

Journalism Studies: JOU 4008-1063

Spring 2018 Syllabus

Course Information

When: Monday Periods 9-11 (4:05 PM – 7:05 PM)

Where: Weimer 1092

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 at: <http://bit.ly/1mcr63C>

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 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 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 texts. 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.

Required Texts and Readings

- [The Art of Fact: A Historical Anthology of Literary Journalism](#), Kevin Kerrane and Ben
- Other Selected Readings/Screenings

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.
- Follow me on Twitter at [@ronrogers](#) 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.
- **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.

Other Course 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 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. 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: 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. 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.

On 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>.

Assignments

Class Participation & Attendance

Participation: You are expected to participate meaningfully in class 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! **50 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). **50 points**

Weekly Question Time Warm-Up

Question time on that week’s readings/screenings, questions from your Takeaways, and on any tweets I have posted to Twitter using the [#JOU4008](#) hash tag.

0 to 100 points based on the quality of your response: Averaged at end

Class Takeaways and Questions

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 in class – either a documentary or movie – please fully respond to it as you would any other text.

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.

(0 points if these instructions are not followed to the letter)

10 points each – totaled at end

Due 11:30 p.m. Mondays

Deep-Think Reaction Essays

1. Two things here:

- a. A Reaction Essay of **at least three full pages** dealing with the readings of the week.
- b. At least two 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 280 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.

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

Grading Rubric

91 to 100 points: Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.	
81 to 90 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.	
71 to 80 points: Underdeveloped. The essay is mostly description or summary, and contains few connections between ideas. The entry reflects passing engagement with the topic.	
61 to 70 points: Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.	
0 to 20 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.	
Inadequate, perfunctory, overly broad, and/or unfocused question.	
Writing mechanics problems. Edit yourself before posting.	
Padding – to include one-sentence paragraphs, wide margins, extra spaces between paragraphs, and long quotes from readings to fill space.	
Unevidenced assertions that begin with “In my opinion” or some variant of this.	

100 points for essay
100 points for at least two substantive replies
200 points total – averaged at end
Due at 5 a.m. Mondays

Reading Discussions

Each week:

1. Be ready to summarize your essay when called upon. You might consider preparing a summary before class.
2. I will assign several students one reading each to expand upon in the next class. Bring in a one-page summary – one for you and one for me.
3. You will have only a few minutes to offer your summary. I will cut you off if you start going too long.

Grading Rubric

1. You focus on the elements that make the story art that endures and not the ephemeral lining of a bird cage. Up to 20 points	
2. You clearly express your honest reaction to and critique of the work. Up to 20 points	
3. You try to understand and express the social and historical context of the work. Up to 20 points	
4. You offer biographical information about the writer Up to 20 points	
5. You offer historical information about the time in which each work was written. Up to 20 points	

100 points each – averaged at end
Post your summary to Canvas before class
Assigned Weekly

Literary Journalism Book Essay

Select and read a book-length work of literary journalism over the course of the semester. This cannot be a book you have read and reported on in another class. Here you will write an **at-least five-page essay** about the book in the manner of your weekly reaction essays,

Grading Rubric

91 to 100 points: Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.	
81 to 90 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.	
71 to 80 points: Underdeveloped. The essay is mostly description or summary, and contains few	

connections between ideas. The entry reflects passing engagement with the topic.	
61 to 70 points: Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.	
0 to 20 points: The essay is missing or consists of disconnected sentences. ^{iv}	
Follow This Essay Outline	
1. Discusses the book (a summary) and the author (some bio, other works, others' critique) Up to 10 points.	
2. Critique raises the sort of issues of the journalistic act we have talked about such as truth objectivity, subjectivity, inter-subjectivity, how the author addresses the concept of "all pain is anecdotal," etc. Up to 10 points	
3. Critique discusses what makes it literary; what tools of the fictionist it employs. Up to 10 points.	
4. Offers a summary of others' critical response to the book. Up to 10 points.	
5. Concludes with your own critical estimation of the book – did it work or not and why or why not? Up to 10 points.	

Format: 12 pt. Times-Roman, **double**-spaced, one-inch margins, Word document. (20 Points off if format not followed to the letter)

See list of works at end. But check with me before you proceed with a book from list or another.

100 points
50 points for following the outline
150 points total

Due 1 p.m. April 16

Literary Journalism Book Presentation

Use a readable PowerPoint presentation.

Grading Rubric

1. Discusses the book (a summary) and the author (some bio, other works, others' critique) Up to 10 points.	
2. Critique raises the sort of issues of the journalistic act we have talked about such as truth objectivity, subjectivity, inter-subjectivity, how the author addresses the concept of "all pain is anecdotal," etc. Up to 10 points	
3. Critique discusses what makes it literary; what tools of the fictionist it employs. Up to 10 points.	
4. Offers a summary of others' critical response to the book. Up to 10 points.	
5. Concludes with your own critical estimation of the book – did it work or not and why or why not? Up to 10 points.	

Format:

1. You should have no more than 10 slides.
2. You should take no more than **10 minutes**
3. All slides should employ a readable 30-point font.

Post your PowerPoint to Canvas before class.

50 points
Presentations in class April 16

Query Letter for Non-Fiction Work of Literary Journalism

I need to vet your idea for a non-fiction work of literary journalism. Therefore, teams of two will write a **query letter** to a magazine editor – me, your esteemed professor. 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)

50 points

Due 12:30 p.m. Jan. 29

Non-Fiction Work of Literary Journalism

Once your query letter is approved, 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.

Format: 12 pt. Times-Roman, **double-spaced**, one-inch margins, Word document. (20 Points off if format not followed to the letter)

100 points

Due 1 p.m. April 23

Non-Fiction Work of Literary Journalism Presentation

You will present your non-fiction narrative using a PowerPoint presentation.

Grading Rubric: Follow This Outline

Fully summarizes your story; discusses elements of literary journalism employed in the work. 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.	

Post your PowerPoint to Canvas before class.

50 points

Presentations in class April 23

Grading

Activity	Points	Due
1. Participation	50	
2. Attendance	50	
3. Takeaways and Questions	100	11:55 p.m. Mondays
4. Question Time	100	Beginning of Class
5. Reaction Essays	200	5 a.m. Mondays
6. Reading Discussions	100	Assigned Weekly
7. Lit. Journalism Book Essay	150	1 p.m. April 16
8. Lit. Journalism Book Presentation	50	In Class April 16
9. Query Letter Non-Fiction Work	50	12:30 p.m. Jan. 29
10. Non-Fiction Work	100	1 p.m. April 23
11. Non-Fiction Work Presentation	50	In Class April 23
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

Note: I will not even read any long emails of grade dispute 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.

Class Schedule

The press is producing an international climate of opinion. Millions now read the same printed page and think the same thoughts under different skies. Science is every day removing something from the domain of opinion (and therefore of strife) to that of actual knowledge; and every such addition to recognized truth enlarges the common ground where all men may stand.

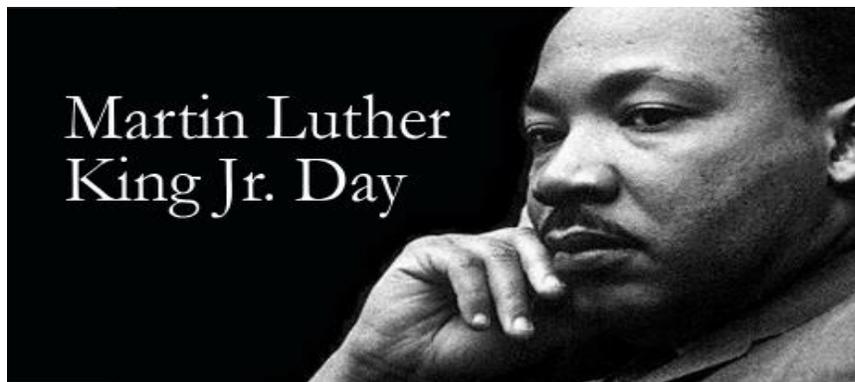
– Josiah Strong, The Increasing Oneness of The World

Class 1 – Jan. 8

Class Introduction

- ✓ **Read this:** Norman Sims on Literary Journalism: <http://bit.ly/2iHOtps>

Jan. 15 – No Class



Class 2 – Jan. 22

In Class: Non-Fiction Work Teams

Read for Class 2: Literary Journalism Over Time

- ✓ AOF Preface by Ben Yagoda
- ✓ AOF Making Facts Dance by Kevin Kerrane
- ✓ The Line Between Fact and Fiction by Roy Peter Clark <http://www.poynter.org/2002/the-line-between-fact-and-fiction/1500/>
- ✓ AOF from The True and Genuine Account of the Life and Actions of the Late Jonathan Wild, by Daniel Defoe, Page 23 (Recreation of Event)
- ✓ AOF from The Life of Samuel Johnson, by James Boswell, Page 29 (Recreation of Event) (Participant Observer)
- ✓ AOF Great Tasmania's Cargo, by Charles Dickens, Page 38
- ✓ AOF from Specimen Days, by Walt Whitman, Page 46 (Recreation of Event)
- ✓ AOF from Alive, by Piers Paul Read, Page 183 (Recreation of Event)

On Objectivity vs. Subjectivity

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

Within your essay address – at the least – the following thoughts regarding The Imposition of a New Form:

- ✓ 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.
- ✓ How might this less traditional form be more effective and why. If you don't think so, then why not.

- ✓ 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.
- ✓ 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.”
- ✓ 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).
- ✓ 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).
- ✓ Identify the expressive individuals in these stories as outlined in 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.
- ✓ Notice here the pushing at the borders of the accepted norms of journalism. New methods for a new age.
- ✓ 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 – Jan. 29
Query Letter Due 12:30 p.m.

Read for Class 3: Writing About War / Conflict: All Pain Is Anecdotal

- ✓ AOF from Hiroshima, by John Hersey, Page 111
- ✓ How John Hersey's Hiroshima revealed the horror of the bomb <http://www.bbc.com/news/magazine-37131894>
- ✓ AOF Michael Herr, Dispatches, Page 494
- ✓ AOF Tiananmen Square, by John Simpson, Page 347
- ✓ C. D. B. Bryan, Friendly Fire <http://www.colorado.edu/ReligiousStudies/chernus/CivilReligions/Readings/FriendlyFire.pdf>
 - **Historical Context: Be ready to define “the great silent majority”**

Procedural: a television series, film, story or novel characterized by detailed, realistic treatment of professional procedures, especially police or court procedures.

A 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.
- ✓ Inside the Things That Carried Him <http://www.esquire.com/entertainment/interviews/a32881/things-that-carried-him-interview/>

On Objectivity

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

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

- ✓ **Read:** [Regulars Get No Glory](#) by Stephen Crane -- 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”?
- ✓ Also include in your essay some of the critical response to Hiroshima 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.

Class 4 – Feb. 5

Read for Class 4: Writing About Sports

- ✓ AOF Fight to Live, by Al Stump, Page 271
- ✓ AOF Silent Season of a Hero, by Gay Talese, Page 143 (Fly on the wall interspersed with reporting – research and sources)
- ✓ AOF Lethal Lightning by Jimmy Cannon, Page 461
- ✓ 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 Day of the Fight, by W. C. Heinz, Page 115

“I’m looking at it not so much as ‘this is good, this is bad,’ as much as ‘this is just life’ and trying to understand it.”
– Gary Smith

- ✓ [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.

On 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/>

Optional

- ✓ Zach Lowe Is America’s Best Sports Writer: ESPN’s stats-loving, video-analyzing basketball scribe is the journalist smart fans deserve. <http://slate.me/2iGPOwt> “This piece doesn’t read like a beat writer’s game story, nor does it resemble a die-hard fan’s exultant (or despondent) postgame blog post. His columns are basketball tutorials, articles that draw on stats, video cut-ups, and interviews with players and coaches to teach you how the sport works. Lowe’s prose is clear, but it isn’t dry; his writing crackles with a kind of conspiratorial glee, like he can’t wait to share all the cool stuff he’s just figured out. Lowe’s pieces and [podcasts](#) help the rest of us become better basketball consumers, and they make watching the NBA more fun. If you don’t read him and listen to him, you should: Zach Lowe is America’s best sports writer.”

Class 5 – Feb. 12

Read for Class 5: Writing About Misery & The Nether & The Other

- ✓ AOF Watercress Girl, by Henry Mayhew, Page 34
- ✓ AOF Experiment in Misery, by Stephen Crane, Page 63 (Immersion) (participant observer)
- ✓ AOF from The People of the Abyss, by Jack London, Page 83 (Immersion) (participant observer)
- ✓ AOF Spike, by George Orwell, Page 245 (Immersion) (participant observer)
- ✓ AOF from James Agee, Let Us Now Praise Famous Men, Page 417
- ✓ [Words cannot embody; they can only describe.](#) Extract from an essay on “[Repetition](#)” – James Agee on writing and truth and the inadequacy of Words

On Objectivity

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

Optional

- ✓ The Road to Wigan Pier by George Orwell (Immersion) <https://www.dropbox.com/s/xig0wxzg0bfowpk/The-Road-to-Wigan-Pier.pdf?dl=0>

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

- ✓ 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?
- ✓ 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 re “all pain is anecdotal,” this is 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: “My earnest hope is that the book may serve to give the rich a more intimate knowledge of the sufferings, and the frequent heroism under those sufferings, of the poor— that it may teach those who are beyond temptation to look with charity on the frailties of their less fortunate brethren—and cause those who are in “high places,” and those of whom much is expected, to bestir themselves to improve the condition of a class of people whose misery, ignorance, and vice, amid all the immense wealth and great knowledge of “the first city in the world,” is, to say the very least, a national disgrace to us.”
<http://bit.ly/2saYm2i>

Class 6 – Feb. 19

Read for Class 6: Writing About Misery & The Nether & The Other

- ✓ AOF from “The Bronx Slave Market” by Marvel Cooke, Page 252 (Immersion) (participant observer)
- ✓ AOF from “Harlem on My Mind” by Lawrence Otis Graham, Page 384 (Immersion) (going native) (participant observer)
- ✓ AOF from Among the Thugs, by Bill Buford, Page 354 (Immersion) (going native)
- ✓ AOF from Coyotes, by Ted Conover, Page 331 (Immersion) (participant observer)
- ✓ AOF from “Snake Handling and Redemption” by Dennis Covington, Page 391 (Immersion) (going native) (participant observer)

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

- ✓ 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?
- ✓ 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 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 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, formulate your thoughts on the ethics of undercover reporting. [Here are some notes on undercover reporting.](#)
- ✓ See on Undercover Reporting <http://dlib.nyu.edu/undercover/>

Class 7 – Feb. 26

Read for Class 7: Writing About Crime

Recall: AOF The True and Genuine Account of the Life and Actions of the Late Jonathan Wild, by Daniel Defoe, Page 23
Do you see the link to In Cold Blood?

- ✓ AOF from In Cold Blood, by Truman Capote, Page 161 23
- ✓ In Cold Blood: The Story Behind a Nonfiction Novel <http://partners.nytimes.com/books/97/12/28/home/capote-interview.html>
- ✓ Listen to the first chapter of [S-Town](#), a podcast (participant observer) (Immersion)
- ✓ Why S-Town invites empathy not voyeurism <http://theconversation.com/why-s-town-invites-empathy-not-voyeurism-76510> (“With [In Cold Blood](#), Truman Capote invented the non-fiction novel and turbocharged the genre of literary journalism. [S-Town](#), a podcast by the team at Serial and This American Life that appeared on March 28th as seven bingeable “chapters”, has unleashed aural literary journalism that is as masterly in its evocation
- ✓ The Onion Field by Joseph Wambaugh (Excerpt)
- ✓ **On Truth:** 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>
- ✓ **On Truth:** The First Peril: Fabrication <http://www.poynter.org/2002/the-first-peril-fabrication/3323/>
- ✓ [Excerpt from Hells Angels](#) by Hunter S. Thompson (participant observer) (Immersion)



Class 8 – March 12

Read for Class 9: The New Journalism

- ✓ [“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.
- ✓ AOF from The Electric Kool-Aid Acid Test, by Tom Wolfe, Page 169
- ✓ AOF The Girl of the Year, by Tom Wolfe, Page 469
- ✓ Where did Wolfe’s off-the-wall style come from? [The Kandy-Kolored Tangerine-Flake Streamline Baby: Introduction](#)
- ✓ [Learn more about Wolfe](#)
- ✓ [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

Recall: [On the Periodical Essayists](#), by William Hazlitt. Here below, centuries later, Ronald Weber is exploring a new form of communication – a new journalism.

- ✓ [“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.

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

- ✓ 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.
- ✓ What are the elements of literary journalism as Wolfe defines them in his seminal essay?
- ✓ What is the key element of journalism as defined by Hersey?
- ✓ How does Capote fit into all this? How does he fit into Hersey's ideas about literary journalism and where does he violate Hersey's view?
- ✓ 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?

Class 9 – March 19

Status update on Literary Journalism Book & Non-Fiction Work

Read for Class 9: Gonzo

- ✓ [Gonzo](#) (A brief explication)
- ✓ AOF from "The Scum Also Rises" by Hunter S. Thompson, Page 302
- ✓ 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>
- ✓ 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/>

Objectivity:

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

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

- ✓ What is Gonzo journalism?
- ✓ Is Gonzo journalism an acceptable journalistic form? Or does it push beyond the borders of the journalistically acceptable?
- ✓ Why or why not?

Class 10 – March 26

Read for Class 10: Intellectual Gonzo

As one of our text's editors notes:

"Like Hunter S. Thompson, Gonzo journalism's founder and dean, Rosenbaum is the main character in any story he writes. A significant difference is that Rosenbaum ... concentrates on his thoughts rather than his actions."

- ✓ AOF Last Secrets of Skull and Bones, by Ron Rosenbaum, Page 316
- ✓ 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>
- ✓ A short passage on Rosenbaum as an "[investigator of investigations](#)"

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 empathetic intersubjectivity?

Class 11 – April 2

Read for Class 11: Fly on the Wall and Style:

- ✓ AOF from “Portrait of Hemingway” by Lillian Ross, Page 129 (Read intro)
- ✓ AOF from What It Takes, by Richard Ben Cramer, Page 236 (Fly on the wall interspersed with reporting – research and sources)
- ✓ AOF from The Pine Barrens by John Mcphee, Page 485
- ✓ AOF It's an Honor by Jimmy Breslin, Page 466
- ✓ Lillian Ross: Witness <http://bostonreview.net/books-ideas/jacqui-shine-lillian-ross-new-journalism>

Optional

- ✓ (Fly on the wall): 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:

- ✓ 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?
- ✓ 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 12 – April 9

Read for Class 12: Style, procedurals

- ✓ AOF Lady Olga, by Joseph Mitchell, Page 439
- ✓ 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)

These are known as procedurals

- ✓ AOF from House, by Tracy Kidder, Page 199 (Fly on the wall interspersed with reporting – research and sources / procedural)
- ✓ AOF Drift, by Morris Markey, Page 93

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

- ✓ Morris Markey’s and Tracy Kidder’s stories belong to a genre referred to as “the procedural.” See:

[https://en.wikipedia.org/wiki/Procedural_\(genre\)](https://en.wikipedia.org/wiki/Procedural_(genre))

- ✓ Note in your essay how Markey uses [diction](#) and [syntax](#) to achieve an effect.
- ✓ Also note his use of myth.
- ✓ Would this sort of writing work today – or does the ethos of our times ask that the write be a bit subtler?
- ✓ For example, see The Lonely Death of George Bell <https://www.nytimes.com/2015/10/18/nyregion/dying-alone-in-new-york-city.html?smid=fb-share> Each year around 50,000 people die in New York, some alone and unseen. Yet death even in such forlorn form can cause a surprising amount of activity. Sometimes, along the way, a life’s secrets are revealed. A powerful procedural and I love how the photos flow with story. Reminds me much of Morris Markey's Drift

Class 13 – April 16

Literary Journalism Book Essay Due 1 p.m. April 16

Presentations in Class April 16

Read for Class 13: Didion

“Read, learn, work it up, go to the literature. Information is control.”
– [Joan Didion, The Year of Magical Thinking](#)

About Joan Didion (Read this first before her stories):

The Picture in Her Mind <https://thepointmag.com/2017/criticism/the-picture-in-her-mind-joan-didion>

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

- ✓ 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://niemanstoryboard.org/stories/whys-this-so-good-number-57-joan-didion-on-dreamers-gone-astray/>
- ✓ AOF Los Angeles Notebook, Page 480

For further reading:

- ✓ 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:

- ✓ Discuss you reaction to Didion
- ✓ And then I believe you are at the point where you can speak to the differences between an informational report – ephemeral traditional news – and something that is journalism approaching literature.

Class 14 – April 23

Non-Fiction Work of Literary Journalism Due 1 p.m. April 23

Presentation in Class April 23

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>

Book-Length Works of Literary Journalism

You can select from any ONE of these books – or if you can think of another, check with me: To begin, just about anything from this list: [A Selected Bibliography of Literary Journalism Compiled by Norman Sims](#) (Check with me before proceeding)

- [The Corner: David Simon](#)
 - [Homicide: D. Simon](#)
 - [Liar's Poker: Michael Lewis](#) [Losers: M. Lewis](#)
 - [Moneyball: M. Lewis](#)
 - [Citizen K: Mark Singer](#)
 - [Somewhere in America: M. Singer](#)
 - [Character Studies: M. Singer](#)
 - [The Boilerplate Rhino: David Quammen](#)
 - [Natural Acts: D. Quammen](#)
 - [Wild Thoughts From Wild Places: D. Quammen](#)
 - [Monster of God: D. Quammen](#)
 - [American Steel: Richard Preston](#)
 - [The Demon in the Freezer: R. Preston](#)
 - [The Hot Zone: R. Preston](#)
 - [A Complicated War: William Finnegan](#)
 - [Crossing the Line: W. Finnegan](#)
 - [Cold New World: W. Finnegan](#)
 - [Random Family: Adrian Nicole LeBlanc](#)
 - [The Bullfighter Checks Her Makeup: Susan Orlean](#)
 - [My Kind of Place: S. Orlean](#)
 - [The Orchid Thief: S. Orlean](#)
 - [Into Thin Air: Jon Krakauer](#)
 - [Into the Wild: J. Krakauer](#)
 - [Eiger Dreams: J. Krakauer](#)
 - [Under the Banner of Heaven: J. Krakauer](#)
 - [Up in the Old Hotel: Joseph Mitchell](#)
 - [Bottom of the Harbor: J. Mitchell](#)
 - [McSorley's Wonderful Saloon: J. Mitchell](#)
 - [Explaining Hitler: Ron Rosenbaum](#)
 - [The Secret Parts of Fortune: R. Rosenbaum](#)
 - [What It Takes: R.B. Cramer](#)
 - [What Do You Think of Ted Williams](#)
 - [Now: R.B. Cramer](#)
 - [Joe DiMaggio: R.B. Cramer](#)
 - [Beyond the Game: Gary Smith](#)
 - [The Soul of a New Machine: Tracy Kidder](#)
 - [House: T. Kidder](#)
 - [Mountains Beyond Mountains: T. Kidder](#)
 - [Reporting Back: Lillian Ross](#)
 - [Portrait of Hemingway: L. Ross](#)
 - [Picture: L. Ross](#)
 - [The Gay Talese Reader: Gay Talese](#)
 - [Fame and Obscurity: G. Talese](#)
 - [Honor Thy Father: G. Talese](#)
 - [The Pump House Gang: Tom Wolfe](#)
 - [Radical Chic & Mau-Mauing the Flak Catchers: T. Wolfe](#)
 - [Hooking Up: T. Wolfe](#)
 - [The Electric Kool-Aid Acid Test: T. Wolfe](#)
 - [The Right Stuff by Tom Wolfe](#)
- Any book-length project by Joan Didion, to include:**
- [Political Fictions: Joan Didion](#)
 - [Fixed Ideas: J. Didion](#)
 - [Where I Was From: J. Didion](#)
 - [The White Album: J. Didion](#)
 - [Slouching Towards Bethlehem: J. Didion](#)
- Any book-length project by John McPhee, to include:**
- [Advertisements for Myself: Norman Mailer](#)
 - [Armies of the Night: N. Mailer](#)
 - [The Executioner's Song: N. Mailer](#)
- Any book-length project by John McPhee, to include:**
- [The Headmaster: John McPhee](#)
 - [The Deltoid Pumpkin Seed: J. McPhee](#)
 - [Giving Good Weight: J. McPhee](#)
 - [The Curve of Binding Energy: J. McPhee](#)

- [A Roomful of Hovings: J. McPhee](#)
- [Coming Into the Country: J. McPhee](#)
- [Oranges: J. McPhee](#)
- [Annals of the Former World: J. McPhee](#)
- [The Outlaw Sea: William Langewiesche](#)

Any book-length project by Hunter S. Thompson, to include:

- [Fear and Loathing on the Campaign Trail: Hunter S. Thompson](#)
- [Fear and Loathing in Las Vegas: H.S.](#)

[Thompson](#)

- [Hells Angels by Hunter S. Thompson](#)
- [Dispatches by Michael Herr](#)
- [Let Us Now Praise Famous Men by James Agee](#)
- [In Cold Blood by Truman Capote](#)
- [Hiroshima by John Hersey](#)
- [The Autobiography of Malcolm X by Alex Haley and Malcolm X](#)

Dates & Deadlines

All dates and deadlines may be subject to change.

Spring 2018	Dates and Deadlines
Advance Registration <i>At or after assigned start time</i>	October 30 - December 19 December 21 - January 4
Employee EEP Registration	January 8 - 12 <i>11:59 pm of last day</i>
Regular Registration <i>\$100 late fee after 5:00 pm deadline</i>	January 5 <i>5:00 pm</i>
Classes Begin	January 8
Drop/Add <i>At or after assigned start time</i>	January 8 - 12 <i>11:59 pm of last day</i>
Late Registration	January 8 - 12 <i>11:59 pm of last day</i>
Non-Degree Registration <i>At or after assigned start time</i>	January 10 - 12 <i>11:59 pm of last day</i>
Withdrawal from All Spring Courses with No Fee Liability	January 12 <i>11:59 pm</i>
Fee Payments <i>3:30 pm, University Bursar</i>	January 19 <i>3:30 pm</i>
Residency Reclassifications	January 19
S-U Grade Option	January 26
Degree Applications	February 2

Withdrawal with 25% Refund <i>W assigned to all Spring courses</i>	February 2
Drop Deadline <i>W assigned to individual course(s)</i> <i>Drops of individual courses must be approved by the student's college</i>	April 13 11:59 pm
Withdrawal Deadline <i>W assigned to all Spring courses</i>	April 13 11:59 pm
Faculty Course Evaluation Period Opens <i>Dates can vary by course. Log on to GatorRater to verify.</i>	April 14
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>	April 25
Withdraw from All Spring 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>	April 25
Classes End	April 25
Honors Theses due to College Advising Offices	April 25
Reading Days <i>No classes</i>	April 26 - 27
Faculty Course Evaluation Period Closes <i>Dates can vary by course. Log on to GatorRater to verify.</i>	April 27
Final Exams	April 28 - May 4
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>	May 4 - 6
Degree Status Available <i>Late night, on ONE.UF</i>	May 8
Final Grades Available <i>Transcript view, on ONE.UF</i>	May 9
Faculty Course Evaluations Available to Instructors <i>On GatorRater</i>	May 10
Holidays	January 15: Martin Luther King, Jr. Day

Notes

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/>

^{iv} 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/>