-fact-checker-versus-the-fabulist.html <p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ Pick a short passage that reflects what Mitchell called “a wild exactitude” (See this LINK) and close read it. ✓ Does Up in the Old Hotel come to a critical closure or is it inconclusive? ✓ What is the resonance – the literary resonance – of this story? ✓ What continues to reverberate and rattle around in your mind? ✓ Discuss the effect on you the reader. How is this different than traditional journalism? ✓ Also, discuss the veracity of Mitchell’s story. ✓ What hints in “Up in the Old Hotel” are red flags for you about the veracity of the story? ✓ Where do you stand? ✓ Recall The Legend on the License and The First Peril: Fabrication

The I – The Reporter Out Front	
<p>Class 7 Oct. 4</p>	<p>Read:</p> <ul style="list-style-type: none"> • AOF Great Tasmania's Cargo, by Charles Dickens, Page 38 • AOF from The Earl of Louisiana, by A. J. Liebling, Page 258 (Read the introduction) • AOF So ... We Meet at Last, Mr. Bond, by Bob Greene, Page 212 (columnist) • AOF Tiananmen Square, by John Simpson, Page 347 • AOF from "The Snap Revolution" by James Fenton, Page 336 <p>Regarding Journalism:</p> <ul style="list-style-type: none"> • First-person narratives in journalism by Mindy McAdams http://mindymcadams.com/tojou/2014/first-person-narratives-in-journalism/ • How I Became a First-Person Journalist http://talkingwriting.com/how-i-became-first-person-journalist <p>Optional</p> <ul style="list-style-type: none"> • What Is First-Person Journalism? http://isites.harvard.edu/icb/icb.do?keyword=k105512&pageid=icb.page685504 <p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ 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. ✓ What are some techniques of literary journalism – and how might they work to connect subjectivities? ✓ How do you see this working in the literary journalism readings for this week? ✓ How do you feel about first-person journalism?
The I – The Reporter Out Front (Gonzo)	
<p>Class 8 Oct. 11</p>	<p>Read:</p> <ul style="list-style-type: none"> • AOF from “The Scum Also Rise” by Hunter S. Thompson, Page 302 • Excerpt from Hells Angels by Hunter S. Thompson <ul style="list-style-type: none"> ○ Hunter S. Thompson’s 1958 cover letter for a newspaper job • 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 • The Great American Bubble Machine by Matt Taibbi Read just the first three paragraphs of this story for a taste of Taibbi’s style and approach. <p>Intellectual Gonzo?</p> <ul style="list-style-type: none"> • AOF Last Secrets of Skull and Bones, by Ron Rosenbaum, Page 316 • The Great Ivy League Nude Posture Photo Scandal by Ron Rosenbaum • A short passage on Rosenbaum as an “investigator of investigations” <p>Regarding Journalism:</p>

	<ul style="list-style-type: none"> • Gonzo (A brief explication) • 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 • Hunter S. Thompson on Objectivity https://www.brainpickings.org/2013/07/18/hunter-s-thompson-journalism-politics/ • Gonzo Journalism's Return <p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ Is Gonzo journalism? Or does it push beyond the borders of the journalistically acceptable? ✓ Why or why not?
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Participant Observer	
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<p>Class 9 Oct. 18</p>	<p>Read:</p> <ul style="list-style-type: none"> • AOF from <i>The Life of Samuel Johnson</i>, by James Boswell, Page 29 • AOF <i>Fight to Live</i>, by Al Stump, Page 271 • AOF from <i>Coyotes</i>, by Ted Conover, Page 331 • AOF from <i>Among the Thugs</i>, by Bill Buford, Page 354 (going native) • AOF from <i>Whoredom in Kimmage</i>, by Rosemary Mahoney, Page 367 • AOF from "Harlem on My Mind" by Lawrence Otis Graham, Page 384 (going native) • AOF from "Snake Handling and Redemption" by Dennis Covington, Page 391 (going native) <p>Regarding Journalism:</p> <ul style="list-style-type: none"> • How the Tape Recorder Killed Journalism http://bigthink.com/videos/how-the-tape-recorder-killed-journalism <p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ For your blog essay incorporate the following along with anything else you want to add from your analysis of text: Is what Boswell is doing in the excerpt from <i>The Life of Samuel Johnson</i> journalism? Journalists are normally instructed to be aloof and objective. ✓ Heisenberg's Uncertainty Principle and the observer effect, which note that measurements of certain systems cannot be made without affecting the systems, is somehow suspended for journalists, who are able to interact in environments without leaving any trace of themselves. Or at least that is the ideal. ✓ First, define journalistic objectivity as you understand it See this link. ✓ Second, regarding this reading by Boswell, explore briefly Heisenberg's Uncertainty Principle and the observer effect and how it applies to these readings, journalism's attempt to reflect objective reality, and anything else related to the doing of journalism in which journalists become part of a story to one degree or another – from a disrupter like Boswell to embedded immersion on one end to fly-on-the wall (or I-as-camera) reporting techniques on the other. ✓ Can you see how even a tape-recorder — or even a notebook — can affect objective reality? ✓ Do you use a tape recorder? ✓ Truman Capote used to brag that he never took notes. He insisted his memory was that good.
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Participant/Dropout Narrator, Underground Reporter, Immersion

Class
10
Oct.
25

Read:

- AOF from The People of the Abyss, by Jack London, Page 83
- LOJ George Orwell, The Road to Wigan Pier
- AOF Spike, by George Orwell, Page 245
- AOF from “The Bronx Slave Market” by Marvel Cooke, Page 252
- AOF Experiment in Misery, by Stephen Crane, Page 63
- AOF from Another Day of Life, by Ryszard Kapuscinski -- Page 507

Observer-Reporter transits into Participant Observer

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

Regarding Journalism:

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

Some thoughts for your essay and discussion in class:

- ✓ All of these readings are documentary to some degree and deal with what some call social reporting – or some call it social-justice reporting. How are they connected?
- ✓ What else have you read in class – or outside class – similar to these topics?
- ✓ What is social reporting and how does it manifest itself?
- ✓ Do you see a place for objectivity in this kind of reporting?
- ✓ **Of course, what do we mean by objectivity?**
- ✓ First, place these readings in the context of their times.
- ✓ Next, identify some of the “[expressive individual \(or personality\)](#)” in these works.
- ✓ Each of the readings might also be described as participatory journalism from the underworld or nether regions.
- ✓ Recall the following from earlier: “The author posits that literary journalism can embrace “an understanding of the social or cultural Other.”
- ✓ Incorporate these stories into your considerations and explorations of the Other and the rejection of the objectification of the news.
- ✓ Are these stories effective? What is your metric for effectiveness?
- ✓ Feel free to critique.
- ✓ Consider the above readings. Which of these strikes you as the most effective in achieving its goals and why? Also, as journalists, formulate your thoughts on the ethics of undercover reporting. [Here are some notes on undercover reporting.](#)

**Fly on Wall, Slice-of-Life Sketch, Reporter as Camera,
A Movie or Play Mode or Style, Sometimes Emphasis on Dialogue**

**Class
11
Nov.
1**

**Rough Draft of Final Paper due at 11 a.m. Nov. 1
Small Group Paper Confabs This Day.**

Read:

- AOF Watercress Girl, by Henry Mayhew, Page 34
- AOF When Man Falls, a Crown Gathers, by Stephen Crane, Page 58
- AOF Death of Rodriguez, by Richard Harding Davis, Page 71
- AOF from “Portrait of Hemingway” by Lillian Ross, Page 129 (Read intro)
- AOF Shadow of a Nation, by Gary Smith, Page 218 (Fly on the wall interspersed with reporting – research and sources – and shifts back in time)
- AOF from What It Takes, by Richard Ben Cramer, Page 236 (Fly on the wall interspersed with reporting – research and sources)

Regarding Journalism:

- Lillian Ross: Witness <http://bostonreview.net/books-ideas/jacqui-shine-lillian-ross-new-journalism>
- [Going Deep: How Gary Smith became America’s best sportswriter](#) In “Going Deep” — an essay about 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.

Some thoughts for your essay and discussion in class:

TK

**Fly on Wall, Slice-of-Life Sketch, Reporter as Camera,
A Movie or Play Mode or Style, Sometimes Emphasis on Dialogue**

**Class
12
Nov.
8**

Read:

- John Wayne: A Love Song <https://tywls12ela.wikispaces.com/file/view/Didion+John+Wayne-+A+Love+Song.pdf>
- Joan Didion, Slouching towards Bethlehem <http://nstearns.edublogs.org/files/2012/03/Slouching-toward-bethlehem-184kxww.pdf>
- AOF Silent Season of a Hero, by Gay Talese, Page 143 (Fly on the wall interspersed with reporting – research and sources)
- AOF Marrakech, by George Orwell, Page 433

Optional

- [“Frank Sinatra Has a Cold”](#) 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.

Regarding Journalism:

TK

Some thoughts for your essay and discussion in class:

- ✓ Some discussion of Marrakech. Is it in any way similar to the movie Rashomon we discussed earlier in the semester? What of any other writings for this week or before or the Boo book?
- ✓ Also, discuss the distinction between discursive writing and narrative writing. This may require some research on your part. In doing so, consider this quote from one of our writers, Stephen Crane:
- ✓ “I endeavoured to express myself in the simplest and most concise way. If I failed, the fault is not mine. I have been very careful not to let any theories or pet ideas of my own creep into my work. Preaching is fatal to art in literature. I try to give to readers a slice out of life; and, if there is any moral or lesson in it, I do not try to point it out. I let the reader find it for himself. The result is more satisfactory to both the reader and myself. As Emerson said: ‘There should be a long logic beneath the story, but it should be kept carefully out of sight.’” – [Some Letters of Stephen Crane](#)

Style as Substance

**Class
13
Nov.
15**

Read:

- AOF from James Agee, Let Us Now Praise Famous Men, Page 417
- AOF Lethal Lightning by Jimmy Cannon, Page 461
- AOF Los Angeles Notebook by Joan Didion, Page 480
- AOF from The Pine Barrens by John Mcphee, Page 485
- AOF Michael Herr, Dispatches, Page 494
- AOF It's an Honor by Jimmy Breslin, Page 466

Regarding Journalism:

- Extract from John Calhoun Merrill: A Legacy of Wisdom
<https://www.dropbox.com/s/pa52ctus0rrnfi/%20Merrill.pdf?dl=0>

Some thoughts for your essay and discussion in class:

- ✓ 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?’”
- ✓ 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.
- ✓ Who among these do you think best exemplifies what Breslin is talking about and why? Give some examples and analyze them.
- ✓ 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?

- ✓ Recall: [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.”*

Nov. 22 No Class Turkey Day

Fly on Wall / Slice of Life as Technique of Procedural

Class
14
Nov.
29

Media, Mission, Morality Essay Due 1 p.m. Nov. 28
Media, Mission, Morality Essay Presentation in Class Nov. 29

Read:

- AOF Drift, by Morris Markey, Page 93
 - This requires a close reading. In Greek mythology, [Charon](#) is the ferryman of Hades who carries souls of the newly deceased across the rivers Styx and Acheron that divided the world of the living from the world of the dead.
 - [Unearthing The Secrets Of New York’s Mass Graves](#)
https://www.nytimes.com/interactive/2016/05/15/nyregion/new-york-mass-graves-hart-island.html?_r=0
- The Lonely Death of George Bell <https://www.nytimes.com/2015/10/18/nyregion/dying-alone-in-new-york-city.html?smid=fb-share>
- AOF from House, by Tracy Kidder, Page 199 (Fly on the wall interspersed with reporting – research and sources / procedural)

Procedural in Reverse

- The Things That Carried Him <http://www.esquire.com/news-politics/a4363/things-that-carried-him/> The author followed a soldier’s body from Baghdad to its final resting place in the soldier’s hometown of Scottsburg, Ind.

Regarding Journalism:

- Inside the Things That Carried Him
<http://www.esquire.com/entertainment/interviews/a32881/things-that-carried-him-interview/>
- A Radio Interview With Chris Jones
<http://www.npr.org/templates/story/story.php?storyId=89434931>

	<p>Some thoughts for your essay and discussion in class:</p> <ul style="list-style-type: none"> ✓ Morris Markey’s literary journalism piece, “Drift,” belongs to a genre referred to as “the procedural.” See: https://en.wikipedia.org/wiki/Procedural_(genre) ✓ Indeed, all of these are procedurals. ✓ Note in your essay how Markey uses <u>diction</u> and <u>syntax</u> to achieve an effect. Would this sort of writing work today – or does the ethos of our times ask that the write be a bit subtler? ✓ Discuss your evaluation of the effectiveness of the approach to a procedural in Inside the Things That Carried Him
<p>Class 15 Dec. 6 (Last Day)</p>	<p style="text-align: center;">Final Paper Due 11:55 p.m. Dec. 6 Paper Presentation in Class Dec. 6</p>

Appendix 1: Paper Grading Rubric

Metric: 2=Poor 4=Marginal 6=Good 8=Very Good 10=Excellent

Criteria	Rate
1. Clarity of purpose: Clearly and succinctly show what you are exploring and arguing and why it is important. Keep in mind, nearly all writing is persuasive argument. ⁱⁱⁱ	
2. Literature review/Supporting Research: Paper based on solid research. Material from a variety of substantive and valid sources that offers clear and comprehensive perspectives.	
3. Clarity of research method: Explain how you are going to make your argument	
4. Evidence relates to purpose of paper: But ensure you (1) recognize points of view that contradict your argument and (2) that you counter those arguments. This is called in classical rhetoric refutation . ^{iv}	
5. Evidence is presented clearly	
6. Evidence supports conclusions: Your assertions and/or generalizations are grounded in the evidence you presented.	
7. Evidence is appropriately cited and avoids any semblance of plagiarism	
8. Insightful and thorough analysis: Analysis is informed by evidence.	
9. Organization: Paper includes introduction, presentation of research findings, an analysis and argument based on the findings, and a conclusion.	
10. Writing: Clear and correct – free of spelling/grammatical/punctuation/citation errors	
TOTAL OUT OF 100	
<p>Excellent Work: You have found material from a variety of sources that offers clear and comprehensive perspectives. Paper based on solid research. An insightful and thorough analysis provides context for an understanding of the topic. Written clearly and correctly – free of spelling/grammatical errors. Paper includes introduction, presentation of research findings, an analysis and argument based on the findings, and a conclusion. Paper also includes any counter-arguments. Still, you explain why you and others who have explored this topic do not agree.</p>	
<p>Satisfactory Work: You have met basic requirements, but your sources provide more limited information and insights. Your research could be better integrated. A solid examination of relevant issues, but more descriptive than analytical.</p>	
<p>Below Average: Few sources and/or limited research. Little analysis. Description insufficient or superficial.</p>	
<p>Unacceptable work. Little evidence of research. Inadequate description.</p>	

Appendix 2: Journalism and 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.izitru.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/>
- 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](#).
- 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,
- 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.
- 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/>

Appendix 3: Paper Proposal Example

Paper Proposal
The Democratizing of Journalism
JOU4800
Name(s)

One of the primary facilities of the connected computer is the greater degree of interactivity qua interaction that communication mediated through online offers. It is this interactive mode, I would posit, that intensifies the ideal of a marketplace of ideas, especially in this age of the postmodern sensibility.

One current exemplar of just this kind of interactive community journalism – and a predictive model of the postmodern newspaper and where many future online news sites could well go – is OhmyNews (<http://www.ohmynews.com>), a collaborative online newspaper in South Korea that in a few short years has become one of the most influential media outlets in that country and a stunning example of what San Jose Mercury News columnist Dan Gillmor has described as “we journalism.” In fact, Gillmor says, “OhmyNews is transforming the 20th century’s journalism-as-lecture model – where organizations tell the audience what the news is and the audience either buys it or doesn’t – into something vastly more bottom-up and democratic.”

In this paper, I will attempt to analyze this site and similar efforts to create an online news publication written by citizen reporters. I will attempt to explore the gap between traditional journalism and the normative behavior of traditional journalists vs. the citizen reporter. In doing so, I want to, too, analyze some of the rhetoric used to describe each form of journalism and how that language tends to delineate differences, areas of ethical and professional concern, the idea of conversation vs. lecture, the strengths and weakness of both modes, the ideological ground from which both modes stand, and in that explication show how proponents of citizen (or “we”) journalism view the traditional media as professionals in an ivory tower who are failing to live up to the ideal of objectivity and the marketplace of ideas.

Research Questions

RQ1: What are the weakness and strengths of citizen journalism?

RQ2: How can these weaknesses be ameliorated?

RQ3: Are the very strengths of an interactive, participatory citizen journalism the solution to these purported weakness?

RQ4: Is citizen journalism a sub-species – or remediation – of traditional journalism as much of the extant discourse would indicate, or is it an animal all its own?

RQ5: Would classifying citizen journalism as a distinct field allows us to discount the criticism of traditional journalism while also allowing us to account for the possible fault lines inherent in a participatory kind of communication?

RQ6: From what we know now, what effect will the nation's ultimate connection to instantaneous broadband connections have on communication and politics?

Tentative Outline

- I. Interactivity – the Strength of the Connected Computer
 - A. Online news sites as a product of traditional journalism
 - B. The first hints of online news as a product of citizen journalism (We Journalism)
 1. OhmyNews
 - a. Ubiquitous broadband as aegis
 2. Other Citizen Journalism
 - C. Both traditional and citizen journalism take advantage of interactivity to one degree or another
 1. Some examples
 2. Peer to peer vs. mentor to peer interactivity
- II. Traditional Journalism vs. Citizen Journalism – a Brief Rhetorical Analyses of Texts
 - A. Professionals vs. amateurs – the concerns
 1. Ethical concerns
 2. Accuracy
 3. Truth-telling
 - B. Inclusion vs. exclusion
 1. Interstitial community vs. hierarchy
 2. Traditional journalism's attempt in its discourse to marginalize citizen journalism as thin gruel
 - C. Democratized public sphere vs. seemingly commodified and government-controlled public sphere
 1. Press nationalism
 2. Mainstream rock-no-boats press as product of commercialization
 3. Progressive online press as product of people
 4. Conservative online press, too
 5. Advocacy online citizen journalism as European model of journalism
 - D. Conversation vs. lecture

1. Interactivity as interstitial conversation mode
 2. Traditional journalistic norms as a top-to-down mode
- E. Complements?
1. Room for both in a symbiotic relationship?
 - a. Both draw sustenance from the other.
 - b. Traditional journalism as spark for conversation within the citizen journalism domain
- F. Objectivity
1. Multifarious inclusion of sources and topic tangents vs. traditional normative behavior
 2. Advocacy vs. alleged disinterestedness
- G. Marketplace of Ideas
- III. Conclusion: Whither Citizen Journalism?
- A. Answering critiques
1. Strengths ameliorate weaknesses
 2. Is anarchism the answer? That is: Is citizen journalism its own animal and therefore not answerable to traditional journalistic norms?
- B. Hints at future
1. The Dean campaign's use of Internet and blogs
 2. MoveOn.org
 3. Etc.
- C. Broadband as bulldozer
1. Quick connectivity as revolutionary force
- D. Progressive ideology vs. conservative ideology
1. Both sides can play this game
 - c. Back to the marketplace of ideas

Method

I plan to look at the extant literature on citizen journalism vs. traditional media to elucidate the discourse surrounding this issue. Certainly, from my preliminary research I have found that often there is an overlapping of definitions and ideas about what citizen journalism is? For example, I have found a few sources that seem to think that “public journalism” is a form of citizen journalism.

Some of this discourse appears in books, some in magazines and newspapers, but most of it, naturally, is online. I want to limit myself mostly to some of the players in the field and to some solid publications and media institutes and organizations that are probing this phenomenon.

Out of that discourse I hope to find some rhetorical themes to explicate and then relate them to the debate between proponents of citizen journalism to give a picture of the debate, to parse out the problematics and strengths believed to be inherent in citizen journalism, and to possibly argue from that ground that citizen journalism owes nothing to traditional journalism and its norms – but can stand alone as a interstitial mode of mass communication.

Appendix 4: Techniques in Works

Dropout Narrator, Underground Reporter, Total Immersion in Story

AOF from *The People of the Abyss*, by Jack London -- Page 83

AOF *Spike*, by George Orwell -- Page 245

AOF from "The Bronx Slave Market", by Marvel Cooke -- Page 252

The I – The Reporter Out Front

AOF *Great Tasmania's Cargo*, by Charles Dickens -- Page 38

AOF from *The Earl of Louisiana*, by A. J. Liebling -- Page 258 (Read the introduction)

AOF *So ... We Meet at Last, Mr. Bond*, by Bob Greene -- Page 212 (columnist)

AOF from "The Scum Also Rises", by Hunter S. Thompson -- Page 302 (gonzo)

AOF *Last Secrets of Skull and Bones*, by Ron Rosenbaum -- Page 316 (gonzo)

AOF from "The Snap Revolution", by James Fenton -- Page 336

AOF *Tiananmen Square*, by John Simpson -- Page 347

Participant Observer

AOF from *The Life of Samuel Johnson*, by James Boswell -- Page 29

AOF *Experiment in Misery*, by Stephen Crane -- Page 63

AOF *Fight to Live*, by Al Stump -- Page 271

AOF from *Coyotes*, by Ted Conover -- Page 331

AOF from *The Armies of the Night*, by Norman Mailer -- Page 290

AOF from *Among the Thugs*, by Bill Buford -- Page 354 (going native)

AOF from *Whoredom in Kimmage*, by Rosemary Mahoney -- Page 367

AOF from "Harlem on My Mind", by Lawrence Otis Graham -- Page 384 (going native)

AOF from "Snake Handling and Redemption", by Dennis Covington -- Page 391 (going native)

Recreation of Event or Events

AOF from *The True and Genuine Account of the Life and Actions of the Late Jonathan Wild*, by Daniel Defoe -- Page 23

AOF from *Specimen Days*, by Walt Whitman -- Page 46

AOF from *Ninety Times Guilty*, by Hickman Powell -- Page 97

AOF from *Hiroshima*, by John Hersey -- Page 111

AOF from *In Cold Blood*, by Truman Capote -- Page 161 (Read intro)

AOF from *The Electric Kool-Aid Acid Test*, by Tom Wolfe -- Page 169

AOF from *Alive*, by Piers Paul Read -- Page 183

Fly on Wall, Slice-of-Life Sketch, Reporter as Camera, A Movie or Play Mode or Style, Sometimes Emphasis on Dialogue

AOF *Watercress Girl*, by Henry Mayhew -- Page 34

AOF from *If Christ Came to Chicago*, by W. T. Stead -- Page 49

AOF *When Man Falls, a Crown Gathers*, by Stephen Crane -- Page 58

AOF *Death of Rodriguez*, by Richard Harding Davis -- Page 71

AOF Drift, by Morris Markey -- Page 93
AOF from "Portrait of Hemingway", by Lillian Ross -- Page 129 (Read intro and commentary at end)
AOF Juke Joint, by Walter Bernstein -- Page 104
AOF Day of the Fight, by W. C. Heinz -- Page 115
AOF Two Generals, by Norman Lewis -- Page 139
AOF Silent Season of a Hero, by Gay Talese -- Page 143 (Fly on the wall interspersed with reporting – research and sources)
AOF from House, by Tracy Kidder -- Page 199 143 (Fly on the wall interspersed with reporting – research and sources)
AOF Shadow of a Nation, by Gary Smith -- Page 218 (Fly on the wall interspersed with reporting – research and sources- and shifts back in time)
AOF from What It Takes, by Richard Ben Cramer -- Page 236 (Fly on the wall interspersed with reporting – research and sources)

Reporting Through Extended Dialogue

AOF Can't Get Their Minds Ashore, by Abraham Cahan -- Page 76
AOF Pillelu, Pillelu!, by Abraham Cahan -- Page 80

Style as Substance

AOF from Brothers, by Sylvester Monroe, by Peter Goldman -- Page 204
AOF Pig, by Ben Hecht -- Page 407
AOF Japanese Earthquake, by Ernest Hemingway -- Page 411
AOF from Let Us Now Praise Famous Men, by James Agee -- Page 417
AOF Third Winter, by Martha Gellhorn -- Page 422
AOF Marrakech, by George Orwell -- Page 433
AOF Lady Olga, by Joseph Mitchell -- Page 439
AOF from Black Lamb and Grey Falcon, by Rebecca West -- Page 452
AOF from Once There Was a War, by John Steinbeck -- Page 458
AOF Lethal Lightning, by Jimmy Cannon -- Page 461
AOF It's an Honor, by Jimmy Breslin -- Page 466
AOF Girl of the Year, by Tom Wolfe -- Page 469
AOF Los Angeles Notebook, by Joan Didion -- Page 480
AOF from The Pine Barrens, by John Mcphee -- Page 485
AOF from Dispatches, by Michael Herr -- Page 494
AOF from Another Day of Life, by Ryszard Kapuscinski -- Page 507
AOF from Homicide, by David Simon -- Page 522
AOF from Boys in Zinc, by Svetlana Alexiyevich -- Page 536
AOF Holiday Pageant: The Importance of Being Bluebell, by Michael Winerip -- Page 549

Appendix 5: Dates & Deadlines

All dates and deadlines may be subject to change.

Fall 2017	Dates and Deadlines
Advance Registration <i>At or after assigned start time</i>	March 27 - May 2 May 4 - August 8 August 10 - 17
Employee EEP Registration	August 21 - 25 <i>11:59 pm of last day</i>
Regular Registration <i>\$100 late fee after 5:00 pm deadline</i>	August 18 <i>5:00 pm</i>
Classes Begin	August 21
Drop/Add <i>At or after assigned start time</i>	August 21 - 25 <i>11:59 pm of last day</i>
Late Registration	August 21 - 25 <i>11:59 pm of last day</i>
Non-Degree Registration <i>At or after assigned start time</i>	August 23 - 25 <i>11:59 pm of last day</i>
Withdrawal from All Fall Courses with No Fee Liability	August 25 <i>11:59 pm</i>
Fee Payments <i>3:30 pm, University Bursar</i>	September 1 <i>3:30 pm</i>
Residency Reclassifications	September 1
S-U Grade Option	September 8
Degree Applications	September 15
Withdrawal with 25% Refund <i>W assigned to all Fall courses</i>	September 15
Drop Deadline <i>W assigned to individual course(s)</i> <i>Drops of individual courses must be approved by the student's college</i>	November 20 <i>11:59 pm</i>
Withdrawal Deadline <i>W assigned to all Fall courses</i>	November 20 <i>11:59 pm</i>
Faculty Course Evaluation Period Opens <i>Dates can vary by course. Log on to GatorRater to verify.</i>	November 21

Drop or Add a Course after the Drop/Withdrawal Deadline <i>Students must petition their college with appropriate documentation for approval to drop or add after the deadline</i>	December 6
Withdraw from All Fall Courses after the Drop/Withdrawal Deadline <i>Students must petition their college with appropriate documentation for approval to withdraw from all courses after the deadline</i>	December 6
Classes End	December 6
Honors Theses due to College Advising Offices	December 6
Reading Days <i>No classes</i>	December 7 - 8
Faculty Course Evaluation Period Closes <i>Dates can vary by course. Log on to GatorRater to verify.</i>	December 8
Final Exams	December 9 - 15
Commencement <i>Dates of graduate and professional school commencements can vary. Please refer to the official schedules. Dates/times of all ceremonies will be posted when officially scheduled.</i>	December 15 - 17
Degree Status Available <i>Late night, on ONE.UF</i>	December 19
Final Grades Available <i>Transcript view, on ONE.UF</i>	December 20
Faculty Course Evaluations Available to Instructors <i>On GatorRater</i>	December 21
Holidays <i>No classes</i>	September 4: Labor Day October 6 - 7: Homecoming November 10 - 11: Veterans Day November 22 - 25: Thanksgiving

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

ⁱⁱ 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/>

ⁱⁱⁱ See, for example: Using Rhetorical Strategies for Persuasion

<https://owl.english.purdue.edu/owl/resource/588/04/>

^{iv} Refutation Definition <http://literarydevices.net/refutation/>