

JOU 6391-0215

Spring 2017

## Journalism as Literature

*The universe is made of stories, not atoms.* – [Muriel Rukeyser](#)

### Course Information

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When: Wednesday Period 6-8 (12:50 PM - 3:50 PM)

Where: Weimer 3020

Instructor: Dr. Ronald R. Rodgers

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

3058 Weimer Hall, 392-8847

Office hours listed on my schedule or make an appointment

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

### Course Objectives

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

This course lies at the crossroads of journalism and literature. During the next 15 weeks we will explore the journalistic, historical and critical tangents that make up the enigmatic notion of literary journalism as we read and analyze some of the best reportage ever written. In the process of reading the works of many fine journalists, we will weigh how form and content work together to create great factual literature.

This course will look back as far as the 18th century at some of the literary antecedents to what Tom Wolfe – and others before and after him – have called the “New Journalism.” We will then read and analyze the works of many different literary journalists and commentators on literary journalism from the 19th century to our present day.

If nothing else, I hope this course will disabuse you of Mr. Wilde’s notion that journalism is unreadable. I know from my own experience – even as a former English Lit major – that these days I am more wont to read nonfiction than fiction. In fact, I know of one scholar who has noted that the [New York Review of Books](#) offers three reviews of nonfiction to every one review of fiction. Certainly, not all of that nonfiction would be classified as literary journalism, but this does show you that fact-based journalism is the 600-pound gorilla of genres.

What we are interested in here is content – namely the writing of nonfiction using the

techniques of the fictionists – a radical – and, some would say, an ill-conceived departure from journalistic norms.<sup>1</sup>

This course has a five-pronged approach. It is a smorgasbord of delectables – all, or any one of which, I hope, you will find tasty. We will explore:

1. Literary journalism's historical antecedents – or should we say founders?
2. The criticism literary journalism has received from friend and foe alike.
3. The theory behind this genre.
4. The techniques that comprise and define this genre.
5. Ways of toppling the inverted pyramid in developing our own individual writing styles by identifying and using the techniques of literary journalism.

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

So, how will we do this? The answer is simple, the doing is difficult.

By reading and writing and reading and writing. And by reading and writing I mean the kind of close reading and writing in response to the writing that writers do as they attempt to explicate the workings of another author's craft.

For more, if you agree to accept this mission, read on.

## Course Structure

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

You are expected to participate in this class. That means you submit your essays, offer your ideas about the subject in class, allow other people to express their views, respect others' opinions and exchange ideas that will make us better readers and writers. Seminar discussions require a fine balance. On the one hand, you do not want to take over the conversation. On the other, you do not want to let others do all the talking. If you go on and on (and I am often guilty of this, too, as my passion for a subject will over-ride my self-editor), I will politely cut you off.

This class is essentially an **active reading** of the required texts. Follow this concentrated, focused, and annotative method in all your reading this semester. See: [Active Reading](#)  
**Note: Participants in this seminar are expected to complete all reading assignments and screenings prior to class.**

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

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

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

## Readings

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### Required Texts:

1. **Book 1:** [Hiroshima](#) by John Hersey. (About the book and author)<sup>ii</sup> (Due Week 5)
2. **Book 2:** [Pulphhead](#) by John Jeremiah Sullivan (Two reviews)<sup>iii</sup> (Due Week 8)
3. **Book 3:** The Unwinding: An Inner History of the New America <http://bit.ly/2flWgs2> (Several Reviews)<sup>iv</sup> (Due Week 12) Also, read this: How Journalism Lost the Big Picture By Ignoring 'Small' Stories <http://mediashift.org/2016/11/journalism-lost-big-picture-ignoring-small-stories/>
4. **Book 4: Anthology:** [The Art of Fact: A Historical Anthology of Literary Journalism](#), Kevin Kerrane and Ben Yagoda (editors), Simon & Schuster, Touchstone Books, 1998.  
Abbreviation: **AOF**
5. **Book 5: Anthology:** [The Literature of Journalism: Text and Context](#) by R. Thomas Berner, Abbreviation: **LOJ**
6. **Other Selected Readings:** To be handed out in class, by web links below, or through the file folder in Canvas.

### Also, as a writer you might find the following useful:

1. **Here are some links to cheap books:** abebooks <http://www.abebooks.com/> & half.com by ebay <http://www.half.ebay.com/>
2. Writing and Publishing Resources  
[http://www.journaliststoolbox.org/2016/11/26/writing\\_and\\_publishing\\_resources\\_1/](http://www.journaliststoolbox.org/2016/11/26/writing_and_publishing_resources_1/)
3. Twitter and Social Media Resources  
[http://www.journaliststoolbox.org/2016/11/26/twitter\\_resources/](http://www.journaliststoolbox.org/2016/11/26/twitter_resources/)
4. Nieman Storyboard at [www.niemanstoryboard.org](http://www.niemanstoryboard.org)
5. Nieman Storyboard's deconstruction of great writing – Why's This So Good? <http://www.niemanstoryboard.org/category/whys-this-so-good/>

6. Notable Narratives at <http://niemanstoryboard.org/storyboard-category/notable-narratives/>
7. Essays on Craft at <http://niemanstoryboard.org/stories/the-best-of-storyboard-essays-on-craft-2/>
8. [longform.org](http://longform.org) – a curated collection of great *longform* pieces formatted for single-click saving into [Instapaper](http://instapaper.com) (but you can read on browser).
9. [Nearly 100 Fantastic Pieces of Journalism](#) This is largely a list of magazine articles, but you could use this to find book-length projects by any one of these writers.

## Other Requirements

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Bring a laptop or tablet to class, but keep it closed unless we need it for class activity.

If you have not done so yet in your career, set up a Dropbox account at <https://www.dropbox.com/>

To aid in your research and writing, create a free Evernote account <https://evernote.com>

Go to [my Twitter](#) (ronrodgers) and follow me. I will be tagging tweets relevant to this class as [#JOU6391](#) Check out my posts before each class. Material from this will possibly be on the quiz at beginning of each class.

Except where noted, all assignments or any other written work will be filed through Canvas – no exceptions. Log in to Canvas at <http://lss.at.ufl.edu> If you are unfamiliar with Canvas or have any questions, check out the [e-Learning FAQs](#). If you encounter a problem while using e-Learning, you should immediately contact the Help Desk <http://helpdesk.ufl.edu/> to get assistance. I am not an expert in this system.

### Email Policy:

1. All email will be sent through the Canvas system – no exceptions.
2. The email should be as specific as possible.
3. It should include your full name.
4. You should also note that I check my email **once** in the morning and **once** in the evening Monday through Friday.
5. I should also note that I do not read emails of more than half a screen long. If you have that much to say, then let's have a conversation face-to-face.

## Other Course Management Issues

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

[https://www.dso.ufl.edu/documents/drc/Reid\\_Construction\\_Map\\_2.pdf](https://www.dso.ufl.edu/documents/drc/Reid_Construction_Map_2.pdf), 352-392-8565 (877-983-3326 Toll Free).

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

**Common courtesy:** For heaven's sake, turn off your cell phone! Please also observe other rules of common courtesy, such as not speaking to your classmates (or yourself) when others are making a presentation, not falling asleep in class, not scrolling the Web, etc.

**Be Good:** And I have to say this as part of our contract: You need to conduct yourself in a courteous manner both in and out of class when it comes to dealing with fellow students or your instructor. That means any rude, obstructive or aggressive behavior will not be tolerated, and manifestations of same will mean your ouster from the class. I have a zero-tolerance policy on this. Here is a link to the UF Counseling and Wellness Center <http://www.counseling.ufl.edu/cwc/default.aspx>. The Center is located at 3190 Radio Road and the phone number for Appointments & After-Hour Assistance is 352-392-1575.

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

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

**CAVEAT:** At times a class such as this will deal with controversial topics, so be warned words that may be considered offensive or ideological may be spoken in the context of subjects we are discussing. Despite what those higher-ed bashers on the left and right say, as a teacher I have no political or social agenda, so do not try to answer in a way you believe might comport with what I want to hear or read. Feel free to advocate any position as long as you remain respectful of others' opinions, and always be able to defend your point of view. There is nothing I dislike more than unevicenced assertions that often begin with "Well, in my opinion ... ."

## On Writing & Research

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**Plagiarism and Academic Honesty:** For the communications professional, there hardly exists a graver crime than plagiarizing another writer's work. We acknowledge other people's work by "[standing on the shoulders of giants](#)," as Newton put it. If you think this class, this university, this nation is "a culture of cut and paste," as two international students described to me their country, think again. In short, it is YOUR responsibility to make certain you understand what constitutes plagiarism and to ensure that you give proper credit any time you draw on someone else's writing. When in doubt, always cite.

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

- You are required to read both the UF Academic Honesty policy <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx#honesty> and the Journalism Department's Academic Honesty document <http://plaza.ufl.edu/rrodders/Academic%20Honesty.html>, which was written by Prof. Dave Carlson. I will work under the assumption that you have done so.
- Do not rely on what you think you've learned before. Prof. Mindy McAdams has put together an excellent guide: <http://www.macloo.com/cheat/index.htm>.
- If you're still not certain you understand what's acceptable and what isn't, check out this oft-cited website: <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>
- Great side-by-side comparison re plagiarism: <http://money.cnn.com/interactive/news/kfile-monica-crowley-dissertation-plagiarism/>
- If you have questions, ASK ME! There's no penalty for asking questions, but the penalties for plagiarism are severe, including dismissal from the program.
- Treat Internet sources like any other book, journal article or other print source. Make CERTAIN you copy down citation information when you copy material from a website, EVEN if you're paraphrasing.
- DO NOT turn in to me ANY work you previously have submitted to another instructor or that you plan to submit for any other class at UF or any other institution. If you want to write on a topic you have worked on before, that might be acceptable IF you discuss it with me and get permission IN ADVANCE.
- Finally, all students are bound by the university's Honor Code Policy at <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code> **Anyone who violates these policies in this course will receive a failing grade in this course and face further sanctions from the college and university.**

# Assignments

## Class Participation & Attendance

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

Try to find the balance. 🙄

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

1. You add significant, insightful content to each class discussion. But you do not dominate the conversation.
2. You speak from time to time, but look for more opportunities to add to our discussions.
3. Your perspective is important and makes up a significant part of your grade. I'd like to hear more from you!

**Attendance:** Excuses for absences must be legitimate – and I need to see evidence for why you missed class and then I will decide it is legitimate. More than one absence will affect your final grade. **Students will receive a failing grade for missing 3 or more classes without a legitimate excuse.** Excused absences include documented medical excuses and religious observances (with advance notice). Please contact me before class. University-approved absences must be documented (in advance, if for an approved university activity) according to official university policy. Obtaining written verification for an excused absence is your responsibility, as is arranging to complete any missed work. If you cannot be in class, please send me an email to that effect. That is the professional thing to do. Not doing so is rude and disrespectful.

## Quizzes

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You can expect 10 or more quizzes near the beginning of class. Quizzes will cover the readings and/or screenings from that week, any of my posts to Twitter using the [#JOU6391](#) hashtag, and could include questions from any previous week's readings and/or screenings. There are no make-ups, and if you arrive late, I will not repeat the question.

**Format:** 8½ by 11 lined notebook paper. Anything else will not be accepted.

## Discussion Leader Presentations

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Assigned groups – or individuals depending on size of class – will offer the rest of class a primer

on the readings for the class. The primer should include a **one- to two-page worksheet** for each fellow student summarizing readings. Discussion leaders will need to do additional readings on their topics and prepare materials for the class to discuss. You can draw from the assigned readings, from previous lectures and/or discussions, from the lists of recommended readings, and from your own readings in journalism.

Creativity will be rewarded here. The discussion will take place near the beginning of class. You have no more than 45 minutes. If you use a PowerPoint presentation come in early and set 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, and all slides should employ a readable 30-point font. Expect the instructor to jump in and contribute to the discussion. Organization and Presentation will weigh heavily in your grade. **Post your presentation and worksheet to**

**Canvas assignment.**

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

**Tool:** Here is a possible tool you can use to inspire discussion: Mentimeter: <http://bit.ly/2fEL2xn>

## Nonfiction Story Proposal & Presentation

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Nonfiction Story Proposal due at noon before class Week 4. For the brief presentation in class, bring in a 1-page single-spaced worksheet outlining your proposed story – enough for all in class.

**The ingredients of a detailed proposal for your story:**

1. I want more than one or two paragraphs. But not 10 pages either. One to two pages is probably sufficient. I want enough to show me you have thought about your story enough that you believe it is doable in a few short weeks.
2. Your proposal should outline a well-argued and clearly justified story and why it would work as a piece of literary journalism. This is not a proposal for a traditional [inverted-pyramid](#) news story.
3. It needs to be an original idea.
4. It needs to outline your research strategies – listing both some of your planned interview sources and any documentary evidence. (Recall, you are required to have a minimum of four “people” sources.)

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

**Nonfiction Story Proposal due at noon before Class 4  
Presentation in Class 4**

## Deep-Think Reaction Essays

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Reaction Essays dealing with readings of the week will be due as a submittal to Canvas on Tuesdays at 5 p.m. Your essays are your way of intellectually struggling with the material. They should:

1. Compare and contrast the writing or the points of view expressed in literary works, criticisms and historical discussions of literary journalism. With the examples of literary journalism, this is where you want to give deep consideration to such things as the narrative or the use of [scene-by-scene construction](#) and the [elements of the](#)



[scenes](#); the [narrative arc](#) and [narrative thread](#); how the author handles movement through time; how the characters are tied to the action; do the characters change as a result of the action and movement through time; the use of [foreshadowing](#); how dialog or [interior monologue](#) is handled; what are the [status details](#); what is the [point of view](#); and the [rhythm and pacing](#).

2. Select one or more particularly well-crafted sentences from the examples of literary journalism we read. You should be prepared to read aloud and comment upon your selections in class. **Note:** Keep a copy of your reading reaction and bring it to class.
3. Identify and explain the literary techniques our authors employ in their writing — and this could involve more than one technique.
4. End each entry with a question that arises from your reading in totality. Be prepared to ask your question in class — and others should be prepared to offer answers.

#### **Here are some other ways of reacting to stories:**

1. What was story paper about?
2. What literary techniques did the writer use and were they effective.
3. What was the point of view of story?
4. What worked well and why?
5. What did not work well and why?
6. What's your favorite sentence or passage?
7. Where were you confused?
8. What did you want to hear more about?
9. What seemed out of place, too truncated, or went on for too long.

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

#### **Grading**

In grading these posts, I will assess your thinking about journalism as literature and the issues and problematics that cascade from this huge umbrella of a term. Each essay will be graded on a 10-point scale.

Above all, follow the assignment instructions as outlined above. Essentially, an essay that is description only and fails to offer analysis and to leap off from the readings into a brief discussion reflecting [critical thinking](#), creative [ruminations](#), and some interpretations about the issues of literary journalism is incomplete. I also believe, at heart, that editing oneself is the key to good writing, so a reading reaction that is poorly written and/or edited can garner a grade of zero or better depending on the degree of the failures of writing and/or editing.

#### **Specifically, here is a general rubric for the essays:**

1. **10 points:** Exceptional. The essay is focused and coherently integrates examples with explanations or analysis. The entry reflects in-depth engagement with the topic.
2. **8 points:** Satisfactory. The essay is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed. The entry reflects moderate engagement with the topic.

3. **6 points:** Underdeveloped. The essay is mostly description or summary, and contains few connections between ideas. The entry reflects passing engagement with the topic.
4. **4 point:** Limited. The essay is unfocused, or simply rehashes previous comments, and displays no evidence of engagement with the topic.
5. **2 to 0 points:** No Credit. The essay is missing or consists of disconnected sentences.<sup>v</sup>

**Due on Tuesdays at Noon**

## Short Writing Assignments

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Throughout the course, you will be given several short assignments in and out of class. Submit to canvas. Bring to class hard copies of your writing – enough for each member of class. We will briefly workshop these. See Appendix 1 for summary of workshopping. **Note:** To understand how these will ultimately be graded see Appendix 2 below – the General Grading Criteria for Nonfiction.

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

**Due at noon before class**

## Rough Draft of Story

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Your story should be at least two-thirds completed by due date. For outlining your story, you might take a look at: [Gay Talese Outlines His Famous 1966 Profile “Frank Sinatra Has a Cold” on a Shirt Board](#) Small-group paper confabs to be scheduled Week 13 and/or Week 14. Post to Canvas. Depending on the size of the class, I may cancel one or two classes at the end of the semester so we can spend time together in these confabs. We will meet in groups. You will bring enough copies of your rough draft in so everyone in the confab has a copy. We will go over these together.

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

**Here is a good description of a rough draft:** “I work via slow accretions of often seemingly unrelated stuff. When I complete that unwieldy, puzzling first draft, I spread it out on the desk like a soothsayer viewing entrails, and try to find patterns. If asked, I might pretty up my process and call it bricolage or intellectual scrapbooking, but it really is merely the result of a magpie mind/brain, one that flits from one shiny thing to another.”<sup>vi</sup>

**Rough Drafts due at noon before Class 11**

## Query & Book Proposal

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Query letter to a magazine editor. There are a lot of templates out there about how to write such a letter. Here is a good explainer: [http://www.agentquery.com/writer\\_hq.aspx](http://www.agentquery.com/writer_hq.aspx) – follow this three-paragraph format for your letter.

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

Next, imagine your final story as the first chapter of a book and turn this query into a book proposal to an agent or publisher. The proposal comes in three parts: (1) a discursive section describing the book project and the reporting you have done and expect to do; (2) a chapter by chapter outline; (3) the beginning of the first chapter – which is your Final Story. (You do not have to include it here.)

**Format:** 12 pt. Times-Roman, **single-spaced**, one-inch margins. **Due at noon before Class 15**

## Query and Book Proposal Presentation

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Here, combining the elements of your query letter and book proposal, you offer the class a presentation. You can use PowerPoint or not. As you like. **Post your presentation to Canvas assignment.**

**Presentation in Class 15**

## Final Story

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Using the many principles and techniques of literary journalism you have learned through your readings, writing, discussions and analysis, you will write a 2,000-word story and submit it to Canvas. This story should be written in the documentary manner of one of the chapters in *The Unwinding: An Inner History of the New America* <http://bit.ly/2flWgs2> In other words, journalism as literature of exposure that profiles someone facing the economic straits of our times. See this: Michael Moore joins wide-ranging election talk <http://www.msnbc.com/morning-joe/watch/michael-moore-joins-wide-ranging-election-talk-806604867876> You might also find the following useful: Why Journalism Has a Rural Diversity Challenge <http://mediashift.org/2016/11/journalism-rural-diversity-challenge/>

To make sure there is enough meat on the bone, I must approve all story ideas. One caveat: This cannot be a memoir or autobiographical story. It requires some current reporting. Bring in enough single-spaced, double-sided copies of the final story for the entire class where we will [workshop](#) many of these. Be prepared to give a class presentation. Prepare in advance. **Format:** 12 pt. Times-Roman, double-spaced, one-inch margins.

You are required to have a minimum of four "people" sources. Given the constraints of time and place, this needs to be a local topic. At the end of the story, submit a source list, which should include complete contact information (phone and e-mail) for the people you interviewed, as well as bibliographic material for written sources used. **Note:** For the General Grading Criteria for Nonfiction see Appendix 2 below.

**Due on Sunday at noon before Class 15**

## Grading

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Grading for the course will be based on the following 11 factors:

<b>Activity</b>	<b>Maximum Points</b>
1. Class Participation & Attendance	100
2. Quizzes – 10 pts. each	100
3. Discussion Leader Presentations	100
4. Nonfiction Story Proposal	100
5. Nonfiction Story Proposal Presentation	100
6. Deep Think Reaction Essays – 10 pts. each	100
7. Short Writing Assignments – 20 pts. each	100
8. Rough Draft of Story	100
9. Query & Book Proposal	50
10. Query & Proposal Presentation	50
11. Final Story	100
<b>Total</b>	<b>1000</b>

**Note:** There is no final exam.

## Final Grades Based on These Standard Break-Points

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

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


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

## Tentative Schedule

Journalism is Forensics:

Do your ABCs – **A**ssume nothing. **B**elieve nobody. **C**heck everything.

– [Mantra of British crime scene manager John Cockram](#)

Date	Readings, etc.
<b>Class 1</b> <b>Jan. 4</b>	Introduction  
<b>Defining the Borders of Journalism</b>	
<b>Class 2</b> <b>Jan. 11</b>	<ul style="list-style-type: none"> <li>• <a href="#">On the Periodical Essayists</a>, (Read from beginning to at least p. 111 and discussion of <a href="#">The Tatler and The Spectator</a>) from <i>Lectures on the English Comic Writers</i> by William Hazlitt. Be ready to answer who Hazlitt was. Above is link to book. Here is link to a PDF <a href="http://bit.ly/2dVsEOE">http://bit.ly/2dVsEOE</a> you can print. Here Hazlitt, centuries ago, is exploring the <a href="#">intersubjective</a> possibilities of what was a relatively new form of writing. You might have to forget the modern world and settle into this old style of writing which is difficult in its wanderings but delicious in its way with words.               <ul style="list-style-type: none"> <li>○ <b>Quicquid agunt homines nostri farrago libelli.</b> Whatever things men have done . . . shall form the subject of our book. Juvenal, Satires 1/1:85-86</li> <li>○ "Quid sit pulehrum, quid turpe, quid utile, quid non, Plenius et melius Chrysippo et Crantor dicit." who tells us what is fair, what is foul, what is helpful, what not, more plainly and better than Chrysippus or Crantor.</li> </ul> </li> <li>• <b>The Interview of the “expressive individual” is the Key:</b> <a href="#">Hutchins Hapgood, A New Form of Literature</a>, Bookman 21 (1905): 424-427. This opens in Google Books. Just click on page and then go to page 424.</li> <li>• <a href="#">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</a>, by Tom Wolfe</li> <li>• <a href="#">“Some Sort of Artistic Excitement”</a> by Ronald Weber. This is the introduction to an early edited collection of essays discussing the New Journalism titled <a href="#">The Reporter as Artist: A Look at the New Journalism Controversy</a>. 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</li> </ul>

	<p>– as with all literary and journalistic genres – addresses a need. Note, too, the use of the word “controversy” in the title.</p> <p><b>Optional but Elucidating:</b>  You might find this discussion about the book <a href="#">Boundaries of Journalism</a> helpful in understanding all fields of endeavor are in flux: <a href="#">What are the boundaries of today’s journalism, and how is the rise of digital changing who defines them?</a></p> <p><b>On Writing:</b>  <a href="#">Some Notes on Story Craft</a>  <a href="#">“Why’s this so good?” No. 88: Katherine Boo and the marriage cure</a></p> <p><b>Include in your essay:</b> How might the Hapgood article inform your discussion? Do you see how the writers’ efforts to use “the expressive individual (or personality)” to tell their stories is relevant for each of them? Keep in mind here that the interview was a relatively <a href="#">new form</a> (1903 p. 47) of journalism – and here Hapgood is talking not about interviewing the rich and mighty. This is how the development of literary journalism itself tells a story of tearing down the hierarchy of the elites and the powerful and the coming to the fore of the <a href="#">demos</a>. Is this century-old advice still applicable – especially his dictum that “The expressive individual should not only be interesting in himself, but should also represent a class. If he be thoroughly identified with some social <i>milieu</i>, his story cannot be well told without involving that <i>milieu</i>. In the process of tracing his life, the ideals and habits of his class would be shown. A section of life would thus be portrayed and a human story told at the same time.” Think here about the what was called at the time the “literature of exposure” – in this case the revealing of the lives of what we call today <a href="#">“the other.”</a></p>
	<p><b>Recreation of Event</b></p>
<p><b>Class 3 Jan. 18</b></p>	<ul style="list-style-type: none"> <li>• AOF from The True and Genuine Account of the Life and Actions of the Late Jonathan Wild, by Daniel Defoe, Page 23</li> <li>• AOF from Specimen Days, by Walt Whitman, Page 46</li> <li>• AOF from Ninety Times Guilty, by Hickman Powell, Page 97</li> <li>• LOJ Joseph Wambaugh, The Onion Field</li> <li>• LOJ Tom Wolfe, The Right Stuff</li> </ul> <p><b>On Writing:</b> <a href="#">Fifty Writing Tools: Quick List</a></p> <p><b>Optional but elucidating:</b>  <a href="#">The Walt Whitman Archive</a>  <a href="#">On Editing Whitman in the Digital Age</a></p> <p><b>Short Writing Assignment 1 (500 words):</b> A statue of Albert A. Murphree, second president of the University of Florida, is located in the courtyard adjacent to Criser Hall, Peabody Hall and Smathers Library. Write about the man and the statue:</p> <ol style="list-style-type: none"> <li>1. Describe the statue.</li> <li>2. Capture some of the scene around the statue.</li> <li>3. Get some history on Murphree and use it in your work, including at least <a href="#">one primary source</a> (journal, diary, letters).</li> <li>4. Who put the statue in the park and why?</li> </ol> <p>Take all this and weave it into a coherent narrative. Bring copies of this to class – enough for all students.</p> <p><b>Include in your essay:</b> You should approach all the literary works in this class in this way, but this week’s Whitman reading requires an especially <a href="#">close reading</a>. (See also, <a href="#">How to Do a Close</a></p>

[Reading](#).) For example, Whitman, was a poet as well as a journalist. He has a strong grasp of the power of language and employs words and sentences as tools. How so? Part of your consideration should look at the use of [plain style](#) vs. eloquent – and especially word usage. What is the plain style vs. the eloquent style? This will require a little research, which you can easily do online. In the essay [On Editing Whitman in the Digital Age](#), the author notes that: “Ironically, Whitman’s own notebooks, poems, and journalism challenged the claim that the war could not be written, and he succeeded as well as anyone in getting at the ‘marrow’ of the conflict. He felt that this inner meaning was most apparent in the hospitals where he served in Washington, DC as a self-styled ‘missionary to the wounded,’ an attentive visitor to tens of thousands of soldiers, northern and southern alike.”

Certainly, if you are going to discuss plain style, you need to define what it is. **See, for example:** [Essays of Elia](#) (1835) in which Charles Lamb describes the plain style in his critique of a famous actor of his time:

*“He was totally destitute of trick and artifice. He seemed come upon the stage to do the poet’s message simply, and he did it with as genuine fidelity as the nuncios in Homer deliver the errands of the gods. He let the passion or the sentiment do its own work without prop or bolstering. He would have scorned to mountebank it; and betrayed none of that cleverness which is the bane of serious acting.”*

**Recreation of Event**

**Class 4  
Jan. 25**

**Nonfiction Story Proposal due at noon before Class 4  
Nonfiction Story Proposal Presentation in class**

- LOJ Gabriel García Márquez, The Story of a Shipwrecked Sailor
- AOF from Alive, by Piers Paul Read, Page 183
- AOF Juke Joint, by Walter Bernstein, Page 104
- AOF Day of the Fight, by W. C. Heinz, Page 115
- AOF Pig, by Ben Hecht, Page 407
- ["Why's this so good?" No. 37: Ben Hecht walks the high wire of voice](#)

**Reporting Through Extended Dialogue**

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

**On Writing:**

[Janet Malcolm on Journalism’s Long Con](#)

[Tom French on Organizing Narrative](#)

**Include in your essay:** Considering those works you have read up to this point, and considering next week’s readings begins consideration of truth and journalism, give some thought to and discuss the issue of journalists and their sources. For example: How do you think about this as a nonfiction writer. See: [Janet Malcolm on Journalism’s Long Con](#): “Journalism is an enterprise of reassurance. We do not wring our hands and rend our clothes over the senseless crimes and disasters that give us our subject. We explain and blame. We are connoisseurs of certainty: “Hey, we got the killer. Don’t worry. You can go to the playground. Nothing is gonna happen.”

From [The Journalist and the Murderer](#): “Every journalist who is not too stupid or too full of himself to notice what is going on knows that what he does is morally indefensible.” ... “He is a kind of confidence man, preying on people’s vanity, ignorance or loneliness, gaining their trust and betraying them without remorse. Like the credulous widow who wakes up one day to find the

	<p>charming young man and all her savings gone, so the consenting subject of a piece of nonfiction learns—when the article or book appears—his hard lesson. Journalists justify their treachery in various ways according to their temperaments. The more pompous talk about freedom of speech and “the public’s right to know”; the least talented talk about Art; the seemliest murmur about earning a living.”</p> <p><b>Faulkner sums up this issue in an <a href="#">interview</a> with <i>The Paris Review</i> from 1956:</b>  <b>INTERVIEWER:</b> The writer should be completely ruthless?  <b>FAULKNER:</b> The writer’s only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, security, happiness, all, to get the book written. If a writer has to rob his mother, he will not hesitate; the ‘Ode on a Grecian Urn’ is worth any number of old ladies.”</p>
	<b>Truth and Journalism</b>
<p><b>Class 5 Feb. 1</b></p>	<ul style="list-style-type: none"> <li>• <b>Book 1:</b> <a href="#">Hiroshima</a> by John Hersey. <ul style="list-style-type: none"> <li>○ Read the intro and commentary at end in LOJ John Hersey, Hiroshima and AOF from Hiroshima, by John Hersey, Page 111</li> </ul> </li> <li>• AOF from In Cold Blood, by Truman Capote, Page 161</li> <li>• LOJ Truman Capote, In Cold Blood (Also read intro and commentary at end)</li> <li>• <a href="#">The Story Behind a Nonfiction Novel</a></li> <li>• <a href="#">The Legend on the License</a>, John Hersey, Yale Review, October 1980, 1-25</li> <li>• <a href="#">The First Peril: Fabrication</a></li> </ul> <p><b>On Writing:</b>  <a href="#">Seeing is Believing – Show, Don’t Tell</a>  <a href="#">"Why's this so good?" No. 1: Truman Capote keeps time with Marlon Brando</a></p> <p><b>Optional but elucidating:</b>  <a href="#">Capote’s co-conspirators</a>  <a href="#">The Self-Destructive Spiral of Truman Capote After Answered Prayers   Vanity Fair</a></p> <p><b>Short Writing Assignment 2 – Recreation of Event (500 words):</b> Write a brief piece that recreates an event. Use sources archival or people. Interview some family member(s) or friend(s) about an event – hopefully without too much of a snore factor. In other words, something interesting – or at least make it interesting. (For examples, see Hiroshima, In Cold Blood, Tienanmen Square, Specimen Days). Bring copies of this to class – enough for all students.</p> <p><b>Include in your essay:</b></p> <ol style="list-style-type: none"> <li>1. What is the key element of journalism as defined by Hersey?</li> <li>2. What are the elements of literary journalism as Wolfe defines them in his seminal essay we read in Week 2?</li> <li>3. How does Capote fit into all this? Where does he fit into Hersey’s ideas about literary journalism and where does he violate Hersey’s view?</li> </ol> <p>Also include in your essay: In the manner of LOJ, cull some of the critical response to Hiroshima on and incorporate in your essay. One source for critical reviews is our own UF Library website. See <a href="#">Hiroshima Reviews</a> for example. Another review source is <a href="#">Google Books</a>, which often has a link to reviews.</p>
	<b>Truth and Journalism</b>
<p><b>Class 6</b></p>	<ul style="list-style-type: none"> <li>• AOF from The Electric Kool-Aid Acid Test, by Tom Wolfe, Page 169</li> </ul>



<p><b>Feb. 8</b></p>	<ul style="list-style-type: none"> <li>○ <a href="#">Learn more about Wolfe</a></li> <li>○ Here is link to the book <a href="#">The Electric Kool-Aid Acid Test</a></li> </ul> <ul style="list-style-type: none"> <li>• <b>Where did Wolfe’s off-the-wall style come from? Read:</b> <a href="#">The Kandy-Kolored Tangerine-Flake Streamline Baby: Introduction</a></li> <li>• <a href="#">Annotation of Tom Wolfe's “Radical Chic”</a></li> </ul> <p><b>On Writing:</b> <a href="#">30 Writing Tools</a></p> <p><b>Include in your essay:</b> Consider Hersey’s “<a href="#">The Legend on the License</a>” and Wolfe’s “<a href="#">The Birth of ‘The New Journalism’</a>” and place these articles in the context of their times. How does the Wolfe piece hearken back to <a href="#">On the Periodical Essayists</a>, from Lectures on the English Comic Writers, by William Hazlitt? Recall how Hazlitt was describing how literature was shifting in its mode to adapt to the times. Similarly, what was going on in the world that would effect a change of mode in journalism in the ‘50s and ‘60s. What does Wolfe say about this? Compare and contrast the Hersey and Wolfe essays on truth and journalism. And then how might they inform a discussion about journalistic truth when considering and comparing Hiroshima, In Cold Blood, and The Electric Kool-Aid Acid Test and other Wolfe works.</p>
<p><b>Truth and Journalism</b></p>	
<p><b>Class 7 Feb. 15</b></p>	<ul style="list-style-type: none"> <li>• AOF Lady Olga, by Joseph Mitchell, Page 439</li> <li>• <a href="#">Up in the Old Hotel PDF SCAN THIS</a> by Joseph Mitchell. This requires a <a href="#">close reading</a>. I would like you to pick a short passage from this story that you particularly enjoy and bring it to class. <ul style="list-style-type: none"> <li>○ In the manner of LOJ, cull some of the critical response to <a href="#">Up in the Old Hotel, and Other Stories</a> and incorporate in your essay.</li> </ul> </li> <li>• <a href="#">Fact v. Truth</a> Christopher Borrelli of the <i>Chicago Tribune</i>. Think especially about this assertion: “It’s not verbatim – of course, it’s not. Mitchell was a reporter before tape recorders. But it’s not fiction either. Mitchell wanted his stories to be ‘truthful rather than factual,’ he once wrote.”</li> </ul> <p><b>Include in your essay:</b> Pick a short passage that reflects what Mitchell called “a wild exactitude” (<a href="#">See this LINK</a>) and close read it. Does Up in the Old Hotel come to a critical closure or is it inconclusive? / What is the resonance – the literary resonance – of this story? What continues to reverberate and rattle around in your mind? Discuss the effect on you the reader. How is this different than traditional journalism? Also, discuss the veracity of Mitchell’s story.</p> <ul style="list-style-type: none"> <li>• <a href="#">The Legend on the License</a>, John Hersey, Yale Review, October 1980, 1-25</li> <li>• <a href="#">The First Peril: Fabrication</a></li> </ul> <p><b>On Writing:</b>  <a href="#">Story Design for Nonfiction</a>  <a href="#">"Why’s this so good?" No. 80: Joseph Mitchell and Joe Gould’s secret</a></p> <p><b>Short writing assignment 3 (500 words):</b> A sketch of a place that is in some way important to you – whether it is a place you like or loathe. Try to use words to paint a picture of its <a href="#">quintessence</a>. Observe and listen closely – but talk to no one. Immerse yourself in this place and take notes. Is something occurring that you can vividly duplicate in your writing? Is there a scene like that of a play or movie that you can capture with your words? I want this to sound like the voice of a writer cognizant of all senses – not the dry, objective reportorial voice we teach in basic news writing. Stretch yourself here. Take chances. Go for what the writer Joseph Mitchell called “<a href="#">a wild exactitude</a>.” Bring copies of this to class – enough for all students. Bring copies of this to class – enough for all students.</p>
<p><b>The I – The Reporter Out Front</b></p>	
<p><b>Class 8</b></p>	<ul style="list-style-type: none"> <li>• <b>Book 2:</b> <a href="#">Pulphead</a> by John Jeremiah Sullivan</li> </ul>

<p><b>Feb. 22</b></p>	<ul style="list-style-type: none"> <li>• AOF Great Tasmania's Cargo, by Charles Dickens, Page 38</li> <li>• LOJ A. J. Liebling, The Earl of Louisiana</li> <li>• AOF from The Earl of Louisiana, by A. J. Liebling, Page 258 (Read the introduction)</li> <li>• AOF So ... We Meet at Last, Mr. Bond, by Bob Greene, Page 212 (columnist)</li> <li>• AOF Tiananmen Square, by John Simpson, Page 347</li> <li>• LOJ Susan Sheehan, A Welfare Mother</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• LOJ Jean Stafford, A Mother in History</li> <li>• AOF from "The Snap Revolution" by James Fenton, Page 336</li> </ul> <p><b>On Writing:</b>  <a href="#">A Writer's Essay: Seeking the Extraordinary in the Ordinary</a>  <a href="#">"Why's this so good?" No. 71: John Jeremiah Sullivan and "Upon This Rock"</a>  <a href="#">How to Write</a></p> <p><b>Include in your essay:</b> Some discussion of the following: More than one scholar has argued that literary journalism can embrace "an understanding of the social or cultural Other." Define "the Other" and the concept of "intersubjectivity." This might take a little research outside of our readings. What are some techniques of literary journalism – and how might they work to connect subjectivities? How do you see this working in the literary journalism readings for this week?</p>
<p><b>The I – The Reporter Out Front (Gonzo)</b></p>	
<p><b>Class 9 March 1</b></p>	<ul style="list-style-type: none"> <li>• <a href="#">Gonzo</a> (A brief explication)</li> <li>• <a href="#">Gonzo Journalism's Return</a></li> <li>• AOF from "The Scum Also Rise" by Hunter S. Thompson, Page 302</li> <li>• LOJ Hunter Thompson, Hell's Angels</li> <li>• <a href="#">Excerpt from Hells Angels</a> by Hunter S. Thompson <ul style="list-style-type: none"> <li>◦ <a href="#">Hunter S. Thompson's 1958 cover letter for a newspaper job</a></li> </ul> </li> <li>• <a href="#">The Great American Bubble Machine</a> by <a href="#">Matt Taibbi</a></li> </ul> <p><b>Intellectual Gonzo?</b></p> <ul style="list-style-type: none"> <li>• AOF Last Secrets of Skull and Bones, by Ron Rosenbaum, Page 316</li> <li>• <a href="#">The Great Ivy League Nude Posture Photo Scandal</a> by Ron Rosenbaum</li> <li>• A short passage on Rosenbaum as an "<a href="#">investigator of investigations</a>"</li> </ul> <p><b>On Writing:</b> <a href="#">How I Write: Daily Beast With Writers</a></p> <p><b>Short Writing Assignment 4 (500 Words):</b> Now, try your hand. Write a brief piece in the style of Gonzo journalism. Bring copies of this to class – enough for all students.</p>
<p><b>SPRING BREAK MARCH 4 – MARCH 11</b></p>	
<p><b>Participant Observer</b></p>	
<p><b>Class 10 March 15</b></p>	<ul style="list-style-type: none"> <li>• AOF from The Life of Samuel Johnson, by James Boswell, Page 29</li> <li>• AOF Experiment in Misery, by Stephen Crane, Page 63</li> <li>• AOF Fight to Live, by Al Stump, Page 271</li> <li>• AOF from Coyotes, by Ted Conover, Page 331</li> <li>• AOF from The Armies of the Night, by Norman Mailer, Page 290</li> <li>• AOF from Among the Thugs, by Bill Buford, Page 354 (going native)</li> <li>• AOF from Whoredom in Kimmage, by Rosemary Mahoney, Page 367</li> <li>• AOF from "Harlem on My Mind" by Lawrence Otis Graham, Page 384 (going native)</li> <li>• AOF from "Snake Handling and Redemption" by Dennis Covington, Page 391 (going native)</li> </ul>

	<p><b>On Writing:</b>  <a href="#">Rick Bragg talks about his book, Somebody Told Me: The Newspaper Stories of Rick Bragg</a>  <a href="#">Rick Bragg on Writing Nonfiction</a></p> <p><b>Short Writing Assignment 5 (500 Words):</b> Write about your father – honestly, but not cruelly. You may interview your father; you may include material from other writers (citing them, of course); you may research fatherhood or cultural notions of fatherhood. You may use any approach you wish, but ... with such a limited amount of space, I'd suggest you consider writing about just one aspect of your father's life or personality. Make the reader see your father, if you can, then, through some action, perhaps reveal your father's personality. The action should, literally, be a moment – some small thing, or habitual action, that's revealing; e.g. the way your father walks, eats, reads, gets up in the morning or takes out the garbage, talks. Personality in a glance. Remember Aristotle: Character is action, action is character. If your father is not available, select another parental figure. Bring copies of this to class – enough for all students.  FYI: <i>I have adapted this idea from a syllabus by NYU professor Michael Norman.</i></p> <p><b>Include in your essay:</b> For your blog essay incorporate the following along with anything else you want to add from your analysis of text: Is what Boswell is doing in the excerpt from <i>The Life of Samuel Johnson</i> journalism? Journalists are normally instructed to be aloof and objective. <a href="#">Heisenberg's Uncertainty Principle</a> and the <a href="#">observer effect</a>, which note that measurements of certain systems cannot be made without affecting the systems, is somehow suspended for journalists, who are able to interact in environments without leaving any trace of themselves. Or at least that is the ideal. First, define journalistic objectivity as you understand it See this <a href="#">link</a>. Second, regarding this reading by Boswell, explore briefly <a href="#">Heisenberg's Uncertainty Principle</a> and the <a href="#">observer effect</a> and how it applies to these readings, journalism's attempt to reflect objective reality, and anything else related to the doing of journalism in which journalists become part of a story to one degree or another – from a disrupter like Boswell to embedded immersion on one end to fly-on-the wall (or I-as-camera) reporting techniques on the other. Can you see how even a tape-recorder — or even a notebook — can affect objective reality? <b>See, for example:</b> <a href="#">How the Tape Recorder Killed Journalism</a></p>
	<p><b>Participant/Dropout Narrator, Underground Reporter, Immersion</b></p>
<p><b>Class 11</b>  <b>March 22</b></p>	<p><b>Rough Drafts due at noon before Class 11</b>  <b>Book 3:</b> The Unwinding: An Inner History of the New America <a href="http://bit.ly/2flWgs2">http://bit.ly/2flWgs2</a></p> <ul style="list-style-type: none"> <li>• AOF from The People of the Abyss, by Jack London, Page 83</li> <li>• LOJ George Orwell, The Road to Wigan Pier</li> <li>• AOF Spike, by George Orwell, Page 245</li> <li>• AOF from “The Bronx Slave Market” by Marvel Cooke, Page 252</li> <li>• AOF from Another Day of Life, by Ryszard Kapuscinski -- Page 507 <ul style="list-style-type: none"> <li>○ <b>Ryszard Kapuscinski</b>, Poland's most acclaimed foreign correspondent, was born in 1932. After graduating in history from Warsaw University, he was sent to India, Pakistan and Afghanistan to report for Polish news, which began his lifelong fascination with the Third World. During his four decades reporting on Asia, Latin America and Africa, he befriended Che Guevara, Salvador Allende and Patrice Lumumba, witnessed twenty-seven coups and revolutions, and was sentenced to death four times. His last book, published by Penguin, was <i>Travels with Herodotus</i> (2006). His previous books <i>Shah of Shahs</i> (about the Iranian revolution), <i>The Emperor</i> (about the fall of Ethiopia's Haile Selassie), <i>Imperium</i> (about the fall of the Soviet Union) and <i>The Soccer War</i> (a compendium of reportage from the Third World) – have been translated into nineteen languages. He died in January 2007.</li> </ul> </li> </ul>

	<p style="text-align: center;"><b>Observer-Reporter transits into Participant Observer</b></p> <ul style="list-style-type: none"> <li>LOJ C. D. B. Bryan, Friendly Fire</li> </ul> <p><b>On Writing:</b> <a href="#">John McPhee, The Art of Nonfiction</a>  <b>On Rewriting:</b> <a href="#">Draft No. 4: Replacing the Words in Boxes</a> by John McPhee. Apply this to your own work.</p> <p><b>Include in your essay:</b> All of these readings are documentary to some degree and deal with what some call social reporting – or some call it social-justice reporting. How are they connected? What else have you read in class – or outside class – similar to these topics? What is social reporting and how does it manifest itself? Do you see a place for objectivity in this kind of reporting? <b>Of course, what do we mean by objectivity?</b> First, place these readings in the context of their times. Next, identify some of the <a href="#">“expressive individual (or personality)”</a> in these works. Each of the readings might also be described as participatory journalism from the underworld or nether regions. Recall the following from earlier: “The author posits that literary journalism can embrace “an understanding of the social or cultural Other.” Incorporate these stories into your considerations and explorations of the Other and the rejection of the objectification of the news. Are these stories effective? What is your metric for effectiveness? Feel free to critique. Consider the above readings. Which of these strikes you as the most effective in achieving its goals and why? Also, as journalists, formulate your thoughts on the ethics of undercover reporting. <a href="#">Here are some notes on undercover reporting.</a></p>
	<p style="text-align: center;"><b>Fly on Wall, Slice-of-Life Sketch, Reporter as Camera, A Movie or Play Mode or Style, Sometimes Emphasis on Dialogue</b></p>
<p><b>Class 12 March 29</b></p>	<ul style="list-style-type: none"> <li>AOF Watercress Girl, by Henry Mayhew, Page 34</li> <li>AOF When Man Falls, a Crowd Gathers, by Stephen Crane, Page 58</li> <li>AOF Death of Rodriguez, by Richard Harding Davis, Page 71</li> <li>LOJ Lillian Ross, Reporting, which includes excerpts from “Picture” and “Portrait of Hemingway” (Read intro and commentary at end)</li> <li>AOF from “Portrait of Hemingway” by Lillian Ross, Page 129 (Read intro)</li> <li>AOF Shadow of a Nation, by Gary Smith, Page 218 (Fly on the wall interspersed with reporting – research and sources – and shifts back in time)</li> <li>AOF from What It Takes, by Richard Ben Cramer, Page 236 (Fly on the wall interspersed with reporting – research and sources)</li> </ul> <p><b>On Writing:</b>  <a href="#">Going Deep: How Gary Smith became America’s best sportswriter</a>      In “Going Deep” — an essay about about Gary Smith — Yagoda tells us that, “Journalism that goes inside people’s heads is a tricky proposition that requires prodigious reportorial stamina, capacious insight and damned good literary chops.” Smith doesn’t just tell you things – he drives the point home. Instead of just telling you that the football team was good, he says this: “Bill May and his teammates didn’t just dominate Arkansas football in the ’50s – their second string could’ve done that.” Then you know. They were <i>that</i> good.</p> <p><b>Short Writing Assignment 6 – A Sketch (500 words):</b> Observe a scene and write a slice-of-life sketch in exactly – or as much as possible – the style of Stephen Crane’s sublime sketch titled <i>When Man Falls, A Crowd Gathers</i>. Really try to adhere to his stark, simple but powerful language. Two pages double-spaced. Bring copies to class. Bring copies of this to class – enough for all students.</p>

	<b>Fly on Wall, Slice-of-Life Sketch, Reporter as Camera, A Movie or Play Mode or Style, Sometimes Emphasis on Dialogue</b>
<p><b>Class 13 April 5</b></p>	<ul style="list-style-type: none"> <li>• LOJ Joan Didion, Slouching towards Bethlehem</li> <li>• AOF Silent Season of a Hero, by Gay Talese, Page 143 (Fly on the wall interspersed with reporting – research and sources)</li> <li>• <a href="#">“Frank Sinatra Has a Cold”</a> 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. <a href="#">Gay Talese Outlines His Famous 1966 Profile “Frank Sinatra Has a Cold” on a Shirt Board</a></li> <li>• <a href="#">“Why’s this so good?” No. 39: Gay Talese diagnoses Frank Sinatra</a></li> <li>• AOF Marrakech, by George Orwell, Page 433</li> </ul> <p><b>On Writing</b> <a href="#">“Why’s this so good?” No. 57: Joan Didion on dreamers gone astray</a></p> <p><b>Include in your essay:</b> Some discussion of Marrakech. Is it in any way similar to the movie Rashomon we discussed earlier in the semester? What of any other writings for this week or before or the Boo book?</p> <p>Also, discuss the distinction between discursive writing and narrative writing. This may require some research on your part. In doing so, consider this quote from one of our writers, Stephen Crane:</p> <p>“I endeavoured to express myself in the simplest and most concise way. If I failed, the fault is not mine. I have been very careful not to let any theories or pet ideas of my own creep into my work. Preaching is fatal to art in literature. I try to give to readers a slice out of life; and, if there is any moral or lesson in it, I do not try to point it out. I let the reader find it for himself. The result is more satisfactory to both the reader and myself. As Emerson said: ‘There should be a long logic beneath the story, but it should be kept carefully out of sight.’” – <a href="#">Some Letters of Stephen Crane</a></p>
	<b>Style as Substance</b>
<p><b>Class 14 April 12</b></p>	<ul style="list-style-type: none"> <li>• AOF from James Agee, Let Us Now Praise Famous Men, Page 417</li> <li>• LOJ from James Agee, Let Us Now Praise Famous Men</li> <li>• AOF Lethal Lightning by Jimmy Cannon, Page 461</li> <li>• AOF Los Angeles Notebook by Joan Didion, Page 480</li> <li>• AOF from The Pine Barrens by John Mcphee, Page 485</li> <li>• LOJ Michael Herr, Dispatches</li> <li>• AOF Michael Herr, Dispatches, Page 494</li> <li>• AOF It's an Honor by Jimmy Breslin, Page 466</li> </ul> <p><b>Include in your essay:</b> Here is the mantra for today: THE PERIOD IS YOUR FRIEND. The following is Jimmy Breslin <a href="#">talking about</a> 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?’”</p>

	<p>Take this quote – in which, essentially, he is talking about plain style – and think about the writers we read this week – and any of those we have read before. Who among these do you think best exemplifies what Breslin is talking about and why? Give some examples and analyze them. Then, who least follows his description of powerful but plain writing and why. Give some examples and analyze them. And even if these are not examples of plain style but border more on the eloquent, do they still work?</p> <p>Recall: <a href="#">Essays of Elia</a> (1835) in which Charles Lamb describes the plain style in his critique of a famous actor of his time: <i>“He was totally destitute of trick and artifice. He seemed come upon the stage to do the poet’s message simply, and he did it with as genuine fidelity as the nuncios in Homer deliver the errands of the gods. He let the passion or the sentiment do its own work without prop or bolstering. He would have scorned to mountebank it; and betrayed none of that cleverness which is the bane of serious acting.”</i></p> <p><b>On Writing:</b>  <a href="#">“The Sound on the Page”: An Interview with Ben Yagoda</a>  <a href="#">By Way of Advice: Seven Style and Voice Tips</a>  <a href="#">"Why’s this so good?" No. 61: John McPhee and the archdruid</a></p>
	<p><b>Fly on Wall / Slice of Life as Technique of Procedural</b></p>
<p><b>Class 15 April 19</b></p>	<p style="text-align: center;"><b>Final story due on Sunday before class</b>  <b>Query and book proposal due at noon before class.</b>  <b>Query and Book Proposal presentation in class</b></p> <ul style="list-style-type: none"> <li>• AOF Drift, by Morris Markey, Page 93 <ul style="list-style-type: none"> <li>○ This requires a close reading. In Greek mythology, <a href="#">Charon</a> is the ferryman of Hades who carries souls of the newly deceased across the rivers Styx and Acheron that divided the world of the living from the world of the dead. Morris Markey’s literary journalism piece, “Drift,” belongs to a genre referred to as “the procedural.” Note in your essay how he uses <a href="#">diction</a> and <a href="#">syntax</a> to achieve an effect. Would this sort of writing work today – or does the ethos of our times ask that the write be a bit more subtle?</li> <li>○ <a href="#">UNEARTHING THE SECRETS OF NEW YORK’S MASS GRAVES</a></li> </ul> </li> <li>• LOJ Tracy Kidder, The Soul of a New Machine (Fly on the wall interspersed with reporting – research and sources / procedural)</li> <li>• AOF from House, by Tracy Kidder, Page 199 (Fly on the wall interspersed with reporting – research and sources / procedural)</li> <li>• <a href="#">The Lonely Death of George Bell / procedural</a></li> </ul> <p><b>Procedural in Reverse</b></p> <ul style="list-style-type: none"> <li>• <a href="#">The Things That Carried Him</a></li> <li>• Check out <a href="#">Inside the Things That Carried Him</a> and <a href="#">A Radio Interview With Chris Jones</a>, who followed a soldier’s body from Baghdad to its final resting place in the soldier’s hometown of Scottsburg, Ind. Jones discusses the long journey in “The Things That Carried Him,” a detailed article in <i>Esquire</i> magazine about the transfer of remains.</li> </ul> <p><b>On Writing:</b>  <a href="#">10 commandments of pitching a story</a>  <a href="#">Elements of a successful query letter</a></p>

## Appendix 1: Workshopping

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### **Workshopping: An exploration of writing.**

- First, you need to complete the assignment on time.
- Be prepared to read all or part of your work and then discuss it.
- You should include on your work any questions you would like the class to consider or requests for any advice they might be able to give you.
- During the discussion the writer should take notes and remain silent except for answering questions “yes” or “no”.
- Do not attempt to defend or offer explanations for anything.
- Before the discussion, class members need to carefully read the selection. Mark it up with legible notes and suggestions in the margin. Also, answer the writer’s questions.
- Also, avoid pointing to grammar, punctuation etc. problems. This is not the place for proofreading. It only dissipates our energies. But feel free to note such problems on the paper and point them out to the writer afterward.
- Avoid general “I like” or “don’t like” comments, but be specific. Tell what you think is effective or not effective or might have been done better. Your advice should be concrete and explicit – but be kind.
- For example, it is often better to couch your suggestions in the form of a question rather than as a command – that is: “maybe you could use a different word here” VS. “use a different word here.” You should understand you are not telling the writer what to do. You are making suggestions or giving advice.
- And don’t be general in your criticism whether positive or negative. Point to specific words, sentences or passages that prompted your criticism.
- You can also dig into your own emotive reaction to the story and tell how it affected you.
- This is also the place to ask the writer questions, but still the writer cannot reply – only take notes – except for “yes” or “no”.
- The writer should understand that he or she does not have to change anything based on the class critique.
- At the end, the writer may briefly respond, but keep in mind our time constraints and that we need to move on to the next writer.

### **SOME WORKSHOP STARTERS YOU MIGHT EMPLOY:**

1. What was story paper about?
2. What literary techniques did the writer use and were they effective.
3. What was the point of view of story?
4. What worked well and why?
5. What did not work well and why?
6. What’s your favorite sentence or passage?
7. What needs work?
8. Where were you confused?
9. What did you want to hear more about?
10. What seemed out of place, too truncated, or went on for too long.
11. What do other people think about this criticism (or whatever)?
12. Did anyone else have an example of this from elsewhere in the story?

## Appendix 2: General Grading Criteria for Nonfiction

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Admittedly, with creative works, once we get past the fairly objective evaluations one can make about the basic mechanics of writing, we enter the arena of art where evaluations are essentially subjective judgments. Still, I do have the advantage of approaching your stories in the same way I did the stories of dozens and dozens of reporters during my more than 20 years in the news biz. It is my hope that much of the discussion and analysis of literary journalism will drive the way you write and the way I think about your writing when it comes to the onerous task of grading another's creative work. Given that, here is an as-objective-as-possible rubric for grading your work – both the Short Writing Assignments and the Final Story.

### **100 Points for Final Story:**

**20 Points for Short Writing Assignment:** This is simply just great work. I am ready to run down the hall and yell “I have the next Hemingway or Didion in my class. I hope she remembers me when she’s famous.” The work far surpasses the basic requisites of the assignment in what it offers and in the understanding and communication of that information. It is well written, with few or no mechanical errors. It is a product of original and deep thinking. Its driving idea is well-focused and sustained throughout by prose larded with lush but coherent prose.

### **90 Points for Final Story:**

**15 Points for Short Writing Assignment:** Above average in its fulfilling of the basic requirements. It contains only a handful of mechanical errors. It reveals a well-focused and well-supported idea, but it reveals a paucity of original thinking. The writing is rhythmic and the expression is clear.

### **70 Points for Final Story:**

**10 Points for Short Writing Assignment:** Barely meets the requirements of the assignment and reveals a lack of understanding of the subject. Main idea lacks focus and adequate sustaining evidence. Thinking is not original and possibly parodical<sup>vii</sup>. Language is hackneyed and pedestrian. Writing is poorly done and ideas are disjointed. It contains many mechanical errors, poor sentence construction, and a disjointed flow of ideas.

### **60 Points for Final Story:**

**5 Points for Short Writing Assignment:** Far from meeting requirements. Effort looks like it was done the night before. Mechanical errors are many and there is no original thinking going on here.

### **0 to 59 Points for Final Story:**

**0 to 4 Points for Short Writing Assignment:** Failing, late or missing work, often a reflection of constant tardiness, lack of preparation and study, and many absences from class.



## Appendix 3: Techniques in Works

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### **Dropout Narrator, Underground Reporter, Total Immersion in Story**

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

LOJ George Orwell, *The Road to Wigan Pier*

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

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

### **The I – The Reporter Out Front**

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

LOJ A. J. Liebling, *The Earl of Louisiana*

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

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

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

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

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

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

LOJ Jean Stafford, *A Mother in History*

### **Participant Observer**

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

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

LOJ Hunter Thompson, *Hell's Angels*

LOJ Michael Herr, *Dispatches*

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

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

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

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

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

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

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

### **Observer-Reporter transits into Participant Observer**

LOJ C. D. B. Bryan, *Friendly Fire*

### **Recreation of Event or Events**

AOF from *The True and Genuine Account of the Life and Actions of the*

Late Jonathan Wild, by Daniel Defoe -- Page 23

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

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

LOJ John Hersey, *Hiroshima*

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

LOJ Truman Capote, In Cold Blood (Read intro and commentary at end)  
AOF from In Cold Blood, by Truman Capote -- Page 161 (Read intro)  
LOJ Joseph Wambaugh, The Onion Field  
LOJ Tom Wolfe, The Right Stuff  
LOJ Gabriel García Márquez, The Story of a Shipwrecked Sailor  
LOJ Alex Haley, The Autobiography of Malcolm X  
AOF from The Electric Kool-Aid Acid Test, by Tom Wolfe -- Page 169  
AOF from Alive, by Piers Paul Read -- Page 183

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

AOF Watercress Girl, by Henry Mayhew -- Page 34  
AOF from If Christ Came to Chicago, by W. T. Stead -- Page 49  
AOF When Man Falls, a Crown Gathers, by Stephen Crane -- Page 58  
AOF Death of Rodriguez, by Richard Harding Davis -- Page 71  
AOF Drift, by Morris Markey -- Page 93  
LOJ Lillian Ross, Reporting  
AOF from "Portrait of Hemingway", by Lillian Ross -- Page 129 (Read intro and commentary at end)  
AOF Juke Joint, by Walter Bernstein -- Page 104  
AOF Day of the Fight, by W. C. Heinz -- Page 115  
AOF Two Generals, by Norman Lewis -- Page 139  
AOF Silent Season of a Hero, by Gay Talese -- Page 143 (Fly on the wall interspersed with reporting – research and sources)  
LOJ Tracy Kidder, The Soul of a New Machine (Fly on the wall interspersed with reporting – research and sources)  
AOF from House, by Tracy Kidder -- Page 199 143 (Fly on the wall interspersed with reporting – research and sources)  
AOF Shadow of a Nation, by Gary Smith -- Page 218 (Fly on the wall interspersed with reporting – research and sources- and shifts back in time)  
AOF from What It Takes, by Richard Ben Cramer -- Page 236 (Fly on the wall interspersed with reporting – research and sources)  
LOJ Joan Didion, Slouching towards Bethlehem  
LOJ Susan Sheehan, A Welfare Mother

### **Reporting Through Extended Dialogue**

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

### **Style as Substance**

AOF from Brothers, by Sylvester Monroe, by Peter Goldman -- Page 204  
AOF Pig, by Ben Hecht -- Page 407  
AOF Japanese Earthquake, by Ernest Hemingway -- Page 411  
AOF from Let Us Now Praise Famous Men, by James Agee -- Page 417

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

## Appendix 4: Dates & Deadlines

Spring 2017	Dates and Deadlines
<b>Advance Registration</b> <i>At or after assigned start time</i>	<b>October 31 - December 20</b> <b>December 22 - January 2</b>
<b>Employee EEP Registration</b>	<b>January 4 - 6 and January 9 - 10</b> <i>11:59 pm of last day</i>
<b>Regular Registration</b> <i>\$100 late fee after 5:00 pm deadline</i>	<b>January 3</b> <i>5:00 pm</i>
<b>Classes Begin</b>	<b>January 4</b>
<b>Drop/Add</b> <i>At or after assigned start time</i>	<b>January 4 - 6 and January 9 - 10</b> <i>11:59 pm of last day</i>
<b>Late Registration</b>	<b>January 4 - 6 and January 9 - 10</b> <i>11:59 pm of last day</i>
<b>Non-Degree Registration</b> <i>At or after assigned start time</i>	<b>January 6 and January 9 - 10</b> <i>11:59 pm of last day</i>
<b>Withdrawal from All Spring Courses with No Fee Liability</b>	<b>January 10</b> <i>11:59 pm</i>
<b>Fee Payments</b> <i>3:30 pm, University Bursar</i>	<b>January 13</b> <i>3:30 pm</i>
<b>Residency Reclassifications</b>	<b>January 13</b>
<b>S-U Grade Option</b>	<b>January 20</b>
<b>Degree Applications</b>	<b>January 27</b>
<b>Withdrawal with 25% Refund</b> <i>W assigned to all Spring courses</i>	<b>January 27</b>
<b>Drop Deadline</b> <i>W assigned to individual course(s)</i> <i>Drops of individual courses must be approved by the student's college</i>	<b>April 7</b>
<b>Withdrawal Deadline</b> <i>W assigned to all Spring courses</i>	<b>April 7</b> <i>11:59 pm</i>

<b>Faculty Course Evaluation Period Opens</b> <i>Dates can vary by course. Log on to <a href="#">GatorRater</a> to verify.</i>	<b>April 8</b>
<b>Drop or Add a Course after the Drop/Withdrawal Deadline</b> <i>Students must petition their college with appropriate documentation for approval to drop or add after the deadline</i>	<b>April 19</b>
<b>Withdraw from All Spring Courses after the Drop/Withdrawal Deadline</b> <i>Students must petition their college with appropriate documentation for approval to withdraw from all courses after the deadline</i>	<b>April 19</b>
<b>Classes End</b>	<b>April 19</b>
<b>Honors Theses due to College Advising Offices</b>	<b>April 19</b>
<b>Reading Days</b> <i>No classes</i>	<b>April 20 - 21</b>
<b>Faculty Course Evaluation Period Closes</b> <i>Dates can vary by course. Log on to <a href="#">GatorRater</a> to verify.</i>	<b>April 21</b>
<b>Final Exams</b>	<b>April 22 and April 24 - 28</b>
<b>Commencement</b> <i>Dates of graduate and professional school commencements can vary. Please refer to the <a href="#">official schedules</a>. Dates/times of all ceremonies will be posted when officially scheduled.</i>	<b>April 28-30</b>
<b>Degree Status Available</b> <i>Late night, on <a href="#">ONE.UF</a></i>	<b>May 2</b>
<b>Final Grades Available</b> <i>Transcript view, on <a href="#">ONE.UF</a></i>	<b>May 3</b>
<b>Faculty Course Evaluations Available to Instructors</b> <i>On <a href="#">GatorRater</a></i>	<b>May 4</b>
<b>Holidays</b> <i>No classes</i>	<b>January 16: Martin Luther King, Jr. Day</b>  <b>March 4 - 11: Spring Break</b>

<sup>i</sup> See The fine line between fact, fiction

<https://www.dropbox.com/s/jaam24h9iogchoo/6391%20The%20fine%20line%20between%20fact%20%20fiction%20.doc?dl=0>

<sup>ii</sup> [How John Hersey's Hiroshima revealed the horror of the bomb](#)

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iii [REALITY EFFECTS: John Jeremiah Sullivan's essays](#). A review by the most excellent New Yorker critic James Woods. [Pulphed – By John Jeremiah Sullivan - Book Review – NYTimes.com](#)

iv Several Reviews:

- ['The Unwinding,' by George Packer - The New York Times](#)
- [The Unwinding: An Inner History of the New America ... - The Guardian](#)
- [American Voices On 'The Unwinding' - NPR](#)
- [The Unwinding: An Inner History of the New America by George Packer](#)
- [An Inner History of the New America - National Book Foundation](#)
- [BOOK REVIEW: 'The Unwinding' - Washington Times](#)

<sup>v</sup> *This grading rubric is adapted from one used by Julie Meloni of the Dept. of English at Washington State Univ. for a course in 19th Century Literature of the British Empire and the Americas Grading. Accessed 23 June 2010. <http://www.academiciansandbox.com/S10/E372/blogassignments.html>, which itself is adapted from a rubric of Mark Sample. "Pedagogy and the Class Blog." 14 Aug. 2009.*

*<http://www.samplereality.com/2009/08/14/pedagogy-and-the-class-blog/>*

<sup>vi</sup> Marie Myung-Ok Lee [http://opinionator.blogs.nytimes.com/2013/11/18/the-internet-a-welcome-distraction/?smid=tw-nytimes&\\_r=0](http://opinionator.blogs.nytimes.com/2013/11/18/the-internet-a-welcome-distraction/?smid=tw-nytimes&_r=0)

<sup>vii</sup> A literary or artistic work that uses imitation.