

# The Literature of Journalism

JO 542 Fall 2022



Cheryl Strayed,  
author of *Wild*

In this course, we study literary journalism and experiment with writing beyond the norm of everyday journalism. We also study the lives and works of several great practitioners.

You will become an expert on one writer and share everything you learn with your classmates. After studying these great writers, you will put what you know into practice by trying some of these techniques for yourself.

The only way to improve as writer is to read and to write.

Our required reading follows:

- Truman Capote, *In Cold Blood* (Random House, 1966)
- Debbie Cenziper, *Love Wins* (William Morrow, 2016)
- Dave Cullen, *Columbine* (Twelve, 2009)
- Joan Didion, *The Year of Magical Thinking* (Alfred A. Knopf, 2005)
- Roxane Gay, *Hunger* (Harper Collins, 2017)

Professor **William McKeen**

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- John Hersey, *Hiroshima* (Alfred A. Knopf, 1946)
- Gilbert King, *Beneath a Ruthless Sun* (Riverhead, 2018)
- Lillian Ross, *Reporting Always* (Scribner, 2016)
- Cheryl Strayed, *Wild* (Random House, 2012)
- Tom Wolfe, *The Right Stuff* (Farrar, Straus and Giroux, 1979)

I will post some articles on our Blackboard and Facebook pages.

Be well informed. At the very least, read the *Boston Globe* and the *New York Times* daily.

# Grading and related issues

There will be a lot of reading and a lot of writing.

You will produce a research project on a storyteller and two experiments (along the lines of magazine pieces or extended newspaper features).

You also will write a weekly reading memo and a couple of short assignments. *These must be completed for credit*, but will not carry letter grades. The reading memos allow you to discuss the assigned readings as well as what you read on your phone during your commute. The short pieces will be workshopped during class. Details will follow.

Most of your final grade will be determined by your performance on the research paper and the two articles, as well as on your class participation.

It should go without saying that I expect you not

to talk, dance or make rude noises while I am trying to lecture. Any sort of disruptive behavior will be damaging to your grade.

We follow the standard grading scale:

- 93 and up A
- 90 to 92.99 A-
- 87 to 89.99 B+
- 83 to 86.99 B
- 80 to 82.99 B-
- 77 to 79.99 C+
- 73 to 76.99 C
- 70 to 72.99 C-
- 67 to 69.99 D+
- 60 to 66.99 D
- 0 to 59.99 F

## Due dates

Experiment No. 1: October 12  
 Experiment No. 2: November 16  
 Storyteller Project: December 7

## Attendance

Attendance is critical. Come to class fully prepared to participate in a discussion based on the readings. We cannot have a successful class without you. Be here every day.

If you don't show up, the quality of class will be diminished.

Remember your John Donne (and, of course, remove the gender bias from this centuries-old quote):

"No man is an island, entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less.... (A)ny man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee."

In short, don't be a clod. But do be polite.

There's no excuse for rudeness.

You will not be allowed to make up any missed work unless the reason for your absence is extremely grave (a death in the family or perhaps the contraction of some loathsome disease), and you call me before the class period to be missed.

I have strong feelings about attendance. It would be stupid to walk into Best Buy, pick out four or five CD's, pay for them and tell the clerk, "Naw, I don't want them. You keep them."

Yet that's what we often do in college. As Herman B (no period) Wells, chancellor of Indiana University (my beloved alma mater) once said:

"Education is the one thing people pay for then do not insist upon receiving."

# Your research project

The adopt-a-literary-journalist plan

**Y**ou will do a research project about a literary journalist. It can be any person whose work is featured in our bibliography except those we study as a group. You can propose someone not on the bibliography of course. I'll just need to approve it.

The project will be due in the last two weeks of the semester, but you may make a class presentation about your subject earlier in the term.

So pick your author early and plunge into research.

It can take the form of a paper, a website, a podcast, or play.

Here is advice on writing a paper, the route most students choose: Pick a subject that interests you. You will have to live with the writer - figuratively, at least. Do interviews. However, this will only work with writers who are alive. If you are writing about a living writer, what the heck do you have to lose by letting your fingers do some walking?

For basic research, I recommend an excellent book called *The Modern Researcher* by Jacques Barzun and Henry Graff (Wadsworth, 2022).

Here are answers to questions you might ask:

**Style.** Consistency is what matters most. Historical papers generally follow the style outlined in *A Manual for Writers of Term Papers, Theses and Dissertations* by Kate Turabian and Wayne C. Booth (University of Chicago Press, 2013). This is recommended. But you do not have to follow Turabian style. As long as you are consistent and supply me with the



**Truman Capote** shows off his suspenders.

bibliographical information I need, I will be happy. Hell, I'd be happy with Associated Press Style. We ain't fancy.

**Citations.** Follow the simple practice of indicating a citation with a superior number, then put all your notes at the end or at the bottom of the page. I prefer that book citations follow the format under the required- texts section of this syllabus. Cite interviews with a superior number and include all relevant information in the endnote. Thus: 47. Edna Buchanan, telephone interview, Nov. 8, 2022.

**Page numbering.** Some beefwits apparently think if they don't number the pages I won't notice that they did not make the minimum length. I can count. But make it easy on me. Don't include a lot of blank paper to make your paper fatter. It will make me think that your paper is flimsy. It's a waste, too.

**Title page.** Put this sort of stuff on the cover: Title of paper, your name, course

# Your research project continued

number (JO 542: The Literature of Journalism) and the date (Fall Semester, 2022). That's all. Center it. Make it look pretty.

**Errors.** Fact errors will seriously damage your grade. Spelling and grammatical errors also hurt. Typographical errors will be considered spelling errors. It will behoove you to edit your papers carefully.

**Revision.** I may ask you to revise your paper. This will not affect the grade, but I will not record your grade -- give you credit for the work -- unless you turn in a revision if one is requested. Don't insult me by turning in a sloppy paper.

**Report covers.** I hate those flimsy little plastic things. I usually throw them away. Fancy-pants covers and other dramatic forms of presentation are mere annoyances. Save your money. Just staple or paper clip the pages together. And don't come to class the day that paper is to be turned in expecting me to have a stapler.

**General quality.** One last, vital thing: Do not think of this as "another boring term paper." You are a student in a college of communication. You are supposed to be a writer. I will be judging your paper as a piece of writing. It must be interesting. It should read like a good magazine article.

## Bibliography

There is an extensive bibliography available at the Courses tab of my website, [williammckeen.com](http://williammckeen.com).

Use it as a starter list for building a library of literary journalism.

Feel free to make suggestions for my bibliography. It is a work in progress, after all.

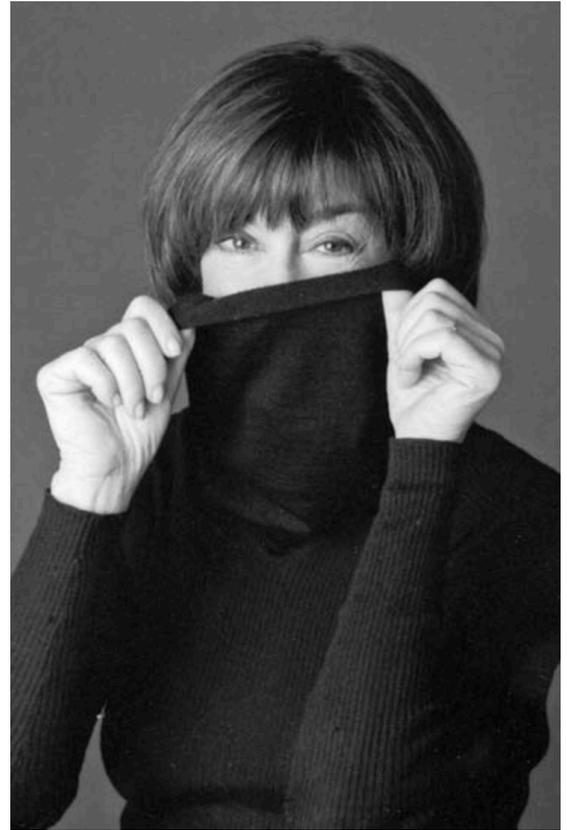
**Joan Didion** was America's reporter-on-the-ground in California during its term as the capital of weirdness.



# The honor roll

Here are some of the people we will study (or at least discuss) this semester. This is roughly the order in which we will consider them. Storytellers indicated with an asterisk are those whose work we are required to read. I encourage you to read the others on your own. (This is just a starter list.)

- **Mark Twain**
- **Frederick Douglass**
- **Ring Lardner**
- **Zora Neale Hurston**
- **Nellie Bly**
- **Dorothy Parker**
- **Ernie Pyle**
- **John Hersey \***
- **Martha Gellhorn**
- **Lillian Ross \***
- **Marguerite Higgins**
- **Gay Talese**
- **Terry Southern**
- **Jimmy Breslin**
- **Gloria Steinem**
- **Tom Wolfe \***
- **George Plimpton**
- **Truman Capote \***
- **Joan Didion \***
- **Norman Mailer**
- **Gail Sheehy**
- **Nora Ephron**
- **Anthony Lukas**



**Nora Ephron** offered the perfect job description for a journalist in the title of her first book, *Wallflower at the Orgy*.

- **Michael Herr**
- **Hunter S. Thompson**
- **Grover Lewis**
- **Jacqui Banaszynski**
- **Rick Bragg**
- **Anne V. Hull**
- **Thomas French**
- **Cheryl Strayed**
- **Dave Cullen \***
- **Ben Montgomery**
- **Kelley Benham**
- **Roxane Gay \***
- **Eli Saslow**
- **Ta-Nehesi Coates**
- **Gilbert King \***
- **Debbie Cenziper \***
- **John Woodrow Cox**

# Some words about journalism

Favorite fancy-pants or funny quotes

The purpose of journalism is to irritate, infuriate and inform.

**JESS LEWIS GARDNER III**

*A student in the first class I ever taught*

The past actually happened, but history is only what somebody wrote down.

**A. WHITNEY BROWN**

*Author and former 'Saturday Night Live' performer*

All good research – whether for science or for a book – is a form of obsession.

**MARY ROACH**

*Science journalist*

It is not death or torture or imprisonment that threatens us as American journalists. It is the trivialization of our industry.

**TED KOPPEL**

*Formerly of ABC News*

The job of the newspaper is to comfort the afflicted and afflict the comfortable.

**FINLEY PETER DUNNE**

*Early 20th century journalist*

The principal difference between a horse and a man is that you cannot rely on a horse to gather news.

**MARK TWAIN**

*Who needs no introduction*

I would be a journalist if for no other reason than I would rather drink with journalists than any other people on Earth.

**HUNTER S. THOMPSON**

*Doctor of Gonzo Journalism*

I wouldn't be here if there were no trouble. Trouble is news, and gathering news is my job.

**MARGUERITE HIGGINS**

*Celebrated war correspondent*

Reporters aren't very bright as a general rule. I mean, most of us learn to write when we're kids. Then we go on to other things.

**BOBBY KNIGHT**

*Retired basketball coach*



**Marguerite Higgins** covered three wars.

If journalism is good, it is controversial by its nature.

**JULIAN ASSANGE**

*Wikileaks founder*

I would trust citizen journalism as much as I would trust citizen surgery.

**MORLEY SAFER**

*Formerly of CBS News*

If you're good at it, you leave no fingerprints.

**LILLIAN ROSS**

*Longtime reporter for the New Yorker*

Be outrageous, ridicule the fraidy-cats, rejoice in all the oddities that freedom can produce.

**MOLLY IVINS**

*Former reporter and columnist*

History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again.

**MAYA ANGELOU**

*Poet, speaking at President Clinton's first inauguration*

## Honesty

BU has a student honor code. Know it. Take this pledge: "On my honor, I have neither given nor received unauthorized aid in doing the assignment." I will not tolerate cheating. If I discover that you have violated the honor code, I will do everything I can to boot you from the class and from the college. The Boston University academic conduct code is here: [www.bu.edu/academics/resources/academic-conduct-code/](http://www.bu.edu/academics/resources/academic-conduct-code/)



Roxane Gay, author of *Hunger*



Dave Cullen, author of *Columbine*

## Some final words

Consider this syllabus a contract. I've made promises I intend to keep. By not dropping the class, I assume you accept the conditions.

There are two guiding philosophers in my life: Elvis Presley (who said, "If this ceases to be fun, we will cease to do it.") and my late mother (who said, "If we all liked the same thing, it would be a pretty dull world.") Those two great thinkers shape my approach to this course.

I hope this course deepens your interest in literary journalism and helps you understand the legacies of these storytellers.

# Instructor biography

I worked for newspapers and magazines before I started teaching. My first job, at *The Courier-Tribune* in Bloomington, Ind., lasted until that fine little newspaper went out of business. I was at *The Palm Beach Post* briefly and then joined *The American Spectator*, then served two years at *The Saturday Evening Post*. While at the *Post*, I helped edit a couple of books, including an anthology called *The American Story*.

Since I started teaching, I've taken several short term jobs – sometimes in the summers, sometimes night work on the copy desk during the school year – on *The Norman* (Okla.) *Transcript*, *The Courier-Journal* (Louisville, Ky.), *The Tampa Bay Times* and *The Gainesville* (Fla.) *Sun*. I've written reviews and features for *The Orlando Sentinel*, *The Tampa Bay Times* and *The Boston Globe* fairly regularly since 1989.

I earned a bachelor's in history and a master's in journalism from Indiana University, writing a historical survey of the portrayal of journalists in popular culture. I earned my Ph.D. in higher education administration from the University of Oklahoma, though that was largely a history degree.

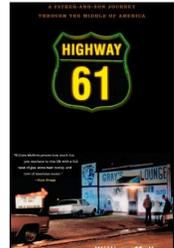
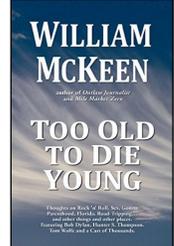
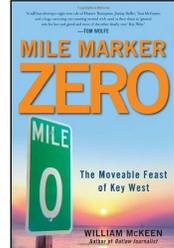
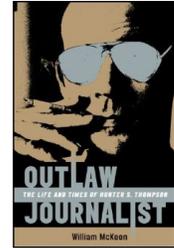
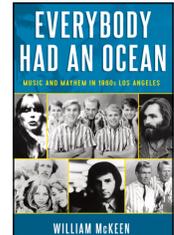
Some of my books:

- *Everybody Had an Ocean* (Chicago Review Press, 2017) tells the story of the intersection of music and crime in the Los Angeles rock'n'roll world of the 1960s.
- *Too Old to Die Young* (Dredger's Lane, 2015) is a collection of articles, short stories, reviews and other stuff.
- *Homegrown in Florida* (University Press of Florida, 2012) is a collection of stories about growing up in Florida.
- *Mile Marker Zero* (Crown Books, 2011) is about the writers, artists, actors and musicians who found their artistic identities in Key West.
- *Outlaw Journalist* (W.W. Norton, 2008) is a biography of Hunter S. Thompson.
- *Highway 61* (W.W. Norton, 2003) is a memoir of a 6,000-mile road trip with my eldest son.
- *Rock and Roll is Here to Stay* (W.W. Norton, 2000) is an anthology tracing the history of popular music.

I have seven children – Sarah, a designer in New York; Graham, chief environmental officer for the Indiana University system; Mary, who works for Chance the Rapper in Chicago; Savannah, a nurse in Boston; Jack, an artist in residence at my residence; and Travis and Charley, teen-age scholars at Cohasset High School. I also have four magnificent granddaughters, Mabel, Pearl, Rose and Myer, and another granddaughter on the way.

Before becoming professor and chairman of the Boston University Department of Journalism, I taught at Western Kentucky University for five years, the University of Oklahoma for four years, and the University of Florida for 24 years, the last dozen as department chairman. I've been at BU since 2010 and I think it's a darn swell place.

I hope you enjoy the course.

**Shameless plug:** I have seven children who'd like to go back to three meals a day. Feel free to purchase several copies to support this cause.

# Six things to know

**1. Sexual misconduct.** Boston University is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibit discrimination on the basis of sex, which regards sexual misconduct - including harassment, domestic and dating violence, sexual assault, and stalking. We understand that sexual violence can undermine students' academic success and we encourage students who have experienced some form of sexual misconduct to talk to someone about their experience, so they can get the support they need. Confidential support and academic advocacy resources can be found with the Center for Sexual Assault Response & Prevention (SARP) at <http://www.bu.edu/safety/sexual-misconduct/>.

**2. Equal opportunity.** BU has strict guidelines on classroom behavior and practices when it comes to treatment of students and guests on the basis of race, color, religion, sex, gender identity, sexual orientation, age, mental or physical disability, genetic information, military service, national origin, or due to marital, parental, or veteran status. Discrimination for any of these reasons is prohibited. Please refer to the [Equal Opportunity/Affirmative Action Policy](#) for more details.

**3. A positive classroom.** At your discretion, please alert me to anything related to preferred pronouns, preferred name or nickname, or any extenuating circumstances or trigger warnings (personal, medical, etc.) that might impact your classroom experience. I want to make sure you have the most positive experience in the classroom as possible. If work that gets shown in this class, professional or student-generated, offends you in anyway, please mention it in class or talk to us privately about it so that we can all learn from each other. This is not to say we will ever restrict freedom of speech or water down an aggressive or edgy idea, but we want to discuss anything that someone deems troublesome or offensive.

**4. Disability and access services.** If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the [Office of Disability and Access Services](#) (DAS) at 617-353-3658 to coordinate any reasonable accommodation requests. DAS is located at 25 Buick Street, on the third floor.

**5. Student athletes.** All student-athletes should be provided with a sheet from Student-Athlete Support Services regarding absences throughout the semester. These sheets should be handed in as soon as possible to avoid potential conflicts and so arrangements can be made to provide for missed lecture notes, classwork, or discussion.

**6. Academic code of conduct.** All BU students are bound by the [Academic Conduct Code](#). Please review to ensure you are acting responsibly and ethically in regard to your academics.

## Additional resources

In addition to the resources listed above, please know that we are here to help you find the resources to help you get through stressful times.

### Support services

<https://www.bu.edu/com/resources/current-students/student-support/>

### COM Diversity, Equity, and Inclusion

<https://www.bu.edu/com/about-com/diversity-equity-inclusion/>

### Newbury Center for First-Generation Students

<http://bu.edu/newbury-center>

### COM Writing Center

<https://www.bu.edu/com/for-current-students/the-com-writing-center/>

### Dean of Students office

<https://www.bu.edu/dos/>

Note: Any student who is experiencing food or housing insecurity and believes this may affect their performance in the course is urged to contact the Dean of Students for support. In addition, please notify the professor if you are comfortable in doing so. This will enable us to provide any resources that we may possess.