

## JOU4008 Journalism Studies



### Fall 2019 Syllabus

## Journalism Studies

### Through the Lens of Literary Journalism

Wednesday (Periods 5-7, 11:45-2:45 pm) ~ WEIM 1090

The Essence of Journalism Is a Discipline of Verification.” ~ [Bill Kovach and Tom Rosenstiel](#)

“Words never fail. We hear them, we read them; they enter into the mind and become part of us for as long as we shall live. Who speaks reason to his fellow men bestows it upon them. Who mouths inanity disorders thought for all who listen. There must be some minimum allowable dose of inanity beyond which the mind cannot remain reasonable. Irrationality, like buried chemical waste, sooner or later must seep into all the tissues of thought.” ~ Richard Mitchell, [Underground Grammarian](#).

#### **Instructor / Contact**

Instructor: Dr. Ronald R. Rodgers: About Moi: <http://bit.ly/2vEOe4S>

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

Office: 3058 Weimer Hall, 392-8847

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

About Moi: <http://bit.ly/2vEOe4S>

#### **About This Class**

You may have discussed this class with some of my past students, but you should know I rarely teach the same class the same way every semester. For instance, this semester this class will focus not on quantitative evaluations but on qualitative assessment. That is, your grade will be a product not only of my impressions of the work you do, but of your own self-assessments of the quality of your effort and reflections on the class. The closest we will come to quantitative evaluations is the ternary grading scale elaborated on below. After many years of teaching, I have come to believe that learning and the dawning awareness about the many dimensions of a subject are better facilitated by intrinsic rather extrinsic motivations.<sup>1</sup> While you will get a final grade at the end of the term – it cannot be avoided – I will not be grading individual assignments. Rather, I will be forming an overall impression of the quality of your work while reviewing it and asking questions and making comments that engage your work rather than simply evaluating it. At the same time, you will also be reflecting carefully on your own work and the work of your peers. If this method sounds scary to you, come talk to me at any time to discuss your progress in class. But know, too, the key to your grade is to deeply engage with the readings, join in the discussions, and attack the assignments with all your intellectual might.

## Course Description & Objectives

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

This course will converge at the intersection of literature and journalism. We will:

1. Explore the mission of journalism by looking under the hood of that form described as literary journalism.
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.<sup>ii</sup>

### So, Dr. Rodgers: Why is This Important?

The inverted pyramid as the basis of the informational report – called news – is certainly a powerful tool in our society when done right. But it is a tool that often fails to fulfill the true mission of journalism. I – and I am not alone here – argue that the method we call literary journalism – or narrative nonfiction, etc. – there is much dispute about the proper name – believe that journalism that narrates a story using all the affective tools of the novelist or short story writer can connect the citizens of a society – whether locally or across the globe. Not to get too academic or preachy, but the primary mission of journalism – and especially the sadly diminishing local news media – is creating and maintaining a *community of discourse*, revealing ALL of the community to its readers. The scholar of rhetoric James Herrick holds that a *community of discourse* permits "people to think and act with unity to address a wide range of serious social problems."

Or in the words of *To Kill a Mockingbird's* Atticus Finch to his daughter Scout:

"First of all," he said, "if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view--"

"Sir?"

"Until you climb into his skin and walk around in it."<sup>iiii</sup>

### Course Structure

- ⇒ This class involves an [Active Reading](#) of the required readings. Follow this concentrated, focused, and annotative method in all your reading this semester.
- ⇒ This course is a reading seminar built around informed discussion.
  - You are expected to participate in this class by submitting your discussion 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.
  - 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.
  - Posting to the Discussion Board and eliciting subsequent conversation.
  - Weekly presentations that garner in-class discussion.

## Textbooks / Readings & Resources

- ⇒ No required text.
- ⇒ Readings/Screenings linked in the Assignment section below or in a folder on the Canvas site.
- ⇒ Optional Texts:
  - **Granta Magazine** <http://bit.ly/2QXW3Mj>
  - **The Granta Book of Reportage**: Since its relaunch in 1979, *Granta* has championed the art and craft of reportage — journalism marked by vivid description, a novelist's eye to form, and eyewitness reporting that reveals hidden truths about people and events that have shaped the world we know.
- ⇒ Follow me on Twitter at [@ronrodgers](https://twitter.com/ronrodgers) and regularly check out the class hashtag [#JOU4008](https://twitter.com/JOU4008). Material from this will become part of a weekly Thought Probe and the class discussion in each class.
- ⇒ See **Appendix 3**: Additional Writing & Research Resources

## 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** until we need it for class activity.
- ⇒ Except where noted, all assignments or any other written work will be filed through Canvas <http://lss.at.ufl.edu>

## Email Policy

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

## Management Issues

- ⇒ **Syllabus Changes**: I reserve the right to alter, with notification, the syllabus as the need arises.
- ⇒ **Accommodation for disabilities**: Let me know immediately – informally and then with a formal letter from the proper authorities – 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/>.
- ⇒ **Common courtesy**: Please 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 your seat.
- ⇒ **Be Good**: You need to conduct yourself in a courteous manner when it comes to dealing with fellow students or your instructor. That means any rude, obstructive or aggressive behavior will not be tolerated, and manifestations of same will mean your ouster from the class. The UF Counseling and Wellness Center (<https://counseling.ufl.edu/>) is located at 3190 Radio Road and the phone number for Appointments & After-Hour Assistance is 352-392-1575.
- ⇒ **U Matter, We Care**: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575.
- ⇒ **CAVEAT**: A class such as this will deal with controversial topics, so be warned words that may be considered offensive or ideological may be spoken in the context of subjects we are discussing. As a teacher I have no political or social agenda – I am clean of received wisdom – 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 with evidence.

## **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/UGRD/student-responsibilities/>
- ⇒ UF Honor Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>
- ⇒ Professor Mindy McAdams' plagiarism guide: <http://www.macloo.com/cheat/index.htm>.

## **Policy on Reference Letters from Dr. Rodgers**

I am pleased to write letters for students who I am – to some degree – familiar with both from inside and outside the classroom and have made an effort to reach out and share with me their goals and aspirations during office hours or elsewhere. Recommendations may be provided for graduate programs, professional schools, internships, scholarships, and jobs only if you ask for such during a visit to my office.

It is, of course, probably best that you seek letters from people you know well enough that they can speak with some authenticity about you. And any letter is that much more compelling if the letter writer can speak about something personal to you – especially about your skills, interests, and character.

So, here are some requirements before I can write a letter for you:

- ⇒ If I have written a letter for you and you need a new letter, alert me at least two weeks before the deadline.
  - ⇒ If this is your first request for a letter, you must ask for it at least four weeks in advance of the deadline.
- Any request for a letter – or an oral reference – must include:
- ⇒ The deadline and due dates for submission.
  - ⇒ Recommendations forms provided by the institution.
  - ⇒ Contact information for submitted recommendations.
  - ⇒ A copy of your resume or CV and an unofficial transcript.
  - ⇒ If you have taken a class with me, include the semester and the grade that you got.
  - ⇒ To ensure we cover all the bases, a version of a reference letter that you write in the third person. I will then adapt and rewrite to my style.
    - Include what it is you are applying for and why you're a good fit for the position.
    - Summarize why your background has prepared you well for the position you are applying for.
    - Include any information about qualifications and experience you think might be helpful. For example, if you are applying to law school or a graduate program, describe what interests you about the law or the graduate program.
    - And finally, because interviewers always ask this when they call me: Describe your strengths and weaknesses as you see them.

## Activities & Due Dates

<b>Activity</b>	<b>Due</b>
1. Inaugural Self-Assessment and Reflection	Due First Day (Aug. 21) at 11 p.m.
2. Midterm Assessment and Reflection	Due 11 p.m. October 2
3. Participation/ Attendance	
4. Writing Exercises	Various Times
5. Weekly Self-Assessment	Due by 11 p.m. Thursdays
6. Thought Probes	Near Beginning of Class
7. Reaction Essay	Noon Tuesdays
8. Posts to Discussion Board	Due by 11 p.m. Thursdays
9. Discussion Leader Presentation	In Class
10. Query Letter for Non-Fiction Story	Before Class 3
11. Non-Fiction Work	Due 11 p.m. Dec. 4
12. Non-Fiction Work Presentation in Class	Due 10 a.m. Dec. 4
13. Portfolio Conference and Closing Self-Assessment and Reflection on Class	Due 11 p.m. November 20 (In Office Conferences to be Scheduled)

## Activities

### **The Ternary Scale**

All class activities will be graded on a ternary scale:

- 0. Missing or Incomplete**
- 1. Marginal to Acceptable**
- 2. Good to Impressive**

If necessary, you may skip up to two essays, though you are still expected to come to class prepared to discuss the readings for the week.

**Note:** Each missed essay beyond the first two will proportionally affect your final grade in our negotiations at the Portfolio Conference at the end of the semester.

## Self-Assessments and Reflections

### Inaugural Self-Assessment and Reflection – Due 11 p.m. August 21

### Weekly Self-Assessment and Reflection – Due 11 p.m. Thursdays

#### Respond to the following

- ⇒ What were your strengths in class and with the essay this week?
- ⇒ What were your weaknesses in class and with the essay this week?
- ⇒ What do you think is a fair grade for your in-class participation and discussion – and elaborate on why?
- ⇒ What do you think is a fair grade for your weekly essay – and elaborate on why?
- ⇒ If you had more time to complete the work on the readings and essay, would you change anything? What would you change, and why?
- ⇒ As a Discussion Leader, what do you think is a fair grade for your performance – and elaborate on why?
- ⇒ Or discuss your evaluation of the presentation by Discussion Leader(s). Avoid cheerleading and avoid being superficial or perfunctory.
- ⇒ What do you think is a fair grade on the performance by this week's Discussion Leader(s) – and elaborate on why? See note on ways of thinking about oral presentations.<sup>iv</sup>

**Please note:** If you are not in class, then you cannot post an Assessment. Period.

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

### Midterm Assessment and Reflection – Due 11 p.m. October 2

### Portfolio Conference and Closing Self-Assessment and Reflection on Class – Due 11 p.m. Dec. 4 (In Office Conferences to be Scheduled)

## Class Participation & Attendance

**Participation:** You are expected to participate meaningfully in discussions. Windy verbosity with no point and hushed passivity will not go unnoticed. I also weigh relevant tweets posted with the hash tag [#JOU4008](#)

**Here is how I assess your participation in class:**

1. **Good:** You add significant, insightful content to discussion but do not dominate the conversation.
2. **OK:** You speak from time to time, but look for more opportunities to add to our discussions.
3. **Inadequate:** Your perspective is important. I need to hear much more from you!

**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).

## Discussion Board Posts

### Your Weekly Class Takeaway

**(But you can also post anything else related to the class or Journalism at any time)**

- ⇒ Discuss the most significant (central, useful, meaningful, surprising, disturbing) things you have learned in class that day, in your readings, in screenings, or in my posts or tweets. Include anything you did not understand or that confuses you. Avoid being superficial or perfunctory.
- ⇒ What did you learn – or become aware of this week – that affects your considerations about the craft of journalism or communication in general?
- ⇒ What remarks made during class discussion did you find particularly intriguing and why?
- ⇒ What questions are you left with that I or the class could attempt to answer for you?
- ⇒ **Post responses** to a minimum of two posts – more is better.
- ⇒ Write in such a way as to elicit conversation.

**Due at 11 p.m. Thursdays**

## Thought Probes

I will ask you to respond to one or more questions about the readings/screenings for the week, and any tweets using the [#JOU4008](#) [#ThoughtProbe](#) hash tags.

## Deep-Think Reaction Essay

A Reaction Essay of **at least three full pages** dealing with all readings or screenings of the week. 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.
- c. **Note:** At times I might ask individual students to offer a summary of their essay in class.

**Format:** 12 pt. Times-Roman, **single**-spaced, one-inch margins, Word document. (Incomplete if format not followed)

### Mechanics of the Essay:

- ⇒ The essay should cover all readings both the examples of literary journalism and readings about journalism.
- ⇒ It should not sound like a book report.
- ⇒ It should contain very little description of the readings (we have all read them).
- ⇒ It should contain very little in the way of quotes from readings unless relevant to your argument.
- ⇒ It should reflect your deep-thinking about the readings and your intellectual struggle with the material as you interpret the authors' meanings and/or arguments as you 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?
- ⇒ You should write about what you do not understand, or about what you half-understand, or how the material might connect to material from previous weeks or from your experience in whatever form that takes. This is called [associational/associative thinking](#) – which is the ability to connect unrelated things and is key to creative and innovative thinking.
- ⇒ **Here is an example of an essay from a previous class:** <http://bit.ly/2MD7gU3>
- ⇒ **You may find this helpful:** Writing With Authority <http://bit.ly/2Rxzo9O>
- ⇒ **See Appendix 1: Some Ways I Assess Your Essays**

**Due at noon Tuesdays**

## Discussion Leader(s)

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 Twitter, or from videos or other visuals you know of that might be relevant.

- ⇒ To aid your discussion, you are required to provide each member of the class with a 1-page outline summarizing 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. (Please post to Canvas)
- ⇒ 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.
- ⇒ Discuss your thoughts about whether these readings violate ideas about journalism is.
- ⇒ With the articles about journalism, focus on one or two main ideas and build on them in class discussion.

- ⇒ Google [“leading class discussion”](#) for pointers on how to keep the conversation flowing.
- ⇒ **NOTE:** The Discussion Leader(s) do not have to do that week’s essay.

**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 readings or in my own lectures.

**Mechanics:** Usually, the discussion will take place near the beginning of class. You have 30-45 minutes. Please use a PowerPoint presentation and come in early to set it up. And make sure it is in a readable style and that you follow the 10-20-30 rule. You should have 10 slides, you should take no more than 20 minutes (leaving time for class discussion), and all slides should employ a readable 30-point font. While the instructor will jump in and contribute to the discussion, students should be prepared to extend student interaction for the entire hour. Be sure to post the PowerPoint to Canvas.

### Query Letter for Non-Fiction Work of Literary Journalism

Each individual or squad of two will compose a query letter to an editor – me, your esteemed professor. Use this template: [http://www.agentquery.com/writer\\_hq.aspx](http://www.agentquery.com/writer_hq.aspx) ([Links to an external site.](#))[Links to an external site.](#)

**Paragraph One** — The Hook: A one-sentence tagline for your story. Get me to read on. See the examples at link.

**Paragraph Two** — Mini-synopsis: Distill the entire story into one paragraph.

**Paragraph Three** — Writer’s bio: Who are you and why should I think you are capable of pulling this off?

**Note:** This idea also must include:

1. Just one well worked-out idea, not a list of potential stories.
2. It must be clear in thought.
3. Include the kind of source material you plan to consult.
4. Possible graphic, visual, video or any other digital elements.

To warm up your brain in pondering a story idea, you might want to check out the kinds of things non-fiction writers write about at <https://longform.org/>

**Due before Class 3**

### Non-Fiction Work of Literary Journalism Presentation

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

**Post PowerPoint to Canvas 10 a.m. Dec. 4. Presentations in class**

#### Presentation Rubric: Follow This Outline

<b>Methodology:</b> Why this story. How you wrote and reported it. Discuss sources – number & who; documents; other?
<b>Elements:</b> Summarize story; discuss the elements of literary journalism employed and offer examples from your story.
<b>Narrative Arc:</b> Describe the narrative arc (thread) that drives your story along, that holds it story together, that connects the chaos of your story into a uniform whole.
<b>Excerpts:</b> Offer representative excerpts from your work on slides and any relevant photos. These excerpts need to manifest your attempt to write in a literary fashion
<b>Reporting/Writing Issues:</b> Discuss problems encountered in reporting the story; in writing and structuring the story; and any questions that arose.

## Non-Fiction Work of Literary Journalism

You will write a 10- to 15-page non-fiction narrative using the techniques of literary journalism. You will research and write in the way of the following two writers. I am not asking you to copy their style – you have your own – but instead use their method regarding source material as explained in these two examples. Both writers took what we call a “deep soak” in the literature surrounding their subject. From that source material they drew out their stories. You can use newspaper and magazines accounts from the past, television broadcasts, YouTube, memoirs, social media, research papers, etc.

- ⇒ “Time and Distance Overcome” by Eula Biss <http://bit.ly/2QTMG0h>
- **Source Material:** “I began my research for this essay by searching for every instance of the phrase “telephone pole” in the *New York Times* from 1880 to 1920, which resulted in 370 articles. I was planning to write an essay about telephone poles and telephones, not lynchings, but after reading an article headlined “[Colored Scoundrel Lynched,](#)” and then another headlined “Mississippi Negro Lynched,” and then another headlined “Texas Negro Lynched,” I searched for every instance of the word “lynched” in the *New York Times* from 1880 to 1920, which resulted in 2,354 articles.”
- ⇒ “The Wasteland” by Marilynne Robinson <http://bit.ly/2R2YoWB>
- Google Map: Nuclear Power Plant near Seascale <http://bit.ly/2QUcLzf>
  - **Source Material:** “Everything factual that I will relate in this article I learned from reading the British press or watching British television. But it would not be accurate to say that I know, more or less, what a reasonably informed Briton knows about these things, because there is a passivity and a credulousness in informed British opinion that neutralizes the power of facts to astonish.”

Your story should include such things as: Links / Graphic elements / Google Maps / Photos / Footnotes if you like. You will also draw on what you learn about the elements of literary journalism and use those elements to inform your story. Other than that, I offer you no rubric for this paper. Instead, it is meant to reflect your knowledge of the elements – and the issues – of literary journalism acquired during the semester. I will seek status reports on your progress.

**Format:** 12 pt. Times-Roman, **double**-spaced, one-inch margins, Word document. (Incomplete if format not followed)

**Assignment Objective:** To make you aware of and address the problem of modern media pointed to by [Neil Postman](#), the author of [Amusing Ourselves to Death: Public Discourse in the Age of Show Business](#)

“We are by now so thoroughly adjusted to the ‘Now ... this’ world of news – a world of fragments, where events stand alone, stripped of any connection to the past, or to the future, or to other events.”

“This idea - that there is a content called ‘the news of the day’ – was entirely created by the telegraph (and since amplified by newer media), which made it possible to move decontextualized information over vast spaces at incredible speed. The news of the day is a figment of our technological imagination. It is quite, precisely, a media event. We attend to fragments of events from all over the world because we have multiple media whose forms are well suited to fragmented conversation.”

“I think we're seeing the world in fragments now and as a kind of Las Vegas stage show.” – Neil Postman on Open Mind.

**Due 11 p.m. Dec. 4**

- ⇒ See this endnote for possible story ideas<sup>v</sup>
- ⇒ You might begin with setting up a Google Alert: <http://bit.ly/1vjISbf> See endnote about alerts<sup>vi</sup>
- ⇒ See Appendix 2 for Additional Writing & Research Resources
- ⇒ See Appendix 3 Some Notes on Story Craft

## Course Calendar (Subject to Change)

“A reader lives a thousand lives before he dies, said Jojen. The man who never reads lives only one.” – George R.R. Martin, A Dance with Dragons

### Class 1 – August 21 Journalism Is Narrative Abstracted Inaugural Self-Assessment and Reflection Due 11 p.m. August 21

#### In Class

##### Class Introduction

- ⇒ Mugs-Introductions / Class Introduction

#### Some things worth reading before class

- ⇒ The Syllabus in Canvas
- ⇒ The elements of journalism: Bill Kovach and Tom Rosenstiel identify the essential principles and practices of journalism. <http://bit.ly/2GEuONx>
- ⇒ Some Elements of Literary Journalism <http://bit.ly/2LCZWHs>
- ⇒ More on Narrative Arc (Thread): Roy Peter Clark on the search for the “embedded narrative”: How to find a compelling storyline in arts coverage — or any beat topic <http://bit.ly/2WorhRV>
- ⇒ Norman Sims on Literary Journalism by Mark Athitakis <http://bit.ly/2Rv3LOk>
- ⇒ Tornado Stories – AP vs. Rick Bragg <http://bit.ly/2Rxnywx>

### Class 2 – August 28 Literary Journalism – The Precursors

“One of the things that bothers me is that there are prohibitions of an unarticulated kind that are culturally felt that prevent people from actually saying what they think.”

– Marilynne Robinson <https://nyti.ms/2QQZXGI>

#### In Class

- ⇒ **Stragglers**
- ⇒ **Form Squads If Need**
- ⇒ **Thought Probe**
- ⇒ **Lecture / Discussion**
- ⇒ **The Imposition of a New Form:** “On The Periodical Essayists,” by William Hazlitt <http://bit.ly/2H3C9xQ>
  - Read down to “and be useful to mankind.”
  - On Tatler and Spectator and Montaigne and Richard Steele.
- ⇒ **Page one: Inside the New York Times Hulu: Email, [gmail](#) Password, 0....!2 92 minutes**

#### Read for Class 2:

- ⇒ **The Imposition of a New Form:** “A New Form of Literature,” by Hutchins Hapgood, Bookman 21 (1905): 424-427. <http://bit.ly/2MxIVQv>

⇒ “The True and Genuine Account of the Life and Actions of the Late Jonathan Wild,” by Daniel Defoe (the prototype for the true-crime narrative) <http://bit.ly/2MCCFuN>

- Be ready to answer who Defoe was and what his relation to journalism is.

⇒ Story was, the writer claimed, “taken from [Wild’s] own mouth, and collected from papers of his own writing .”

⇒ The narrative is factual.

⇒ Novelistic style and structure.

⇒ Careful selection of the more entertaining aspects of Wild ’s dual career as thief and quasi-detective

⇒ Defoe had used crime in fiction when he wrote *Moll Flanders* (1722). The heroine of Defoe’s novel may have been loosely based on Moll King, friend to Jonathan Wild’s mistress, Mary Milliner.

⇒ From *The Life of Samuel Johnson*, by James Boswell <http://bit.ly/2MM3OH0> (No need to read the footnotes)

- Be ready to answer who Samuel Johnson and James Boswell were, and what kind of writer was Boswell. In other words, do you know of any journalists working today doing the same kind of work as Boswell?

⇒ “Great Tasmania’s Cargo,” by Charles Dickens <http://bit.ly/2H1RK0d>

Discursive and narrative interwoven.

If a style of writing is **discursive**, it includes a lot of facts or opinions – argument through reasoning. **See Note**<sup>vii</sup>

What interests us here is the official line (Pangloss) vs. the authentic line AND the power of the probing interview – see the back and forth

Who was Pangloss” (From Voltaire – a [philosopher](#) of the [Age of Enlightenment](#) – in his satire *Candide* = Dr. Pangloss = a person (an authority) who views a situation with unwarranted optimism **Panglossian** *adj* – whose mantra is “all is for the best in the [best of all possible worlds](#)”)

Composite – fictional – yet the name has a certain irony re the Enlightenment’s questioning of authority – and to “question authority” has long been the role of journalist – for some to affect social, political, cultural, or economic change (see the [Muckrakers](#), for example) – or just to cut away the BS to get to some semblance of the truth.

Hollywood released “[Teacher’s Pet](#),” one of many motion pictures about the newspaper business. On the editor’s desk was a plaque that read:

**“The purpose of a newspaper is to comfort the afflicted, and to inflict the comfortable.”**

Do you see any similarity in tone between Dicken’s story and the following story by a contemporary writer? →

⇒ “The Wasteland” by Marilynne Robinson <http://bit.ly/2R2YoWB>

- Google Map: Nuclear Power Plant near Seascale <http://bit.ly/2QUcLzf>
- **Source Material:** “Everything factual that I will relate in this article I learned from reading the British press or watching British television. But it would not be accurate to say that I know, more or less, what a reasonably informed Briton knows about these things, because there is a passivity and a credulousness in informed British opinion that neutralizes the power of facts to astonish.”

### Read On Journalism Applied and in General

- ⇒ View this Objective – Subjective Continuum <http://bit.ly/2iFzR9Z> as a way of thinking about works of literary journalism.
- ⇒ Consider this quote from [Nora Ephron](#) “I’ve never believed in objective journalism — and no one who is a journalist in his or her right mind does — because all writing is about selecting what you want to use. And as soon as you choose what to select, you’re not being objective.”
- ⇒ “The most respected Supreme Court reporter of her generation slams media ‘objectivity’” <http://bit.ly/2mJm5aD>
- ⇒ Re Dickens and Robinson: How to deal with obstructive public information officers? Challenge them. <http://bit.ly/2MDW8GF>
  - More on this kind of professional obstruction: Public information officers: Who they are, why they're a problem for journalists and the public, and what we're doing about it <https://www.spi.org/pios.asp>

### Optional Reads

- ⇒ Here is an explainer that makes clearer what is meant by **Narrative Arc (Thread)**: Roy Peter Clark on the search for the “embedded narrative”: How to find a compelling storyline in arts coverage — or any beat topic <http://bit.ly/2WorhRV>
- ⇒ **Example of All Pain Is Anecdotal → Don’t tell me who you are, tell me how you got here**: A psychologist’s trick to being more likable on dates and job interviews, by Leah Fessler <http://bit.ly/2WrtJm>

### In these notes you will find how I would like you to associate the works of literary journalism with the act of journalism in general

#### In addition to the notes above, within your essay weave in your thoughts on the following:

- ⇒ Explain Linda Greenhouse’s view of objectivity. Agree or disagree and why or why not?
- ⇒ Re [Hutchins Hapgood, A New Form of Literature](#) Identify the expressive individuals in the stories above.
- ⇒ 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” from Jane Addams, the first woman “public philosopher” in America and renowned for her work with and writings about the social settlement movement a century ago: <http://bit.ly/2K12CKo> (Page 9 to end of paragraph on page 10.)
  - Here is another example from W.T. Stead, who coined the term “new journalism” in the 19<sup>th</sup> 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.”

**Class 3 – September 4**  
**All Pain Is Anecdotal: War & Conflict**  
**Query Letter for Non-Fiction Story Due Before Class**

*Dulce et Decorum Est* by [Wilfred Owen](http://bit.ly/2ZkZGiT) <http://bit.ly/2ZkZGiT>

“A true war story is never moral. It does not instruct, nor encourage virtue, nor suggest models of proper human behavior, nor restrain men from doing the things men have always done. If a story seems moral, do not believe it. If at the end of a war story you feel uplifted, or if you feel that some small bit of rectitude has been salvaged from the larger waste, then you have been made the victim of a very old and terrible lie.”

– Tim O'Brien, from his novel *The Things They Carried* <http://bit.ly/2WgcicX>

**In Class**

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **Objectivity**
- ⇒ **All Pain Is Anecdotal**
- ⇒ Recreation of an event: A Battle in Falluja, Revisited: Official documents can never tell us the whole story of war. <https://nyti.ms/2WooRCL>
- ⇒ Recreation of an event (All Pain Is Anecdotal): *Dulce et Decorum Est* by [Wilfred Owen](http://bit.ly/2ZkZGiT) <http://bit.ly/2ZkZGiT> (Use the recording while you read)

**Read for Class 3:**

- ⇒ “Cornelius Ryan, the Irish D-Day reporter who re-invented journalism” by Niall O'Dowd <http://bit.ly/2MD5JgX>
- ⇒ “Regulars Get No Glory,” by Stephen Crane <http://bit.ly/2LErpZr>

This Crane article is not an example of literary journalism but a short polemic from 1898 about how numbers cannot adequately tell a story – cannot adequately reflect a sense of reality. This applies not just to war or acts of terrorism foreign or domestic. A key phrase in this is “**a unit in the interesting sum of men slain.**” This is essentially an early volley in the argument over the decades about the power of quantitative vs. the power of the qualitative – the anecdote, the narrative.

- ⇒ From *Specimen Days*: “A Night Battle, Over a Week Since,” by Walt Whitman <http://bit.ly/2MDxp5b>
- ⇒ “The Death of Rodríguez: An execution in war-torn Cuba,” by Richard Harding Davis <http://bit.ly/2MCh7cZ>
  - About Davis [http://www.pbs.org/crucible/bio\\_davis.html](http://www.pbs.org/crucible/bio_davis.html)
- ⇒ From *Dispatches*, by Michael Herr <http://bit.ly/2oJvai8>
- ⇒ Read the annotated version of “The Things That Carried Him,” by Chris Jones <http://bit.ly/2qJgoJC> The author followed a soldier’s body from Baghdad to its final resting place in the soldier’s hometown of Scottsburg, Indiana. This is a procedural in reverse. **Procedural**: a television series, film, story or novel characterized by detailed, realistic treatment of professional procedures, especially police or court procedures.
  - Here is original version of “The Things That Carried Him,” by Chris Jones <http://www.esquire.com/news-politics/a4363/things-that-carried-him/>

**Read On Journalism in General**

- ⇒ “The lost meaning of ‘objectivity’” <http://bit.ly/2K60Drq>

**Optional Reads to Learn More:**

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

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

- ⇒ What are the [elements of literary journalism](#) these writers employ? Refer to the list linked above in Class 1.
- ⇒ 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?
- ⇒ In what sense are these writers free of received wisdom?
- ⇒ Do some research into “organic form.” How do you see this form manifested in Whitman’s battle story?
- ⇒ Do you see any of our writers this week attempting to address Crane’s notion about the anonymous dead in his disquisition on “a unit in the interesting sum of men slain” about the anonymous participants in war whether combatants or victims? How does this relate to “All pain is anecdotal” vs. the concept of statistics in informational but non-narrative stories?
- ⇒ Would a straight-forward inverted-pyramid and objective news story satisfy Crane’s thesis? Why or why not?
- ⇒ Do you perceive a violation of your ideas about objectivity in any of these stories? How so if so?
- ⇒ How do you define journalistic objectivity?
- ⇒ How do you define the notion of bias?

**Class 4 – September 11**  
**All Pain Is Anecdotal: Disaster & Trauma**

**In Class**

- ⇒ **Thought Probe**
- ⇒ **The Inadequacy of Words**
- ⇒ **Discussion Presentation**

**Recreation of an Event**

- ⇒ Video: Killing Khashoggi: How a Brutal Saudi Hit Job Unfolded <https://nyti.ms/2PWXPNe>

**Read for Class 4:**

- ⇒ “Tiananmen Square” by John Simpson (6 pps.) <http://bit.ly/2QTMG0h>
- ⇒ Read Part 1 of “Hiroshima,” by John Hersey <http://bit.ly/2H4QtGq>
  - “How John Hersey's Hiroshima revealed the horror of the bomb” <http://www.bbc.com/news/magazine-37131894>
- ⇒ Time and Distance Overcome by Eula Biss <http://bit.ly/2QTMG0h>
  - **Source Material:** “I began my research for this essay by searching for every instance of the phrase “telephone pole” in the *New York Times* from 1880 to 1920, which resulted in 370 articles. I was planning to write an essay about telephone poles and telephones, not lynchings, but after reading an article headlined “[Colored Scoundrel Lynched](#),” and then another headlined “Mississippi Negro Lynched,” and then another headlined “Texas Negro Lynched,” I searched for every instance of the word “lynched” in the *New York Times* from 1880 to 1920, which resulted in 2,354 articles.”
  - “The End of White Innocence: On Eula Biss' *Notes From No Man's Land*” by Surabhi Balachander <http://bit.ly/2QRhgrc>
  - **Optional:** “A Reading by Eula Biss” [https://digitalcommons.csbsju.edu/lai\\_lectures/3/](https://digitalcommons.csbsju.edu/lai_lectures/3/)
- ⇒ From “Alive: The Story of the Andes Survivors,” by Piers Paul Read <http://bit.ly/2K2wkSg>
  - In October 1972, a Uruguayan plane carrying a team of young rugby players crashed into the remote, snow-peaked Andes. There were sixteen survivors. This is an account of their ten-week ordeal which included living

through freezing temperatures, facing the terrors of an avalanche and, one by one, resorting to cannibalism.

### Read On Journalism in General

- ⇒ Recreation of an Event (Recall Whitman, Hersey, Read, DeFoe, Cornelius Ryan): How The New York Times tracked public data to produce “Killing Khashoggi” <http://bit.ly/2PYtVik>

### Optional Reads to Learn More:

- ⇒ At the Tiananmen Massacre, a Rescuer Pleads to Me: Tell the World! <https://nyti.ms/2QTRfYk>
- ⇒ Photos of the Tiananmen Square Protests Through the Lens of a Student Witness <https://nyti.ms/2QXWtCn>
- ⇒ “I watched the 1989 Tiananmen uprising. China has never been the same” by David Holley <https://lat.ms/2MxP12i>
- ⇒ Where Does Journalism End and Activism Begin? <https://niemanreports.org/articles/where-does-journalism-end-and-activism-begin/>

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

- ⇒ What are the [elements of literary journalism](#) these writers employ?
- ⇒ What is the pain Read and Hersey are revealing through narrative about the survivors?
- ⇒ In what sense is Hersey free of received wisdom? Think about the times – war and Japanese as mortal enemies fresh in memory.
- ⇒ Include in your essay some of the critical response to Hiroshima and incorporate in your essay. How did the American public respond to the revelation of pain among “the other?” One source for critical reviews is our own UF Library website. See [Hiroshima Reviews](#) for example. Another review source is [Google Books](#), which often has a link to reviews.
- ⇒ What is “cognitive dissonance” and how is it part of the public reaction to Hersey’s story?

## Class 5 – September 18

### Sports Can Be About More Than Sports

#### In Class

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **The Inadequacy of Sources**
- ⇒ **The Manipulation of Messages**
- ⇒ **The Spiral of Silence**
- ⇒ **False Equivalency**

#### Read for Class 5:

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

#### Read one of the next two stories:

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

#### Read On Journalism in General

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

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

1. What are the [elements of literary journalism](#) these writers employ?
2. In these stories, how is the thesis that All Pain Is Anecdotal expressed?
3. How might these stories be about more than sports?
4. What is meant by the shift from “just the facts” to “what does it mean” and do you think this is a better way to commit the act of journalism? Why or why not? Recall the notion of “The imposition of a new form.”
5. What does it mean to go “inside people’s heads” – and what kind of reporting/research is needed to do so?

## Class 6 – September 25 The Social or Cultural Other

“And herein lies the tragedy of the age: not that men are poor, — all men know something of poverty; not that men are wicked, — who is good? not that men are ignorant, — what is Truth? Nay, but that men know so little of men.”

– [W.E.B. Du Bois, The Souls of Black Folk. \(1903\)](#)

### In Class

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **Symbolic Annihilation**
- ⇒ **Standpoint Theory**
- ⇒ **Strong Objectivity**

### Read for Class 6:

- ⇒ “Watercress Girl,” by Henry Mayhew <http://www.historyhome.co.uk/readings/watercre.htm> and “Among the Mongers: Henry Mayhew and the pursuit of history, from the bottom up” <http://bit.ly/2HFgZ8A>
- ⇒ “Experiment in Misery,” by Stephen Crane <http://storyoftheweek.loa.org/2011/06/experiment-in-misery.html>
- ⇒ From *The People of the Abyss*: Chapter 1: “The Descent,” by Jack London <http://london.sonoma.edu/Writings/PeopleOfTheAbyss/chapter1.html>
- ⇒ “Spike,” by George Orwell, Page 245 [http://orwell.ru/library/articles/spike/english/e\\_spike](http://orwell.ru/library/articles/spike/english/e_spike)
- ⇒ “When Man Falls, a Crowd Gathers,” by Stephen Crane <http://bit.ly/2HcrFZ2>

### Writing Assignment – The Sketch

Observe a scene and write a short sketch in the manner of Crane’s “When Man Falls, a Crowd Gathers.”

This could be in the form of text on a Word document or even as a Twitter thread.

Observe the cultural and sociological resonance of Crane’s sketch.

Notice it is about more than one singular event.

Try for the same in your sketch.

### About the Newspaper Sketch

One historian has noted that the urbanization of America affected the role of newspapers. They had become the new teachers. One example of this was the slum sketch – a brief outline of a story about the city’s poor. It became a common newspaper feature. It helped solidify an ethos of urban solidarity. Thus the newspaper was attempting to create social cohesion and bring about a sense of human contact and unity. The effort was needed because a century and more ago the urbanscape was chaotic. It was “strange, anonymous, impersonal, cruel, often corrupt and vicious.” Newspapers created “a mental world” that comforted displaced farmers, villagers, and the thousands of immigrants flowing into the cities.

– Richard Hofstadter, *The Age of Reform: From Bryan to F.D.R.*

### Read On Journalism in General

⇒ “Why I Write,” by George Orwell [http://orwell.ru/library/essays/wiw/english/e\\_wiw](http://orwell.ru/library/essays/wiw/english/e_wiw)

### Optional: Do you want to know more about Orwell?

⇒ Doublethink Is Stronger Than Orwell Imagined: What 1984 means today <http://bit.ly/2xbctb3>

### Some thoughts for your essay and discussion in class:

1. What are the [elements of literary journalism](#) these writers employ?
2. What is Du Bois trying to tell us about the state of the world? How might journalism be used to address this?
3. 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.
4. What are some techniques of literary journalism that might work to connect subjectivities?
5. How do you see this working in the literary journalism readings for this week?
6. In relation to the thesis that All Pain Is Anecdotal: Think about journalism’s role in social change – in awakening the public to the world around them about the social straits of others, about the public’s preconceived notions regarding people and events. For example, read just the last paragraph from the preface of *London Labor and the London Poor: A Cyclopaedia of the Condition and Earnings of Those that Will Work, Those that Cannot Work, and Those that Will Not Work* by Henry Mayhew: <http://bit.ly/2saYm2i>
7. Can journalism do what he proposes?
8. What does the concept of “[history from the bottom up](#)” mean and how might it inform the doing of literary journalism?
9. At its most basic, why did Orwell write?

## Class 7 – October 2

### The Social or Cultural Other

**Midterm Assessment and Reflection Due by 11 p.m. in Canvas**

#### In Class

- ⇒ Thought Probe
- ⇒ Discussion Presentation
- ⇒ Journalism & Social Change
- ⇒ Social-Justice Reporting
- ⇒ Forms of Journalism
- ⇒ Identity

Until the Story of the hunt is told by the Lion, the tale of the hunt will always glorify the hunter.

– African Proverb

### Read for Class 7: Writing About Misery & The Nether & The Other

- ⇒ “I Was Part of the Bronx Slave Market” by Marvel Cooke. Read the background on Cooke and then the stories headlined “Where Men Prowl and Women Prey on Needy Job-Seekers” and “Paper Bag Brigade’ Learns to Deal With Gypping Employers” <http://bit.ly/2HhV980>
- ⇒ “Harlem on My Mind” by Lawrence Otis Graham <http://bit.ly/2Had1pe> (Here is PDF <http://bit.ly/2qRUPGD>) and some reader responses to Graham’s story <http://bit.ly/2H5LRi6>
- ⇒ From *Among the Thugs*, by Bill Buford <http://bit.ly/2JY1dUJ> – a couple of these PDF pages are sideways – you can right click on page and turn them.
  - More about Buford and *Among the Thugs* <http://bit.ly/2K1z4vZ>
- ⇒ From *Coyotes*, by Ted Conover, <http://bit.ly/2H640O2>
  - Conover on Immersion: <http://bit.ly/2JYRJsc>

⇒ Excerpt from *The Warmth of Other Suns: The Epic Story of America's Great Migration* by Isabel Wilkerson <https://www.npr.org/templates/story/story.php?storyId=129827444> (Read both the introduction about Wilkerson and her research and then the excerpt at end.)

- **Want to know more about the Great Migration?** The Long-Lasting Legacy of the Great Migration <https://www.smithsonianmag.com/history/long-lasting-legacy-great-migration-180960118/>

**Some thoughts for your essay and discussion in class:**

1. What are the [elements of literary journalism](#) these writers employ?
2. 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?
3. What else have you read in class – or outside class – similar to these topics?
4. What is social reporting and how does it manifest itself?
5. Do you see a place for objectivity in this kind of reporting?
6. Identify the [“expressive individual \(or personality\)”](#) in these works.
7. Incorporate these stories into your considerations and explorations of “The Other” and the rejection of the objectification of the news.
8. What was the public’s reaction to Graham’s story about dressing down and living in Harlem?
9. Consider the above readings. Which of these strikes you as the most effective in achieving its goals and why?
10. Also, formulate your thoughts on the ethics of undercover reporting. [Here are some notes on undercover reporting & Deception for Journalism's Sake: A Database | Undercover Reporting](#) <http://dlib.nyu.edu/undercover/>

**Class 8 – October 9**  
**The Other – Cops, Crooks and Killers**

“You are entitled to your own opinion, but you are not entitled to your own facts.”

— Daniel Patrick Moynihan

**In Class**

- ⇒ **Thought Probe**
- ⇒ **No Discussion Presentation today**
- ⇒ **Capote**

**Read for Class 8: Writing About Crime**

- ⇒ *In Cold Blood*, by Truman Capote, “The Last to See Them Alive” – Part one of Truman Capote's story about a murdered family in Holcomb, Kansas. <https://www.newyorker.com/magazine/1965/09/25/in-cold-blood-the-last-to-see-them-alive>
- ⇒ View [A visit with Capote](http://bit.ly/2ZPpfbv) <http://bit.ly/2ZPpfbv>
- ⇒ “In Cold Blood: The Story Behind a Nonfiction Novel” <http://partners.nytimes.com/books/97/12/28/home/capote-interview.html>
- ⇒ Listen to Episode 1 “The Alibi” from Serial <https://serialpodcast.org/season-one>

**Select and Read one from the following list:**

- ⇒ Annals of Crime from The New Yorker <https://www.newyorker.com/magazine/annals-of-crime>

**Read On Journalism in General:**

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

**Some Optional Reads for Further Edification on Fake News**

- ⇒ #JOU4008 Fake News <http://bit.ly/2JgMK6R>
- ⇒ [About three-quarters of Americans favor steps to restrict altered videos and images](#)

- ⇒ [The Wall Street Journal has 21 people detecting deepfakes](#)
- ⇒ [How Reuters is training reporters to spot deepfakes](#)
- ⇒ [Legislation aimed at stopping deepfakes is a bad idea](#)

**Some thoughts for your essay and discussion in class:**

1. What are the [elements of literary journalism](#) these writers employ – including [Serial](#)?
2. Why do you think readers and viewers and listeners (See the popularity of [Serial](#)) are so interested in stories about crime?
3. Do you see the problems that arise with memory in [Serial](#)?
4. How does the push for storytelling rather than a dry drone of facts create problems with truth?
5. How would you define truth?
6. Recall: *The True and Genuine Account of the Life and Actions of the Late Jonathan Wild*, by Daniel Defoe. Do you see a link to *In Cold Blood*?
7. Discuss the veracity of *In Cold Blood*. Brief research would reveal much discussion you can draw on. See, for example: “‘Cold Blooded’: New Docuseries Picks Up Where ‘In Cold Blood’ Left Off” <https://www.rollingstone.com/culture/news/cold-blooded-new-doc-expands-on-in-cold-blood-w515648>

**Class 9 – October 16**  
**The New Journalism**

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

~ [Mónica Rhor](#)

**In Class**

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **New Journalism**
- ⇒ **Fake News**
- ⇒ **Misinformation-Disinformation**

**Read for Class 9:**

- ⇒ Read the annotated version of “Frank Sinatra Has a Cold,” by Gay Talese <http://niemanstoryboard.org/stories/annotation-tuesday-gay-talese-and-frank-sinatra-has-a-cold/> This ran in April 1966 and became one of the most celebrated magazine stories ever published, a pioneering example of what came to be called New Journalism — a work of rigorously faithful fact enlivened with the kind of vivid storytelling that had previously been reserved for fiction. Here is original version of “Frank Sinatra Has a Cold,” by Gay Talese <http://bit.ly/2K0ecFE>
- ⇒ *The Electric Kool-Aid Acid Test*: Chapter 6 The Bus, by Tom Wolfe <http://bit.ly/2HDivUf> Here is link to entire book <http://bit.ly/2HHEz4B>
- ⇒ Where did Wolfe’s off-the-wall style come from? [The Kandy-Kolored Tangerine-Flake Streamline Baby: Introduction](#)
- ⇒ “Remembering Tom Wolfe, The Master of The Long Sentence,” by Roy Peter Clark <http://bit.ly/2Inmnue>

**On Journalism in General:**

- ⇒ **On The New Journalism:** “Some Sort of Artistic Excitement” by Ronald Weber. <http://bit.ly/2SHWslU> 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. Recall “The Imposition of a New Form.”
- ⇒ **On Truth:** “The Legend on the License,” by John Hersey, *Yale Review*, October 1980, 1-25 <http://bit.ly/2zUWKi6>

**Some thoughts for your essay and discussion in class:**

1. What are the [elements of literary journalism](#) these writers employ?
2. Why, do you think, Wolfe writes in this way?
3. In the famous manifesto declaring the rise of the “New Journalism” Wolfe lists the elements of such writing. What are they? Scan through this to find: “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 <https://nym.ag/2B80RL1>
4. What does Hersey think of this genre of journalism. Do you think he practiced what he preached in Hiroshima?
5. How is Hersey’s essay counter-discourse in opposition to the imposition of a new form?
6. What is the legend on the license?
7. Cite some authors you believe violated this legend. Explain how so – and be concrete and specific.

**Class 10 – October 23  
Gonzo**

**In Class**

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **Gonzo**
- ⇒ **Functions of Journalism**
- ⇒ **News in Public Interest**
- ⇒ **News As Commodity**
- ⇒ **Fourth Estate v. Fifth Estate**

This following is a quote HST uses in a chapter of *Hell’s Angels* titled “Making of a Menace, 1965.” In much of his work, HST was a constant critic of the way journalism was being done in America.

“The daily press is the evil principle of the modern world, and time will only serve to disclose this fact with greater and greater clearness. The capacity of the newspaper for degeneration is sophistically without limit, since it can always sink lower and lower in its choice of readers. At last it will stir up all those dregs of humanity which no state or government can control.” — Søren Kierkegaard, *The Last Years: Journals 1853-55*

“In his essay, [The Present Age](#), Kierkegaard claimed that his age was characterized by reflection and curiosity. People took an interest in everything but were not committed to anything. He attributed this growing cultivation of curiosity and the consequent failure to distinguish the important from the trivial to the Press. Its new massive distribution of desituated information, he held, was making every sort of information immediately available to anyone thereby producing an anonymous, detached spectator. He wrote in his Journal: “...here ... are the two most dreadful calamities which really are the principle powers of impersonality--the press and anonymity” ([Journals and Papers](#) Vol. 2, p. 480). Kierkegaard thought that, thanks to these powers, the Press would complete the leveling of qualitative distinctions, distinctions of worthiness, that had been going on in the West since the Enlightenment.” .” – Hubert L. Dreyfus, “Kierkegaard on the Information Highway.” *Lecture, October 15 (1997)*.  
<http://www.sorenkierkegaard.nl/artikelen/Engels/045.%20Kierkegaard%20on%20the%20information%20highway.pdf>

HST was an cultural analyst and critic of the media and the news media (the press). Here he takes on the bikers view of themselves and the public's view of them. It is a dual reality constructed by the media and the press:

“Now, looking for labels, it is hard to call the Hell’s Angels anything but mutants. They are urban outlaws with a rural ethic and a new, improvised style of self-preservation. Their image of themselves derives mainly from Celluloid, from the Western movies and two-fisted TV shows that have taught them most of what they know about the society they live in. Very few read books, and in most cases their formal education ended at fifteen or sixteen. What little they know of history has come from the mass media, beginning with comics. . . so if they see themselves in terms of the past, it’s because they can’t grasp the terms of the present, much less the future. They are the sons of poor men and drifters, losers and the sons of losers. Their backgrounds are overwhelmingly ordinary. As people, they are like millions of other people. But in their collective identity they have a peculiar fascination so obvious that even the press has recognized it, although not without cynicism. In its ritual flirtation with reality the press has viewed the Angels with a mixture of awe, humor and terror — justified, as always, by a slavish dedication to the public appetite, which most journalists find so puzzling and contemptible that they have long since abandoned the task of understanding it to a handful of poll-takers and experts.” – From *Hell’s Angels*



#### Read for Class 10:

- ⇒ Gonzo (A brief explication) <http://bit.ly/2zR02TK>
- ⇒ Excerpt from *Hell's Angels: A Strange and Terrible Saga*, by Hunter S. Thompson <https://n.pr/2TSNqGH>
  - If you like, here is a link to entire book on Internet Archive: <http://bit.ly/3399sGY>
- ⇒ 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/>
- ⇒ “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, James Salter, and a Drunken Trip to Kentucky <https://lithub.com/hunter-s-thompson-james-salter-and-a-drunken-trip-to-kentucky/>
- ⇒ Ralph Steadman: With gonzo, you don't cover the story; you become the story <http://www.irishtimes.com/culture/art-and-design/ralph-steadman-with-gonzo-you-don-t-cover-the-story-you-become-the-story-1.2944772>

#### Read On Journalism in General

- ⇒ Hunter S. Thompson on Objectivity <https://www.brainpickings.org/2013/07/18/hunter-s-thompson-journalism-politics/>
- ⇒ [Hunter S. Thompson's 1958 cover letter for a newspaper job](#)

#### Optional

- ⇒ “Life Magazine Rides With Hells Angels 1965” – a gallery of photos <http://bit.ly/2KpOlaS>
- ⇒ Hell's Angels: The FBI Files <http://bit.ly/337pTne>
- ⇒ Read 11 Free Articles by Hunter S. Thompson That Span His Gonzo Journalist Career (1965-2005) <http://bit.ly/2MHUP53>
- ⇒ Read 18 Lost Stories from Hunter S. Thompson's Forgotten Stint as a Foreign Correspondent <http://bit.ly/2bpDG2j>
- ⇒ Hunter S. Thompson – Buy the Ticket, Take the Ride (Documentary) [https://www.youtube.com/watch?v=VIAZV\\_EsSSE](https://www.youtube.com/watch?v=VIAZV_EsSSE)

**Some thoughts for your essay and discussion in class:**

- ⇒ What is Gonzo journalism?
- ⇒ What are the [elements of literary journalism](#) HST employs?
- ⇒ Is Gonzo journalism an acceptable journalistic form? Or does it push beyond the borders of the acceptable?
- ⇒ Why or why not?
- ⇒ Is Hell's Angels Gonzo journalism or something else?
- ⇒ How is Hell's Angels different in form from the Kentucky Derby story?
- ⇒ Do you get any hint of HST's critique of media misrepresentations in the Hell's Angels excerpts?

**Class 11 – October 30**

**Gonzo – Or Is It?**

**Both Rosenbaum & Taibbi Reject That Mantle**

**In Class**

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **Intellectual Gonzo**
- ⇒ **The Quest – Investigator of Investigations**
- ⇒ **PR – Press and Pseudo Events**

**Read for Class 11: Intellectual Gonzo?**

- ⇒ Read just the first few paragraphs of “The Great American Bubble Machine” by Matt Taibbi <http://bit.ly/2yPxE2V>
- ⇒ Excerpt from “I Can't Breathe,” by Matt Taibbi <http://bit.ly/2qHVREi>
  - Discussion about “I Can't Breathe”: “If you're a black man, expect police brutality under U.S. law and policy” <https://wapo.st/2CLnzXL>
  - “Some readers might object to Taibbi's tone of sustained outrage; the book is not objective, if that means giving equal weight to the concerns of the police and the victims of their misconduct. Taibbi by no means portrays people subject to police abuse as saints.”
- ⇒ Last Secrets of Skull and Bones, by Ron Rosenbaum, <http://reprints.longform.org/skull-and-bones-yale>
  - The 13 most powerful members of 'Skull and Bones' <https://read.bi/2CSgzJe>
- ⇒ The Great Ivy League Nude Posture Photo Scandal by Ron Rosenbaum <https://nyti.ms/336EGOZ>
  - A short passage on Rosenbaum as an [“investigator of investigations”](#)
  - As one writer has noted: “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.”
- ⇒ There is more to nude photo story than oddity and weirdness: “Americans Can't Escape Long-Disproven Body Stereotypes: People continue to fall back on harmful assumptions about the link between body shape and personality” <http://bit.ly/337rDNi>

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

1. What are the [elements of literary journalism](#) these writers employ?
2. Is there anything similar to Skull and Bones in your own experience?
3. 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.
4. 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#>
5. I wonder in thinking about eugenics you see a failure at intersubjectivity?

**Class 12 – November 6**  
**Some Classics New and Old**

**In Class**

- ⇒ **Thought Probe**
- ⇒ **No Presentation This Week**
- ⇒ **ATPM**

**Read for Class 12:**

- ⇒ Jimmy Breslin on JFK's Assassination: Read the second story here, "It's An Honor" <http://bit.ly/2KiwPW4>
- ⇒ "So ... We Meet at Last, Mr. Bond," by Bob Greene, (columnist) <http://bit.ly/2G8Lt0f>
- ⇒ Annotated version of "Portrait of Hemingway" by Lillian Ross <http://niemanstoryboard.org/stories/annotation-tuesday-lillian-ross-and-ernest-hemingway/>
- ⇒ The Shit-Kickers of Madison Avenue by [Lillian Ross](http://bit.ly/337AHBW) <http://bit.ly/337AHBW>
  - About Lillian Ross <http://bit.ly/2HgppzT>
  - For Writer Lillian Ross, the Story's in the Details <https://n.pr/336HvQ6> (short radio interview)
  - Lillian Ross was a legend of American journalism. For more, here is a selection of her pieces: <http://nyer.cm/MeFKdRI>
- ⇒ Annotated version of "Upon This Rock," by John Jeremiah Sullivan (There are lessons here not just about writing but about the reporting process for a story such as this) <http://bit.ly/2KmvUUt>
- ⇒ "Black News" by Eula Biss <http://bit.ly/31KUstyl> (This is one of those kinds of stories that rocked my boat on first reading and I am going to call it a modern classic. As with "Upon This Rock" it also has a resonance in a class called Journalism Studies because it is about the act of journalism and journalism's complicity in the construction of cultures and reality – and one woman's dawning realization of that fact. One could argue also her style is Gonzo-like in that it uses first-person POV, the author dominates the center of the narrative, and the reporter and the quest for info is the focal point.)

**Read On Journalism in General**

- ⇒ [A Writer's Essay: Seeking the Extraordinary in the Ordinary](#)
- ⇒ "The Politics of The Plain" by Hugh Kenner <https://nyti.ms/2F19rb4>
- ⇒ **FYI:** On October 13, 2010, President Obama signed into law the "United States Plain Writing Act of 2010." Thirteen years after President Clinton issued his own "Plain Writing in Government" memorandum, the revised set of guidelines states that by July of this year all government agencies must simplify the often perplexing bureaucratic jargon used in documents produced for the American public. Gone are the grammatically longwinded sentences, replaced with simpler English words, grammar and syntax.

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

1. What are the [elements of literary journalism](#) these writers employ?
2. What is fly-on-the-wall reporting (also known as eye-as-camera) and how is it used by this week's writers?
3. 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?'"
4. 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.
5. Who among these do you think best exemplifies what Breslin is talking about and why? Give some examples and analyze them.
6. 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?

7. This struggle in communicating the world in a plain or grand / eloquent style goes back centuries. Note 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 mountbank it; and betrayed none of that cleverness which is the bane of serious acting.”
8. How would the ideas expressed by Lamb inform good writing?

### Class 13 – November 13

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

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

#### In Class

- ⇒ Thought Probe
- ⇒ Discussion Presentation

#### Read for Class 13: Joan Didion

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

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

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

- ⇒ “John Wayne: A Love Song” <http://bit.ly/2zPlgRS>
- ⇒ “Some Dreamers of the Golden Dream” <http://bit.ly/2zTBF81>
  - “Why’s this so good?” No. 57: Joan Didion on dreamers gone astray <http://bit.ly/2HHILBs>
- ⇒ AOF Los Angeles Notebook <http://www.somanybooks.org/eng209/LANotebook.pdf>
  - The Santa Ana winds and the literature of Los Angeles <https://lat.ms/2zROSQo>

##### Optional:

- ⇒ “Out of Bethlehem: The radicalization of Joan Didion,” by [Louis Menand](#) <http://bit.ly/2Q39wVn>
- ⇒ “In Bed,” by Joan Didion <http://bit.ly/2zSeDOx>
- ⇒ 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:

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

**Class 14 – November 20**

**Writing on Politics**

**Portfolio Conference and Closing Self-Assessment and Reflection on Class – Due 11 p.m. November 25**  
**In Office Conferences to be Scheduled**

“Cynicism is what passes for insight among the mediocre.”

— [Joe Klein, Primary Colors: A Novel of Politics](#)

**In Class**

- ⇒ **Thought Probe**
- ⇒ **Discussion Presentation**
- ⇒ **Conference schedule**

**Read for Class 14:**

- ⇒ “Joey Biden, He Could Really Talk”: An excerpt from the classic *What It Takes: The Way to the White House* by Richard Ben Cramer <http://reprints.longform.org/joey-biden-he-could-really-talk> Here is link to *What It Takes* <http://bit.ly/2HL8VRy>
  - Richard Ben Cramer captured the humanity of George H.W. Bush in his classic book about the 1988 presidential campaign, *What It Takes*. <http://bit.ly/2BZvZdX>
  - Esquire Classic: Mark Zwonitzer on the making of “What It Takes” <http://bit.ly/2Hgvs7L>
  - What he gave: Richard Ben Cramer <http://bit.ly/2F3rwoK>

**Read one of the following two:**

- ⇒ “Fear and Loathing on the Campaign Trail in '72,” by Hunter S. Thompson <https://rol.st/2qL3Y2U>
- ⇒ “The Scum Also Rises,” by Hunter S. Thompson <http://bit.ly/2qM7ydc>

**Optional**

- ⇒ If you want a fuller introduction to one of the greatest political writers ever, watch:
  - [What It Takes: The Way to the White House - Richard Ben Cramer ... ▶ 1:23:00](https://www.youtube.com/watch?v=tIGGUkPU-Y8)  
<https://www.youtube.com/watch?v=tIGGUkPU-Y8>

**November 27-30 Thanksgiving Break**

**Class 15 – December 4**

**Non-Fiction Work Presentation in Class Due 10 a.m. Dec. 4**

**Non-Fiction Story Due 11 p.m. Dec. 4**

**Portfolio Conference and Closing Self-Assessment and Reflection on Class – Due 11 p.m. Dec. 4**

**In Office Conferences to be Scheduled**



## Class Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available at <https://gatorevals.aa.ufl.edu/public-results/>.

## A Poem for Journalists?

So here I am, in the middle way, having had twenty years -  
Twenty years largely wasted, the years of l'entre deux guerres -  
Trying to learn to use words, and every attempt  
Is a wholly new start, and a different kind of failure  
Because one has only learnt to get the better of words  
For the thing one no longer has to say, or the way in which  
One is no longer disposed to say it. And so each venture  
Is a new beginning, a raid on the inarticulate  
With shabby equipment always deteriorating  
In the general mess of imprecision of feeling,  
Undisciplined squads of emotion. And what there is to conquer  
By strength and submission, has already been discovered  
Once or twice, or several times, by men whom one cannot hope  
To emulate – but there is no competition –  
There is only the fight to recover what has been lost  
And found and lost again and again: and now, under conditions  
That seem unpropitious. But perhaps neither gain nor loss.  
For us, there is only the trying. The rest is not our business.

– "East Coker" in T.S. Eliot's "Four Quartets"

## Appendix 1

### Some Ways I Evaluate Your Essays

Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.
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.
Underdeveloped. The essay is mostly description or summary, and contains few connections between ideas. The entry reflects passing engagement with the topic.
Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.
The essay is missing or consists of disconnected sentences. <sup>viii</sup>
<b>Other Factors</b>
Inadequate response to discussion points/questions under the readings most weeks.
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.
Any unsupported blank slate dogma

## Appendix 2

### Additional Writing & Research Resources

#### Keep Up to Date on What’s Happening in Journalism

- ⇒ **MediaShift**  
[@MediaShiftOrg](#) and [MediaShift Newsletter](#)
- ⇒ **Poynter**  
[@Poynter](#) and [Poynter Newsletter](#)
- ⇒ **Pew Research Center**  
[@pewjournalism](#) and [Pew Research Newsletter](#)
- ⇒ **Nieman Lab**  
[@NiemanLab](#) and [Nieman Newsletter](#)
- ⇒ **First Draft News**  
[@firstdraftnews](#), [firstdraftnews.com](#), and [First Draft Newsletter](#)
- ⇒ **NPR Training**  
[@nprtraining](#), [training.npr.org](#), and [medium.com/nprcurios](#)
- ⇒ **BBC Academy**  
[@BBCAcademy](#) and [www.bbc.co.uk/academy](#)
- ⇒ **Verification Handbook**  
[verificationhandbook.com](#)

## On Reporting & Research

- ⇒ Reporting on Suicide (web site) <http://bit.ly/2HWwRDg>
- ⇒ How the news media impacts suicide trends <http://bit.ly/2l0oDdl>
- ⇒ On Suicide Stories: How Capital Public Radio covered a community's high suicide rate (and developed a tool for residents to keep) <http://bit.ly/2HUj8Nv>
- ⇒ How Reuters is training reporters to spot 'deepfakes' <http://bit.ly/2HWak5a>

## Good Sources for Researching a Topic

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

## Bookmark:

- ⇒ OneLook Dictionary Search: <http://www.onelook.com/>
- ⇒ Dictionaries and Thesauri: <http://www.refseek.com/directory/dictionaries.html>
- ⇒ Thesaurus.com: <http://www.thesaurus.com/browse/asserted?s=t>
- ⇒ Common Errors in English: <http://public.wsu.edu/%7Ebrians/errors/errors.html>
- ⇒ Transitional Words and Phrases: <http://writing2.richmond.edu/writing/wweb/trans1.html>
- ⇒ Grammarly (grammar checker): <http://www.grammarly.com>
- ⇒ OneLook Reverse Dictionary: <http://www.onelook.com/reverse-dictionary.shtml>
- ⇒ *Roget's Thesaurus of English Words and Phrases*: <http://poets.notredame.ac.jp/Roget/>
- ⇒ Sharp, C. (2000). *A writer's workbook: Daily exercises for the writing life*. New York: St. Martin's Griffin. <http://bit.ly/2OyRJBO>
- ⇒ The Underground Grammarian <https://sourcetext.com/grammarian/>
  - "Words never fail. We hear them, we read them; they enter into the mind and become part of us for as long as we shall live. Who speaks reason to his fellow men bestows it upon them. Who mouths inanity disorders thought for all who listen. There must be some minimum allowable dose of inanity beyond which the mind cannot remain reasonable. Irrationality, like buried chemical waste, sooner or later must seep into all the tissues of thought." ~ Richard Mitchell

## **Movies on the Media**

⇒ 110 Journalism Movies, Ranked <http://disq.us/t/3fazvyy>

## **Newsonomics**

⇒ Most Americans think that local news is doing well financially, and not many pay for it <http://bit.ly/2HWtZXP>

## **To Feed Your Writing Soul**

- ⇒ The Greatest Nonfiction Books <https://thegreatestbooks.org/nonfiction>
- ⇒ Newsletter of the International Association for Literary Journalism Studies. <http://ialjs.org/ialjs-newsletter/>
- ⇒ 100 Best Nonfiction Books of All Time: Robert McCrum's guide to the 100 greatest nonfiction books in English. <http://bit.ly/2MhDOBN>
- ⇒ The Top 100 Works of Journalism in the United States in the 20th Century <http://bit.ly/2Oy0FGK>
- ⇒ More Than 100 Fantastic Works of Journalism From 2016 <http://bit.ly/2MJR3rF>
- ⇒ More Than 100 Fantastic Works of Journalism From 2015 <http://bit.ly/2OxYT8y>
- ⇒ More Than 100 Fantastic Works of Journalism From 2014 <http://bit.ly/2MHk8nV>
- ⇒ More Than 100 Fantastic Works of Journalism From 2013 <http://bit.ly/2OApTV1>
- ⇒ 4 Observations From *The Atlantic's* "100 Fantastic Pieces of Journalism" <http://bit.ly/2MF91M0>
- ⇒ Journalism's Top 100 – The New Yorker <http://bit.ly/2MGYnVf>
- ⇒ The 7 Greatest Stories in the History of Esquire <https://www.esquire.com/news-politics/g114/greatest-stories/>
- ⇒ Longform <https://longform.org/>
- ⇒ Longform Podcast <https://longform.org/podcast>
- ⇒ Lamott, A. (1994). *Bird by bird: Some instructions on writing and life*. New York: Anchor Books. <http://bit.ly/2OwJ0yS>
- ⇒ Lamott, A. "[Shitty First Drafts](#)" from *Bird by Bird*.
- ⇒ Cook, C. K. (1985). *Line by line: How to edit your own writing*. Boston: Houghton Mifflin.
- ⇒ Truss, L. (2003). *Eats, shoots & leaves: The zero tolerance approach to punctuation*. New York: Gotham Books. <http://bit.ly/2MHPP04>
- ⇒ Clark, R. P. (2006). *Writing tools: 50 essential strategies for every writer*. New York: Little, Brown. <http://bit.ly/2OtnKKu>

## **About Literary Journalism**

- ⇒ 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 <https://nym.ag/2B8ORL1>
- ⇒ "Some Sort of Artistic Excitement" by Ronald Weber. <http://bit.ly/2B7Z3ld>
- ⇒ 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.
- ⇒ Writing in Suspense: A Critique on American Culture Through Objective and Subjective Reportage <http://scholarsarchive.byu.edu/cgi/viewcontent.cgi?article=1160&context=criterion>
- ⇒ Literary Journalism: Oxford Research Encyclopedia of Communication <http://bit.ly/2MCqvsB>
- ⇒ Norman Sims on Literary Journalism: <http://bit.ly/2iHOtps>
- ⇒ Some Elements of Literary Journalism <http://bit.ly/2JYvtyR>
- ⇒ How to Tell Stories About Complex Issues: Stories are the most powerful tool we have for increasing understanding and building engagement with complex issues. Telling them well can drive belief and behavior change. <http://bit.ly/2KEAnQV>
- ⇒ [Words cannot embody; they can only describe](#). Extract from an essay on "[Repetition](#)" – James Agee on writing and truth and the inadequacy of Words. Find this passage in full text of *Let Us Now Praise Famous Men* at the Internet Archive <https://archive.org/details/in.ernet.dli.2015.85269>

- ⇒ OUR STORIES BIND US: Did storytelling evolve as a way of bringing together early human societies?
- ⇒ <https://psmag.com/news/our-stories-bind-us>
- ⇒ Lillian Ross was a legend of American journalism. Here is a selection of her pieces: <http://nyer.cm/MeFKdRI>
- ⇒ Hersey on Agee <http://bit.ly/2KTqnTQ>

### **Some Leading Journalism & Media Publications on The Web**

- ⇒ Accuracy in Media (AIM): <http://www.aim.org/>  
A conservative watchdog organization that sets out to document the liberal bias of the news media.
- ⇒ Advertising Age (MediaWorks) <http://adage.com/channel/media/1>
- ⇒ Adweek <http://www.adweek.com/>
- ⇒ American Society of Newspaper Editors <http://www.asne.org/> Contains reports on journalistic practices, including a compilation of newspaper codes of ethics.
- ⇒ BBC College of Journalism <http://www.bbc.co.uk/academy/journalism>
- ⇒ Benton Foundation – Headlines <http://feeds.benton.org/headlines/feed?q=headlines/feed>
- ⇒ Benton Foundation <https://www.benton.org/>
- ⇒ Broadcasting & Cable <http://www.broadcastingcable.com/>
- ⇒ BuzzMachine <http://buzzmachine.com/>
- ⇒ Center for Digital Democracy <https://www.democraticmedia.org/>
- ⇒ Center for Media and Democracy’s PRWatch <http://www.prwatch.org/>
- ⇒ Columbia Journalism Review <http://www.cjr.org/>
- ⇒ Digital Tampering <http://pth.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/>
- ⇒ IJPC Journal: [Image of the Journalist in Popular Culture Project](http://www.ijpc.org/) (<http://www.ijpc.org/>) <http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/index>
- ⇒ [The Image of the Journalist in Popular Culture \(IJPC\) Database](http://www.ijpc.org/) with more than 87,700 items on journalists, public relations practitioners and media in films, television, radio, fiction, commercials and cartoons is now online.
- ⇒ iMediaEthics <http://www.imediaethics.org/>
- ⇒ Law & Disorder <http://arstechnica.com/tech-policy/>
- ⇒ Media Channel <http://www.mediachannel.org/>
- ⇒ Media Wire <http://www.poynter.org/tag/mediawire/>
- ⇒ Mediagazer <http://mediagazer.com/> I follow this on my Feedly reader. Mediagazer presents the day’s must-read media news on a single page. It includes a regularly updated media jobs board.
- ⇒ Mediagazer Leaderboard <http://mediagazer.com/lb> lists the sources most frequently posted to [Mediagazer](http://mediagazer.com/).
- ⇒ NewsHour Media Watch (PBS) <http://www.pbs.org/newshour/tag/media/>
- ⇒ Nieman Journalism Lab <http://www.niemanlab.org/>
- ⇒ Nieman Reports: <http://www.nieman.harvard.edu/Reports.aspx>
- ⇒ NY Times Media News <http://www.nytimes.com/pages/business/media/index.html>
- ⇒ Online News Association <http://journalists.org/>
- ⇒ People and the Press <http://people-press.org/> A foundation devoted to improving the performance of the press, with some great surveys of journalists and the public
- ⇒ Pressthink <http://pressthink.org/>
- ⇒ Project for Excellence in Journalism <http://www.journalism.org/>
- ⇒ Publisher’s Weekly <http://www.publishersweekly.com/>
- ⇒ Romenesko <http://iimromenesko.com/>

- ⇒ The FOIA blog  
[http://thefoiablog.typepad.com/the\\_foia\\_blog/](http://thefoiablog.typepad.com/the_foia_blog/)
- ⇒ The Newspaper Association of America  
<http://www.naa.org/> A nonprofit organization representing the \$46 billion newspaper industry and over 1,500 member newspapers in the United States and Canada.
- ⇒ Who owns the media  
<http://www.freepress.net/ownership/chart>
- ⇒ **Diversity**
- ⇒ Forum on Media Diversity  
<http://www.mediadiversityforum.lsu.edu/>
- ⇒ Asian American Journalists Association  
<http://www.aaja.org/>
- ⇒ National Association of Black Journalists  
<http://www.nabj.org/>
- ⇒ National Association of Hispanic Journalists  
<http://nahj.org/>
- ⇒ National Lesbian and Gay Journalists Association  
<http://www.nlgja.org/>
- ⇒ Native American Journalists Association  
<http://www.naja.com/>

## Appendix 3

### Some Notes on Story Craft

#### Creating the story

This requires three things:

- Conceptualizing an idea.
- Reporting it.
- Writing it.

#### Reporting the story

Once you have conceptualized your topic, you need to:

- Access sources and source material
- Conduct field work
- Interview sources
- Spend time with and observe your sources and zip your lip (interviewing really offers little to your story, while observation can give your story dimension and heft)
- Take notes (just like a movie, use 5% of what you shoot)
- Multimedia tools: Shoot video, take photos, record dialogue, etc.
- Process your notes and digital efforts
- And while doing so, begin to structure your story (try to use a timeline or a storyboard)
- Draft a first version – your [shitty first draft](#)
- Revise
- Revise
- Revise

#### Some techniques to follow

(Adapted from *Intimate Journalism: The Art and Craft of Reporting Everyday Life* by Walt Harrington).

<http://bit.ly/2s9NiTO>

In his book, the writer Walt Harrington describes “intimate journalism” as “news you can feel,” which aims to “describe and evoke how people live and what they value”.

- Think, report and write in scenes. (This means gathering together a series of actions/ conversations and putting them together.)
- Capture a narrator’s voice and/ or writing the story from the point of view of one or several subjects (deciding on whose view prevails).
- Gather telling details from our subjects’ lives that evoke the “tone” of that life. Tom Wolfe calls these “status details.”
- Engage all your senses: sight, sound, taste, smell, touch. Readers have been found to engage far more with a story if two or more of their senses are engaged. (I often say you should reserve the bottom third of your reporters notebook for just such visual reporting.)

- Gather real-life dialogue. (We usually report on what people have told us, which means we are relaying this to our audience. But if we report on what people in our stories say to one another, not to us, both we and our readers become the audience.)
- Gather “interior” monologue that tells what meaning the facts you have gathered have your subjects.
- Report to establish a timeline that allows you to write a narrative article that at its beginning (1) posits a problem, dilemma or tension that (2) will be resolved or relieved by the end of the story, with (3) a change in your main subject or subjects.
- Immerse yourself temporarily in the lives of your subjects so they become relaxed in your presence. (This means spending enough time with them and having conversations with them rather than interviews.)
- Gather physical details of places and people at specific points in conversations or scenes so they can be used at exactly those points in your story.

## Endnotes

<sup>i</sup> “**Intrinsic motivation** is doing something for the sake of personal satisfaction. The primary motivator is internal (i.e. you don’t expect to get anything in return). You are intrinsically motivated when you do something simply because it makes you feel good, is personally challenging, and/or leads to a sense of accomplishment.”

**Extrinsic motivation** is doing something to earn a reward or to avoid a punishment. The primary motivator is external (i.e. you expect to get something for completing a certain task, or you want to avoid a consequence for not doing something). <http://bit.ly/2ZkQI51>

<sup>ii</sup> “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.” – [A review in Kirkus Review](#)

<sup>iii</sup> For example, see: [https://en.wikipedia.org/wiki/Black\\_Like\\_Me](https://en.wikipedia.org/wiki/Black_Like_Me)

### <sup>iv</sup> **Some ways of thinking about oral presentations:**

- ⇒ How well your presentation clearly exemplifies a distillation of the week’s assignments & how well you garner class participation in a discussion.
- ⇒ Were handouts and outlines used? Were they helpful in the presentation?
- ⇒ Were you articulate and professional?
- ⇒ Were audio-visual aids used appropriately, if applicable?
- ⇒ Were you well-versed in the topic?
- ⇒ Did the presentation have a clear introduction, a solid middle, and a convincing conclusion?
- ⇒ Is it audience centered – good eye contact, clear diction, and meant to be heard, not read?
- ⇒ Did you generate discussion and were you able to answer questions?
- ⇒ Did you 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.
- ⇒ Did you include substantive discussion questions with your outline?

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^ You might find this helpful: Where ProPublica finds story ideas <http://bit.ly/2LSliPt>

### Possible Story Ideas

- ⇒ **Gainesville (Florida) newspapers and lynching -- or your own home community.** **Project Starter:** Library of Congress's Chronicling America Search America's historic newspaper pages from 1789-1963 or use the U.S. Newspaper Directory to find information about American newspapers published between 1690-present. Chronicling America is sponsored jointly by the National Endowment for the Humanities and the Library of Congress. <http://bit.ly/2LOJwLq>
- ⇒ **Student Anxiety** **Project Starter:** "Students in every ZIP code are dealing with anxiety, stress and depression as academic competition grows ever more cutthroat." From <https://nyti.ms/313FtOV> (Is any of this true? This is an assertion we hear all the time. What do we know that is true from media reports?)
- ⇒ **Being Young & Rural** **Project Starter:** Politics, practicality, price: Across Florida, rural students put off by perceived weaknesses of higher education: In rural enclaves, practical-minded students are losing faith in the value of college. Many see it as an outright corrosive force and are frustrated by its outsize cost and perceived uselessness. <http://bit.ly/310yLcu> (One of my complaints about this story is that anecdotes do not make for evidence that supports the assertions here – but bogus trend story or not the anecdotes do speak to the dysfunction at core of higher ed.)
- ⇒ **Assumptions Made About Millennials** **Project Starter:** Series of Stories on line. <http://bit.ly/2LQplNp>
- ⇒ **Stereotypes: Talking About My Generation** **Project Starter:** Boomers, Gen X, Gen Y, and Gen Z Explained <http://bit.ly/317H9Hq> The Who - My Generation <http://bit.ly/3184ZTf>
- ⇒ **Liberals and Conservatives on Campus** **Project Starter:** "If you believe that plurality, open discourse, and exposure to conflicting lines of thought are critical to a complete education and to a fuller understanding of how the world works, this relatively recent shift should set off alarm bells. It certainly did for University of Chicago dean of students John "Jay" Ellison, who penned a letter notifying incoming students that "freedom of inquiry and expression" will not give way to so-called trigger warnings or safe spaces "where individuals can retreat from ideas and perspectives at odds with their own." <http://bit.ly/314xVeS>
- ⇒ **Seeking the True – Corporate Manipulation of Academics and Journalists** **Project Starter:** How Monsanto manipulates journalists and academics <http://bit.ly/2wyVC1J> and Cutting Through the Headline Hype on Medical Studies <http://bit.ly/315p6kS>
- ⇒ **Dangerous Florida** **Project Starter: Aggregation note from WUFT daily Newsletter** As the long holiday weekend was about to begin, Floridians received a reminder of our occasionally perilous and usually weird environmental conditions. Multiple beaches in Sarasota County are [closed due to high levels of enterococcus bacteria](#), more cases of [flesh-eating bacteria developed there](#), the seaweed off the Treasure Coast [contains arsenic](#), the state wants people to [go after the invasive iguanas in South Florida using lethal force](#), massive holes opened in southern Orange County and [swallowed construction trucks](#), and more than 100 people [dealt with jellyfish stings](#) on Volusia County beaches. Stay safe this weekend, all. (Orlando Weekly, WUSF, TCPalm, USA Today, WMFE, Daytona Beach News-Journal)
- ⇒ **Fake News and Reality** **Project Starter:** How America Lost Its Mind: The nation's current post-truth moment is the ultimate expression of mind-sets that have made America exceptional throughout its history. <http://bit.ly/2IYaDAZ>
- ⇒ **Guns on Campus** **Project Starter:** From a Discussion List for Journalism Education on behalf of Herbert Jack Rotfeld: As I traveled to the American Academy of Advertising annual conference

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in Seattle, I received the agenda for the next Auburn University Senate meeting with a resolution on Alabama legislature's proposed amendment to the state constitution. HB12 would prevent any private-or-public college-or-university in the state from prohibiting people from bringing their licensed-to-carry guns on campus. (Okay, that is a clumsy sentence. I think it is clear enough so I'll go with it, despite possible technical flaws.). A similar bill passed in Idaho a couple years ago. At that time, a faculty member at Boise State University published an interesting commentary that a friend at that school shared with me. I can't top it, so I share it for anyone interested in the topic

<http://www.nytimes.com/2014/02/28/opinion/when-may-i-shoot-a-student.html>

When I sent the above to members of the Auburn campus AAUP chapter, my message somehow found its way to the president of the AAUP chapter at the University of Kansas who sent us the information below.

From: Ron Barrett <[adaptivebarrett@gmail.com](mailto:adaptivebarrett@gmail.com)<<mailto:adaptivebarrett@gmail.com>>>

Date: March 18, 2016 at 4:26:30 PM PDT

Subject: Re: Guns on campus

Here in Kansas we've been struggling mightily against this stupidity which will put guns on our campus in just over a year. We've helped sponsor a website to get the word out and have helped organize protests both on campus and in the capitol.

<https://www.facebook.com/search/top/?q=kansas%20coalition%20for%20a%20gun%20free%20campus%20%20kcgfc>

I hope the gun nuts in Alabama aren't as aggressive as the ones here as students and faculty have been threatened on campus and off in a number of ways including having mentally unstable (as in clinically diagnosed and undergoing treatment) individuals pointing weapons in our faces. We've seen an exodus of the most mobile faculty members, have had a terrible time attracting faculty of quality and are experiencing an incremental decline in enrollment. It's clearly not good times on either of the plains...

Best of luck dear friends!

Dr. Ron Barrett

Professor of Aerospace Engineering

President, KU Chapter of the American Association of University Professors

The University of Kansas

(785) 864-2226 (office) -1845 (lab) -3597

#### <sup>vi</sup> **Google Alerts Anecdote from a Former Student**

I thought I'd share this story after today's lecture on the wonders of Google.

I was interning for the Miami Herald in Tallahassee for the legislative session, and one of the reporters in the bureau had Google alerts on Charlie Crist. No surprise, most reporters did. But like the bureau chief, many had Google alerts only on news, not on Web. This Herald reporter had Web alerts, and they informed him when a fan site for Jim Morrison mentioned Crist after writing him a letter on behalf of their cause. They were asking Crist to posthumously pardon Morrison for the alleged

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flashing incident in Miami. Made a damn good story. Never would have known without Google alerts.

Here's the story: Fans push for pardon of Jim Morrison by Gary Fineout McClatchy Newspapers (MCT)  
10 April 2007



TALLAHASSEE, Fla. - Jim Morrison, native Floridian, one-time Florida State University student and charismatic rock star, could get a new label if fans have their way: pardoned criminal. ... More at <http://www.popmatters.com/article/fans-push-for-pardon-of-jim-morrison/>

vii **Discursive, Narrative, Expository**



- “Discursive writing is connected by a theme rather than by a chronology.
- It is a collage rather than a photorealistic painting. “
- **Collage**: a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing.
- From French, literally ‘gluing.’

Discursive writing

- Attempts to give all sides of a topic or issue.
- From Latin **discursus**, running about
- Etymologically, it goes "back and forth" across a subject, covering all aspects or points of view.
- Synonyms: rambling, digressive, meandering, wandering, maundering, diffuse, long, lengthy, wordy, verbose, long-winded, prolix.

Narrative writing

- A spoken or written account of connected events; a story

Expository writing (vs. narrative)

- 
- A type of writing – an exposition – that aims to inform, explain, describe, or define the author's subject to the reader.

<sup>viii</sup> This 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/>