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Literary Journalism Syllabus

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Writing Creative Nonfiction! | NaNoWriMo 5 tips to improve your writing What is Creative Non-Fiction?

Journalism

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Literary journalism is nonfiction prose that transcends “ who, what, where, and when ” to give a more detailed, richer, and vivid picture of real events. It combines an immersive approach to reporting with the aims and techniques of fiction. Although this type of writing has roots in antiquity (i.e., Thucydides ’ s The Peloponnesian War), contemporary practitioners include Tom Wolfe, Joan Didion, John McPhee, and Gay Talese.

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Literary journalism is nonfiction prose that transcends the limits of daily news. While all reporting offers complex challenges to the practitioner, by “ literary journalism ” we mean a kind of writing that goes beyond “ who, what, where and when ” to give a more detailed, richer, more vivid picture of real events.

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With the examples of literary journalism, this is where you want to give deep consideration to such things as the narrative or or the use of scene-by-scene construction and the elements of the scenes; the narrative arc

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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 ...

~~6309 Literary Journalism Syllabus—University of Florida~~

Literary Journalism Winter 2008 Communication 177F/277F. MWF 10 a.m. – 11:50 a.m. McClatchy Hall Room 410. Jim Bettinger jimb@stanford.edu. McClatchy Hall, Room 428 . 725-1189 (office) 323-7027 (home) Office hours: MW 1 p.m. – 2 p.m. Course email list: lit-journalism@lists

~~Specialized Writing and Reporting: Literary Journalism~~

Highly regarded literary journalists in the U.S. today include John McPhee, Jane Kramer, Mark Singer, and Richard Rhodes. Some notable literary journalists of the past include Stephen Crane, Henry Mayhew, Jack London, George Orwell, and Tom Wolfe.

~~Definition and Examples of Literary Journalism~~

Definition 1: Literary Journalism is a kind of nonfiction that makes use of factual reporting with narrative techniques related to those of fiction. Definition 2: Literary Journalism is a mixture of literature and non-fiction. Definition 3: Literary journalism is a kind of journalism that asks the same questions as literature asks.

~~Literary Journalism: What is literary journalism and ...~~

Program. Program Overview: Undergraduate Major and Minor, Lecture Series and Conferences, and Publications. The Literary Journalism Program is home to the Literary Journalism major and, as of 2013, the

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Literary Journalism minor . In conjunction with the Department of History, Literary Journalism also coordinates the Conversations on Writing & Public Life lecture series and, with the UCI School of Law, the Forum for the Academy and the Public.

~~Course Descriptions | UCI Literary Journalism~~

~~Tentative Syllabus Spring 2017 Journalism as Literature. Tentative Syllabus. JOU 6391-0215 Spring 2017. Journalism as Literature. The universe is made of stories, not atoms. – Muriel Rukeyser. Course Information. When: Wednesday Period 6-8 (12:50 PM - 3:50 PM) Where: Weimer 3020 Instructor: Dr. Ronald R. Rodgers Email: rrodgers@jou.ufl.edu (However, use Canvas mail) I will respond as soon as possible within 24 hours Monday through Friday. 3058 Weimer Hall, 392-8847 Office hours listed on my ...~~

~~Tentative Syllabus Spring 2017 Journalism as Literature~~

~~Other selected readings, to be handed out in class or by Web links. Also, familiarize yourself with the Nieman Narrative Digest, which contains good examples of contemporary literary journalism and some excellent essays on the craft, and longform.org – a curated collection of great longform pieces formatted for single-click saving into Instapaper (but you can read on browser).~~

~~Journalism As Literature: Syllabus~~

~~A Literary Journalism minor is also offered. Literary Journalism majors take three intensive writing seminars, and are expected to develop a portfolio of work by graduation which they can present as evidence of their skill for purposes of employment or future education.~~

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~~Literary Journalism, B.A. < University of California Irvine~~

Literary Journalism . 375. Winter 2014 . Syllabus . Prof. David Abrahamson. Fisk 201A (847) 467-4159; home (847) 332-2223. d-abrahamson@northwestern.edu. <http://www.davidabrhamson.com> . Office Hours: By appointment . What can I say about journalism? It has the greatest virtue and the greatest evil. It is the first thing the dictator controls.

~~Literary Journalism—abrahamson.medill.northwestern.edu~~

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Literary Journalism Syllabus The criticism literary journalism has received from friend and foe alike. The theory behind this genre. The techniques that comprise and define this genre. Ways of toppling the inverted pyramid in developing our own individual writing styles using the techniques of literary journalism. Literary Journalism/MCOM 409 Syllabus

~~Literary Journalism Syllabus—wpbunker.com~~

Literary journalism is a genre of nonfiction writing that adheres to all of the reportorial and truth-telling covenants of traditional journalism, while employing rhetorical and storytelling techniques more commonly associated with fiction. In short, it is journalism as literature. This course will introduce students to the major writers, publications, controversies and questions that have emerged during American literary journalism ' s

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150-year history.

~~Annotation Tuesday! (Back to School Edition) Josh Roiland ...~~

JOU 6309 Seminar in Journalism as Literature 3020 Weimer Hall Tuesday 4:05 – 7:05 p.m. Dr. Ronald R. Rodgers 3053 Weimer rro...

Collects fifteen essays by masters and new voices in the genre of reportage literature, including memoirs, personal essays, profiles, travel literature, and science and nature writing

Slovenia is acquiring some literary journalism written by Slovene journalists and writers. Author Sonja Merljak Zdovc suggests that more Slovene writers should prefer literary journalism because nonfiction is based on truth, facts, and data and appeals more to readers interested in real world stories. The honest, precise, profound, and sophisticated voice of literary journalism is becoming increasingly good for newspaper circulation, as it reaches not just the mind but also the heart of the reader. Thus, the world of Slovene journalism should also take a turn towards the stylized literary journalism seen in the United States. There, journalists and writers realize that through literary journalism they could perhaps end a general decline of traditional print media by restoring to readers stories that uncover the universal struggle of the human condition.

Interested in journalism and creative writing and want to write a book? Read inspiring stories and practical

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advice from America ' s most respected journalists. The country ' s most prominent journalists and nonfiction authors gather each year at Harvard ' s Nieman Conference on Narrative Journalism. Telling True Stories presents their best advice—covering everything from finding a good topic, to structuring narrative stories, to writing and selling your first book. More than fifty well-known writers offer their most powerful tips, including:

- Tom Wolfe on the emotional core of the story
- Gay Talese on writing about private lives
- Malcolm Gladwell on the limits of profiles
- Nora Ephron on narrative writing and screenwriters
- Alma Guillermoprieto on telling the story and telling the truth
- Dozens of Pulitzer Prize – winning journalists from the Atlantic Monthly, New Yorker, New York Times, Los Angeles Times, Washington Post and more . . .

The essays contain important counsel for new and career journalists, as well as for freelance writers, radio producers, and memoirists. Packed with refreshingly candid and insightful recommendations, Telling True Stories will show anyone fascinated by the art of writing nonfiction how to bring people, scenes, and ideas to life on the page.

Taking a thematic approach, this new companion provides an interdisciplinary, cross-cultural, and international study of American literary journalism. From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker, literary journalism is a genre that both reveals and shapes American history and identity. This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship. It brings together cutting-edge research from literary journalism scholars, examining historical perspectives; themes, venues, and genres across time; theoretical approaches and disciplinary intersections; and new directions for scholarly inquiry. Provoking reconsideration and inquiry, while providing new historical interpretations, this companion recognizes, interacts with, and honors the tradition and legacies of American literary journalism scholarship.

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Engaging the work of disciplines such as sociology, anthropology, African American studies, gender studies, visual studies, media studies, and American studies, in addition to journalism and literary studies, this book is perfect for students and scholars of those disciplines.

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A seminal work and examination of the psychopathology of journalism. Using a strange and unprecedented lawsuit as her larger-than-life example -- the lawsuit of Jeffrey MacDonald, a convicted murderer, against Joe McGinniss, the author of *Fatal Vision*, a book about the crime -- she delves into the always uneasy, sometimes tragic relationship that exists between journalist and subject. In Malcolm's view, neither journalist nor subject can avoid the moral impasse that is built into the journalistic situation. When the text first

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appeared, as a two-part article in *The New Yorker*, its thesis seemed so radical and its irony so pitiless that journalists across the country reacted as if stung. Her book is a work of journalism as well as an essay on journalism: it at once exemplifies and dissects its subject. In her interviews with the leading and subsidiary characters in the MacDonald-McGinniss case -- the principals, their lawyers, the members of the jury, and the various persons who testified as expert witnesses at the trial -- Malcolm is always aware of herself as a player in a game that, as she points out, she cannot lose. The journalist-subject encounter has always troubled journalists, but never before has it been looked at so unflinchingly and so ruefully. Hovering over the narrative -- and always on the edge of the reader's consciousness -- is the MacDonald murder case itself, which imparts to the book an atmosphere of anxiety and uncanniness. *The Journalist and the Murderer* derives from and reflects many of the dominant intellectual concerns of our time, and it will have a particular appeal for those who cherish the odd, the off-center, and the unsolved.

Teaching English Literature 16 – 19 is an essential new resource that is suitable for use both as an introductory guide for those new to teaching literature and also as an aid to reflection and renewal for more experienced teachers. Using the central philosophy that students will learn best when actively engaged in discussion and encouraged to apply what they have learnt independently, this highly practical new text contains: discussion of the principles behind the teaching of literature at this level; guidelines on course planning, pedagogy, content and subject knowledge; advice on teaching literature taking into account a range of broader contexts, such as literary criticism, literary theory, performance, publishing, creative writing and journalism; examples of practical activities, worksheets and suggestions for texts; guides to available resources. Aimed at English teachers, teacher trainees, teacher trainers and advisors, this resource is packed full of new and workable ideas for teaching all English literature courses.

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Powerful account of the brutal slaying of a Kansas family by two young ex-convicts.

Forty years after Tom Wolfe, Hunter S. Thompson, and Gay Talese launched the New Journalism movement, Robert S. Boynton sits down with nineteen practitioners of what he calls the New New Journalism to discuss their methods, writings and careers. The New New Journalists are first and foremost brilliant reporters who immerse themselves completely in their subjects. Jon Krakauer accompanies a mountaineering expedition to Everest. Ted Conover works for nearly a year as a prison guard. Susan Orlean follows orchid fanciers to reveal an obsessive subculture few knew existed. Adrian Nicole LeBlanc spends nearly a decade reporting on a family in the South Bronx. And like their muckraking early twentieth-century precursors, they are drawn to the most pressing issues of the day: Alex Kotlowitz, Leon Dash, and William Finnegan to race and class; Ron Rosenbaum to the problem of evil; Michael Lewis to boom-and-bust economies; Richard Ben Cramer to the nitty gritty of politics. How do they do it? In these interviews, they reveal the techniques and inspirations behind their acclaimed works, from their felt-tip pens, tape recorders, long car rides, and assumed identities; to their intimate understanding of the way a truly great story unfolds. Interviews with: Gay Talese Jane Kramer Calvin Trillin Richard Ben Cramer Ted Conover Alex Kotlowitz Richard Preston William Langewiesche Eric Schlosser Leon Dash William Finnegan Jonathan Harr Jon Krakauer Adrian Nicole LeBlanc Michael Lewis Susan Orlean Ron Rosenbaum Lawrence Weschler Lawrence Wright

The debate surrounding “ fake news ” versus “ real ” news is nothing new. From Jonathan Swift ’ s work as an acerbic, anonymous journal editor-turned-novelist to reporter Mark Twain ’ s hoax stories to Mary

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Ann Evans ' literary reviews written under her pseudonym, George Eliot, famous journalists and literary figures have always mixed fact, imagination and critical commentary to produce memorable works. Contrasting the rival yet complementary traditions of “ literary ” or “ new ” journalism in Britain and the U.S., this study explores the credibility of some of the “ great ” works of English literature.

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