Journalism as Social History:  
Can We Wean America from the Kardashians?  
School of Journalism and Mass Communication  
019:169:004  
JMC:3832:0003  
College of Liberal Arts and Sciences  
The University of Iowa  
Spring 2014  

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OFFICE AND HOURS: Adler Journalism Building (AJB), Room W-313; Tuesday 1:30 — 4:30 p.m., or by appointment.  

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CLASS LOCATIONS AND TIMES: E232 AJB, 3:30 – 4:45 p.m., Monday and Wednesday  

CLASS GREETINGS, GOALS AND OBJECTIVES:  
Personal confession: I’m a book, Internet, newspaper, and magazine junkie.  I’m a sucker for great nonfiction writing and can’t-put-it-down journalism.  I go weak at the knees in the presence of a skilled storyteller.  Terrific writing and journalism can make for a lofty goal: to create meaning out of the world.  It’s what effective writers do — make meaning out of seemingly disparate events that combined, illuminated, and told in a compelling manner, can create a new and important vantage point from which to assess the world (or more likely, a part of the world; usually your part of the world).  That’s what makes good writing great, and what transforms great writers into extraordinary storytellers.  

This syllabus gives a general outline of what to expect in this course.  It breaks down the semester into weekly segments.  Throughout the semester, we’ll dissect books, multi-media essays and articles.  We’ll hone students’ skills in appreciating information-gathering, organization, thinking the story through and writing about it.  The first several classes will be a walk-through of some basic journalistic practices and tenets.  The rationale: to make certain everyone is (more or less) on the same level.  After that, we begin to fly.  

The overarching goal of this course will be to study, assess and probe the long-term convention of U.S. journalism and publishing, which mandates an institutional “top-down” perspective.  U.S. media (as are almost all global media) are decidedly government-centric.  What the government says gets reported — usually on page one or instantly in our 24/7 “feed-the-beast” media machine.  When the president/congressperson/Fed chairman/mayor/coach opens his/her mouth, whatever comes out gets reported.  It’s news.  Or, so they say, it’s news.  But it’s also self-serving public relations.  Always.  

When it comes to feature stories, or coverage of arts, science, medicine, fashion, sports, business and culture, what we often get from the popular media is straight-up public relations.  “News” about celebrities is concocted by teams of publicity agents; what they say seldom has much basis in fact.  If it does, the “news” lacks a larger framework or context.  Anyone who’s anyone in today’s media landscape has spokesmen/women, press secretaries, reps, or just “people” who primp and groom their clients’ public persona for all to see.  This is not new; such media management has been going on for more than a century.  In many ways, though, the media today are complicit in such meaningless “reporting.”  When Kim Kardashian announces she’s having a baby, it’s the lead story in thousands of magazines, blogs, newspapers, TV shows.  It’s what Kim’s people want, what millions of media consumers seem to crave, what bean counters live for.  Everyone makes out nicely, thank you.  But is Kim’s pregnancy that important?  Is it news?
While such non-event wall-to-wall coverage isn’t new, its presence in the media scape today is significant. Because media outlets have become so bottom-line oriented and profit-driven over the last decade, and because more and more journalists have lost their jobs in the same time period, what gets printed, broadcast or blogged today is often exactly what public-relations press offices package for public consumption. There’s little or no journalistic involvement or filter. Controlling the press has never been easier. A ravaged, eviscerated U.S. media is a serious casualty in any democracy; more and politicians and image-makers are turning this malady to their advantage.

In the daily/hourly/minute-by-minute “news” mix that we get, seldom do we find stories of working-class, middle-class, or poor people. Untelegenic people need not worry (unless they are very unattractive or stupid — or what they do is very unattractive — and then they need to be shamed publicly; witness TV shows like Hoarders, Swamp People, Cheaters, Bridalplasty, and dozens more. In some cases, dumb means $$$; Chumlee from the reality show Pawn Stars is an international star!). But most stories about the butcher, baker, bartender, barber have no place in today’s star-struck power-media landscape. Main Street has ceded any relevance it may once have had to inside the Washington Beltway or to the nation’s twin citadels of media muscle — New York and Los Angeles. It’s a redux of the famous 1976 Saul Steinberg New Yorker cover (with D.C. and L.A. all grown up).
If there’s a compelling story outside our customary national geographic contours, it’s about a hurricane, tornado, fire, earthquake, multiple murders (particularly in schools, workplaces or athletic venues). Pestilence must reign. Riveting images are essential. If it bleeds, it leads! Stories about ordinary people in out-of-the-way flyover country just don’t make it into the national mix. And if they somehow slip through the tight filter, they’re soon stale crumbs. The rare story outside the media’s comfort zone is an outlier. Mainstream American media consumers are accustomed to (and seemingly comfortable with) such an impoverished media menu. Even if we weren’t, what could we do about it, anyway?

Woe to the media consumer who’s interested in in-depth foreign news. Forget it. Such coverage in the U.S. press is by and large nonexistent. Bye-bye world.

Some journalists, though, are breaching this longtime “top-down” convention in a refreshing, invigorating fanfare to the common man and woman. Such “bottom-up” journalism may even be gaining a small, tentative foothold in our media scape, particularly with the blossoming of different and exciting forms of social media, book publishing, independent filmmaking, and multimedia projects. That such innovative media may be showing nascent signs of life may reinvigorate the century-old credo, “Comfort the afflicted and afflict the comfortable.” Such grassroots reporting may also serve to underscore a basic tenet of democracy.

During the next 15 weeks, we will read historical, as well as contemporary exemplars of such “bottom-up” journalism. We’ll discuss its power and utility. We’ll seek to understand media consumers’ fascination with celebrity journalism, and attempt to figure out whether such a fixation has a fighting chance to be tempered through powerful and important narratives about everyday men and women.

In other words: Can we wean America from the Kardashians?

Someone’s got to do it.

**Journalism as Social History** is an intensive course. There is an awful lot of reading, writing, and multimedia project-making required for this course. Students MUST NOT fall behind. Every class session will be based on the previous session. Like learning a foreign language or math (or playing with Legos), unless students have a solid foundation, anything they try to build will come tumbling down. We meet a total of 150 minutes a week, and that isn’t much. By the end of the semester, we will have met for the equivalent of less than one working week at a professional media job. By necessity, much material will be slotted into each session. So: Be prepared to immerse yourself in a host of fascinating, cutting-edge issues over the next 15 weeks. Do more, not less, in preparing for each class session. **Be ready to discuss the readings and lectures. (Your grade will depend on it!)**

**REQUIRED TEXTS:**
GRADING:
Students don’t have to be interested in becoming professional journalists to enroll in this course or to do well in it. Students ought to be intrigued about the topics at hand, want to read drop-dead gorgeous prose (the professor’s books are an exception), study terrific multimedia projects, write incisively about what they read, be a part of a team multimedia project, and actively participate in class discussion.

Below is a breakdown of the components that make up students’ final grades:
1. Class discussion: 15 percent
2. Response Paper No. 1: Someplace in America: (Due February 17) 15 percent
3. Response Paper No. 2: The Oxford Project: (Due March 5) 15 percent
4. Response Paper No. 3: The Art of Fact: (Due March 24) 15 percent
5. Response Paper No. 4: Postville (Due April 14) 15 percent
6. Final Project: 25 percent

Response Papers No 2 – 5 should be about 1,000 words each. The final multimedia project ought to be presented in a tight, condensed framework of no more than 10 minutes.

Students will notice that the above grid includes 15 percent for class participation. Involve yourself by sharing meaningful thoughts and perceptions. Fully engage.

THE FINAL PROJECT:
The Final Project is an exercise that attempts to challenge Iowa students’ creativity and ingenuity (GO HAWKS!) The idea is to place coverage of everyday people within the context of contemporary social history. In the past, I’ve had students create photo essays; short plays; creative PowerPoint presentations; research the gender, social, and political implications graffiti in campus bathrooms; audio interviews with ordinary but extraordinary people; and make YouTube videos. These are class presentations, so they ought to have both a visual and audio component. You will not be penalized for lack of technical proficiency; what I’m interested in is the creation of an original idea that focuses on social history, and how the group actualizes that idea. I will split the class into sections of four or five students each. Since combined brainpower will go into The Final Project, I’m expecting these efforts to be outstanding. Each group must advise me of its proposed topic by the deadlines set forth below so I can give feedback. For all Final Projects, students will conduct interviews with real people; if this poses a problem, students may want to reconsider enrolling in this course.

Each group must present to me an explanation of the specific tasks undertaken by each so that the level of work parity is noted, along with signatures of all students in the group. The Final Project is collaborative. Each student on the team is expected to complete a similar amount of work and to contribute equally to the project. Students who misrepresent themselves as equal partners in the project but who are actually letting others do the bulk of the work may be reported to the College for academic dishonesty. It is the student’s responsibility for understanding these boundaries; if clarification is needed, please ask! Please supply me with a flash drive of the Final Project or a YouTube link. PPT or MOV extensions work best for audiovisual and MP3 for audio, depending on your approach.

Grading is an inexact science, particularly when it comes to writing and analysis. If you are distressed about your grades in this course, please meet with me as the semester progresses. (It’s a good idea to meet with me even if you’re NOT distressed about your grades.) Don’t wait till the last month or
week. All assignments will be evaluated on several factors: thoroughness, organization, originality, enterprise, focus, clarity, precision, concision, spelling, punctuation and grammar. Don’t pad your papers. Every single word ought to be essential.

Below is a breakdown of basic standards used in evaluating student work, with pluses/minuses as indicators within each letter range. The designation of A+ will be awarded only in extraordinary cases:

A--Exceptionally well written; arresting and probing, thoroughly researched and analyzed. Publishable as is.
B--Basically clear, cohesive, well thought out and well researched, with minor problems of style and organization. Needs some further revision or additional material.
C--Superficial, with organizational, stylistic, punctuation, grammar problems; missing vital detail. A major rewrite and additional research required.
D--Serious problems in both form and content. Requires substantial additional research and thought before a successful rewrite can be attempted.
F--Incomplete, confusing, fatal grammatical and syntactic flaws, which makes the piece unacceptable.

Realize that if you “skip” a paper or assignment, you will not receive an F for that specific exercise, but a zero.

Students should expect to spend at least two hours per week per semester hour, preparing for this class and completing assignments. This means a minimum of six hours per week. As you and your group prepare for the Final Project, the workload will incrementally increase.

Exceptional work is expected.

OTHER NOTES:
1) This class asks students to assess exemplars of “bottom-up” journalism, as well as to probe coverage of events that transpire during the semester. One of the cornerstones of this class (and journalism) is the constant notion of audience. I’m particularly interested in students writing well-constructed, provocative, well-reasoned essays in clear, concise and understandable prose. If you believe your response-paper ideas would be best showcased in a first-person approach, that’s perfectly acceptable for this course, as long as you integrate your work within the scope of the assigned book or issue at hand.

2) Students must deliver their assignments by deadline — the beginning of the class when the assignment is due. NO LATE PAPERS WILL BE ACCEPTED. No paper will be accepted unless it is typed and double-spaced. Binders are not necessary, just the assignment (stapled, no paperclips, no torn corners). Students should keep a backup copy of their work. Proofread; use a spell-checker; read your work again. Then read it again. Then again. Polish it. If you use an adverb, make sure it absolutely needs to be in the sentence. Be your own best editor.

3) ATTENDANCE IS MANDATORY. IT IS NOT OPTIONAL. YOU MUST ATTEND EACH CLASS. ROLL WILL BE TAKEN. If you must miss class because of illness, an emergency, or a University-sanctioned activity, you must e-mail me prior to the beginning of class. No kidding. If you miss two classes without notifying me, you are courting trouble. The course will be run as a seminar, and as such, your ongoing attendance, engagement and meaningful participation are vital to its success. Fellow students and I will be depending on you to bring clarity and perspective to our discussions. If you don’t show up, we may worry about you, too. Since meaningful participation is factored into your grade, missing class WILL affect your grade in a profound way. Merely delivering the required assignments is not meant as a substitution for attendance or for active and significant class participation.
4) Arrive on time. Late arrivals interrupt the class and are a discourtesy to other students. Recurrent tardiness is a sign of immaturity, bad planning, personal transportation issues (all bad raps for writers, journalists, academics, anyone). Don’t be late.

5) Turn off your cell phone and portable computer during class. Note taking must be done by hand. No text messaging will be allowed. Ever. If you text message, you will be asked to leave on the spot.

6) Dress appropriately. No hats, no pajamas. Treat the class with respect, as you would a job. This is your job for the next 15 weeks.

7) Look, act, and be alert. Get enough sleep. Come to class prepared to engage. If you must yawn, cover your mouth. Don’t smell your hair. If you must leave during class, have the courtesy not to do it in the first 30 minutes.

8) Discuss your work with me. No questions are stupid. Given a couple of days, I will read drafts of a response paper or Final Project in progress. I am here to serve you. If you’d like to talk about the readings or about a career in journalism/writing, I’d welcome a visit.

9) Plagiarism, or the use of others' work as one's own, is a serious violation of university, academic, and journalistic standards. Anyone who plagiarizes will receive a grade of F in the course. If you have any questions about what constitutes plagiarism, please ask. Students who commit academic fraud, dishonesty, or cheating will be subject to the rules and regulations of the Department, College, and University. Students are expected to be honest and honorable in their fulfillment of assignments.

10) Students have a responsibility to the rest of the class to help create a classroom environment where we all learn. Students are expected to follow all guidelines set by the Department, College, and University.

11) If students want to publish their work, seek to do so after the piece is submitted for this class.

12) All assignments for this course must be original and must be written by the student for this class. If students submit work not originated or written by them, they will receive an F for the course.

13) Students who have a disability that may require modification of course requirements in any way are encouraged to contact me so that appropriate arrangements may be made. It is the student's responsibility to contact Student Disability Services. For more information, please visit www.uiowa.edu/~sds/ and obtain a Student Academic Accommodation Request form (SAAR). The site will specify what course accommodations are judged reasonable. I will endeavor to make accommodations for students with any physical or learning disabilities. Please meet privately with me to discuss any accommodations. I also welcome hearing from anyone who has a disability that may require seating modifications or accommodations of any other class requirements. I will keep all such requests confidential.

14) Students with suggestions or complaints about anything that happens in this course should not hesitate to talk to me. If a problem cannot be resolved within the structure of the course, students are encouraged to contact Julie Andsager, Acting Director of the School of Journalism and Mass Communication (335-3486) in A JB 305. If a satisfactory outcome is not obtained, students are then urged to discuss such issues with personnel in the College of Liberal Arts and Sciences (the administrative home of the School and this course) and submit a complaint to the Associate Dean for Academic Programs, 120 Schaeffer Hall, (335-2633). Please consult the Liberal Arts Bulletin for a full discussion of grievance procedures.

15) Sexual harassment undermines the mission of the University and threatens the wellbeing of students, faculty, and staff. Sexual harassment in any form will not be tolerated.

16) University policy specifies that students are responsible for all official correspondence sent to their University of Iowa e-mail address (@uiowa.edu). Please check your university email daily.

17) In severe weather, class members should seek shelter in the basement of BCSB or Adler Journalism Building.

The Iowa Dozen

Students in the School of Journalism and Mass Communication are expected to learn the following
principles, which—when spelled out—become The Iowa Dozen. In this course, we will be particularly concerned with items 1, 2, 3, 4, 6, 7, 8, 9, 10, 11 & 12.

We learn:
1. to write correctly and clearly
2. to conduct research and gather information responsibly
3. to edit and evaluate carefully
4. to use media technologies thoughtfully
5. to apply statistical concepts appropriately

We value:
6. First Amendment principles for all individuals and groups
7. a diverse global community
8. creativity and independence
9. truth, accuracy, fairness and diversity

We explore:
10. mass communication theories and concepts
11. media institutions and practices
12. the role of media in shaping cultures

TENTATIVE CLASS SCHEDULE

Week One
Lecture No. 1 and discussion
Wednesday, January 27, 2014
— Introduction; course overview; expectations; assignments; grading. The flashlight: shining a light into dark corners. Pass around Chicago Tribune vending machine: “Ideas Sold Here.” Writers make sense out of the world. Who I am; who you are. What actually is news?
— Beginning of Bloom multimedia show.
— Discussion of Final Project.

Week Two
Lecture No. 2 and discussion
Monday and Wednesday, January 27 – 29, 2014
— Continuation of Bloom multimedia show.
— Choo -Choo Train lecture: Engines (ideas); coal car (nut graphs); box cars (informational graphs); and the caboose (powerful endings). Look up. Opera scenario: Manny and Edna.
— Paper-based newspapers vs. the Internet: Examples of the possible.
• We look at the New York Times’ One-in-Eight-Million series; the Lexington Herald-Leader’s Healthcare in Rural Kentucky, Tobacco Cutting Contest, flash mob in Italy:
  • New York Times’ One-in-Eight-Million series
  • Lexington Herald-Leader’s Healthcare in Rural Kentucky
    http://www.heraldleaderphoto.com/2008/06/29/audio-slideshow-clinically-impressive/
  • Tobacco Cutting Contest
    http://vimeo.com/6835871
  • NYT Op-Docs
http://www.nytimes.com/video/2012/10/15/opinion/100000001846077/bronx-obama.html
http://www.nytimes.com/video/2012/01/08/opinion/100000001269189/texting-while-walking.html

• StoryCorps
http://storycorps.org/listen/monique-ferrer/
http://storycorps.org/listen/james-sargent-and-his-brother-don/

— We listen to Bruce Springsteen, and make meaning out of the lyrics to several songs.
— From multimedia Show: Journalism as Social History: The case of William Laurence and John Hersey. The case for bottom-up journalism.

• Assignment:
— Start Someplace Like America, read pages IX — 181.

Week Three  
Lecture No. 3 and discussion  
Monday and Wednesday, February 3 – 5, 2014
— Snippets from This American Life’s No. One Party School documentary.
— What exactly is a response paper?
— Who are Dale Maharidge and Michael Williamson, and what are they trying to do with Someplace Like America? We look at video blogs for Someplace Like America, https://www.facebook.com/someplacelikeamericathebook

— We prepare for a Skype interview with Maharidge next week. Questions you’re dying to ask. Each student comes up with two questions.

• Assignment:
— Finish Someplace Like America.

Week Four  
Lecture No. 4 and discussion  
Monday and Wednesday, February 10 - 12, 2014
— We Skype with Maharidge.

• Assignments:
— Write Response Paper No. 1, reflecting what Maharidge said in the interview, as well as a specific take on your impressionistic reading of Someplace Like America, due next Monday.
— Read The Oxford Project

Week Five  
Lecture No. 5 and discussion  
Monday and Wednesday, February 17 – 19, 2014  
— This American Life’s Penn State No. One Party School documentary http://www.thisamericanlife.org/radio-archives/episode/396/1-party-school
— Deli Story
http://vimeo.com/53381762
— Google ad
http://www.youtube.com/watch?v=nnsSUqgkDwU
— Flash Mob
http://www.youtube.com/watch_popup?v=GBaHPND2OJg&feature=youtu.be
— “Dancer Falls” video.
— Vandalism lecture.
— Discussion of Final Project: Groups coalesce.
— Begin discussion of The Oxford Project.
Watch YouTube video of The Oxford Project http://www.youtube.com/watch?v=3lwUA8jZFlg
• Assignment: Begin thinking of Response Paper No. 2, reporting on *The Oxford Project*, pulling out text and drawing links and connections between those interviewed and photographed.

Week Six
Lecture No. 6 and discussion
Monday and Wednesday, February 24 – 26, 2014
— Oxford Project Discussion
— American Exceptionalism, NYT handout, “America is not the greatest country in the world”: HBO’s *Newsroom*.
  • http://www.youtube.com/watch?v=VMqcLULqYqrs
• Assignment:
  — Oxford Project response paper due next Wednesday, March 5.

Week Seven
Lecture No. 7 and discussion
Monday and Wednesday, March 3 – 5, 2014
— Discussion of *The Art of Fact: A Historical Anthology of Literary Journalism*.
— Groups meet for Final Project
— Werner Herzog Texting while driving: http://www.youtube.com/watch?v=Xk1vCqfYpos
• Assignment:
  — Truman Capote (pages 161-168), Ted Conover (pages 331 — 335), James Agee (pages 417 — 421), Piers Paul Read (pages 183 — 198).

Week Eight
Lecture No. 8 and discussion
Monday and Wednesday, March 10 – 12, 2014
— Discussion of *The Art of Fact: A Historical Anthology of Literary Journalism*.
— Discussion of Final Project, examples.
• Assignment:
  — Write Response Paper No. 3 comparing at least two stories in *The Art of Fact*, due March 24. What makes them work for you? Provide supporting documentation.
  — Groups submit one-page outline for idea for Final Project, due March 31.

**Spring Break**

Week Nine
Lecture No. 9 and discussion
Monday and Wednesday, March 24 – 26, 2014
OPEN; FINAL PROJECT groups meet
• Assignment: Read first half of *Postville*, plan to finish April 2.

Week Ten
Lecture No. 10 and discussion
Monday and Wednesday, March 31 – April 2, 2014
— IPTV documentary of Postville; begin discussion of *Postville*.
• Assignment: Student Projects.

Week Eleven
Lecture No. 11
Monday and Wednesday, April 7 – 9, 2014
— Discussion of *Postville*, and Final Projects.
  • Assignment:
    — Student Projects
    — Response paper on *Postville* due next Monday.

Week Twelve
Lecture No. 12
Monday and Wednesday, April 14 – 16, 2014
— Student presentations of select Final Projects.

Week Thirteen
Lecture No. 13
Monday and Wednesday, April 21 – 23, 2014
— Student presentations of select Final Projects.

Week Fourteen
Lecture No. 14
Monday and Wednesday, April 28 – 30, 2014
— Student presentations of Final Projects.

Week Fifteen
Lecture No. 15
Monday and Wednesday, May 5 – 7, 2014
— Wrap-up.

*This schedule is tentative and subject to adjustment as the term unfolds. It does not cover all issues in a course that tracks ongoing events and how the media cover them. News happens. Our ongoing job is to discuss how specific news gets covered or ignored.*