



THE STUDENT VOICE

DECEMBER 2016

Students pick their favorite journalists.

This edition endorses some favorite journalists picked by each student in our Journalism EN 149 class.

After studying several famous journalists, the students give evidence what they admire in the journalists. While not all the students will go on to have Journalism as their major or career, all have benefited from reading excerpts of famous journalists and heeding to their recommendations of what makes good journalism and interest topics.

Above all, taking responsibility to composed and publish each paper was a result of strong team work and leadership. All the articles we published in our papers over the semester show the passion for the subject matter that each student chose to write about, with heavy emphasis on political issues, social concerns, sports, and Utica and at MVCC news.

This semester we were lucky to have many different topics handled by our class. David Penner was an asset in fixing our document with his computer skills and Chris Gray could bring in the many photographs. Penner contributed some excellent articles on politics, and Gray on social issues and an unsung musician. While Amajla contributed some interesting articles on games, refugees, and health issues, she discovered her skill in composing the paper in a matter of hours. Hannah put much color in our political journalism, she managed to be

unbiased. Because of her transfer status, Hannah gave some good advice to our MVCC students, as did Carissa with much detail in the gift pack for students, profile article on a small town heroine in the *Coast Guard Academy*, and politics. Alana exudes patience and strength and her articles are insistently non-political but intensely social, like the pipeline battle and scams in airline tickets. Belkisa is brief but intense –courageous in her viewpoint on the Superbowl, social and political issues. Anna would love to save the world and one can see her passion when she writes about Aleppo and the adverse effects of police profiling. And Alex Ambruso, a past student contributed his fiery sports articles. Six of our students can confidently say they will take on journalism: Hannah, Amajla, Chris, Carissa, Belkisa, Anna, and Alec..

I enjoyed the class because I had the pleasure of knowing and working with these talented and responsible students. Every class chat was an eye-opener for us all.

With that being said, I would like to invite students to take this course, Journalism, En 149 and use the opportunity to express your views, educate others, and enjoy the teamwork. You will be a part of an important endeavor at MVCC, *The Student Voice*.

Prof. Alina Mildred Treis, PhD

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Amajla Tricic



A Voice for the Silent

Richard Harding Davis was born in Philadelphia on April 18, 1864. David grew up with opportunities and recognition because his parents were Rebecca Harding Davis, a novelist, and Lemuel Clarke Davis, editorial writer for *The Philadelphia Inquirer*. He grew up to be somewhat of a celebrity due to his mother's works prior to her marriage to Lemuel. The writings dealt with the horrors in the Iron Mills and it struck a chord with audiences. Because of the literary influences he had around him growing up as a child, it is not a surprise that he would aspire to become a writer himself one day. Not only were his parents an essential part of his ambitions, but also the books and articles he read intrigued and inspired him.

Many Gilded Age literary and theatrical greats frequented the Davis household. Davis found their world fascinating. The Barrymores, Drews, Booths - even Henry Irving - filled his life with a theatrical spirit and sense of drama that pervaded much of his later work. His own life and work would influence other writers, such as Sinclair Lewis, Jack London, Theodore Dreiser, H.L. Mencken, and Ernest Hemingway." (Cresswell)

During his time at Lehigh University, he was active in sports, student organizations, and student publications; but his grades did not often reflect his intelligence. It was his literary career that proved he had something important to show with the publication of his short stories *The Adventures of my Freshman*. Because of his father's influence and importance, Davis snagged a spot at the *Philadelphia Records* in 1886 and then joined the *Philadelphia Press* in December of that year where he gained fame for getting involved with a gang of thieves and covered the 1889 Johnston Flood. But it was not until he signed with the *New York Sun* in 1889 that he felt his journalistic voice would be an important narrative and his own true direction. His fictional stories were a huge asset for his success considering the public loved his fictional short stories and books:

His career in fiction writing achieved its first major success with the publication of the "Gallegher" stories in 1890. Their main character based on an actual newspaper copy boy in Philadelphia, the stories, later published in hardcover editions, were an instant success with the public. These were accompanied by the equally successful "Van Bibber" stories. A series of adventures and

mishaps of a New York bon vivant, the stories gradually evolved the main character into a person embodying traits considered typical of Davis' characters: a strong moral sense of right and wrong, and generosity toward those considered less advantaged by society" (Cresswell).

Because of his literary success, he was able to begin editorship under *Harper's weekly* in 1890 and five years later he joined the *New York Journal* where his trips to Latin American proved to be a big part of his journalistic career. He is credited with bringing back the first avocados from his 1895 trip to Venezuela that resulted in his "Three Gringos in Venezuela and Central America". His sense of adventure was fueled through his trips to Cuba and in developing popular stories. The crisis in Cuba gave him that opportunity to do so because of the outbreak of the Spanish American war. Many reporters and journalists focused on the administrative and tactical part of the war, but what drew many to Davis's writings was that it showed the real human drama of the war. His Cuban and Puerto Rican campaigns still remain a major primary source for Spanish American War research. Not only did he cover that war, but also he wrote about the Russo-Japanese War and World War 1. His most popular novel, *Soldiers of Fortune* was made into a play and later a movie.

The Death of Rodriguez was one of his writings that truly captivated me, not just for the narrative, but for the flow and elegant detail of the writing. He makes a horrid moment in Cuba sound like a tale or fictional story. The story follows a man by the name of Adolfo Rodriguez, a twenty year old farmer's son who is sentenced to death for bearing arms against Spanish authority. The execution did not allow friends or family to be present. In *The Art of Fact*, Kevin Kerrane mentions the significance of small detail and senses.

Davis's report used no dialogue at all. Its main impact is visual, establishing atmosphere through the eerie predawn light and the desolate landscape, and epitomizing the prisoner's bravery in his stride, posture, and quiet self-control. Davis seems to narrate in slow motion, which increases the tension while adding importance to each small particular. Rodriguez's spirit is symbolized by two objects, a cigarette (still burning after the execution) and a scapular. (Kerrane 71)

The story begins with Davis describing the full moon and glowing of the light before the soldiers arrived to prepare for the execution. The motionless of the soldiers and the silence of the crowd in his writing showed the way the people lived with a brutal government. And it isn't until the prisoner arrives that there is almost a sense of liveliness and rebellion in the air with his stance and walk, "but as he came nearer I saw that he led all the others, that the priests on the either side of him were taking two steps to his one, and that they were tripping on their own gowns and stumbling over the hollows in their efforts to keep pace with him as he walked, erect and soldierly, at a quick step in advance of them" (Harding Davis 73). Rodriguez soon takes the power that the soldiers had and levels it on himself, proving his own superiority regardless of the circumstance – that he was beyond the situation. He was described as handsome and shockingly young for something so terrible, but he did not seem to care, holding a cigarette between his lips without fear. The only time he let go of his cigarette was to kiss the cross. What spoke to me was the loneliness the boy must have felt. There may have been a crowd to watch and speculate and soldiers and priests to commence the execution, but there was a crowd of people who did not truly understand his cause. "This man was alone, in sight of the hills he knew, with only enemies about him, with no

source to draw on for strength but that which lay within himself” (Harding Davis 74). He did this for himself because of the sacrifices he believed in. I think the biggest point of the story was that authority can kill as many people as they want to silence the act of rebellion and fighting back, but silencing only causes more outrage and spark. You can kill someone, but you cannot kill ideals or thoughts. That is what the cigarette symbolized when it still was lit up after his death. “ The figure still lay on the grass untouched, and no one seemed to remember that it had walked there of itself, or noticed that the cigarette still burned, tiny ring of living fire, at the place where the figure first had stood” (Harding Davis75). Despite the terrible actions, the beginning of the story with the light springing up before the execution and ending with the sun showing promise for a better day, glowing throughout the hills, signifies hope for an end of the suffering.

Richard Harding Davis’s writing remains an impact because of the evident understanding of the human condition. He does not write about the impact of money or corporation during hardships and wars, but what humans face during those times of troubles and readers can understand and sympathize with those feelings more than anything. His writing is beautifully poetic when it comes to understanding the situations humans often have to face. His work still speaks to people because we also find ourselves in a struggle.

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Google.image.com

War Correspondent Richard Harding Davis at Military Camp

Credit: [George Rinhart](#) / Contributor



Hannah Francisco



Following the American Dream

Every time we put on the news, we are exposed to journalists. They are the reporters out on the scene of a story, the people hosting shows on channels like *CNN* and *Fox News*. They write blogs and participate in online podcasts, and write stories for magazines and papers –amongst many more options. Especially today, it is difficult to find a member of the media that is interesting and positive. One of the media member I look at in a generally positive light is Megyn Kelly, *Fox News* anchorwoman.

Kelly was born on November 18th, 1970, in nearby Syracuse, NY. She attended DeWitt schools for most of her elementary school years, then moved to the Albany, NY area. She attended Syracuse University for Political Science, then went to the Albany Law School to obtain a J.D. Before her career in media, she was a defense attorney in Chicago. As her personal life goes, she has 3 children, has had 2 husbands, and is a registered Independent. She has also stated before that she has been Catholic her whole life, and has voted for both Democrats and Republicans.

Moving on to the fun stuff, Kelly’s media career began in 2003, when she moved to Washington D.C. She spent a year at WJLA-TV, covering the 2004 election amongst other things.

Eventually she became involved with *Fox News*, which was really when her career started to blossom. She started out making guest appearances on shows such as *The O’Reilly Factor* and *Special Report with Brit Hume*. As time went on, she became a substitute anchor for other *Fox* shows, and in 2010, she gained her own show, *America Live*. She went on maternity leave in 2013, and when she came back hosted a new evening program called *The Kelly File*. This show did fantastic ratings wise, overtaking even *The O’Reilly Factor*.

Kelly was also involved in the 2008 election, and was well known for her coverage of the 2012 and 2016 elections. Over the years, she has elicited must controversy for her refusal to “pick a side”. She is employed with *Fox News Channel*, a traditionally conservative news outlet, yet has criticized Republicans such as Karl Rove and Donald Trump. This is one of the reasons I view her positively as a journalist.

As a member of the media, it is important to try to keep a clear head and not be biased. Obviously, this is quite difficult, as we all have our own viewpoints, circumstances, and opinions. Although she has slipped up before – calling Trump “Voldemort” off-air after a debate – I do feel she tries to be fair, yet tough in her

coverage. In modern mass media, this isn't a trait you see every day. My parents were both avid Fox fans, so I grew up watching anchors such as Sean Hannity, Bill O' Reilly, Greta van Susteren and later – of course – Megyn Kelly. I enjoyed Kelly's time on television because she could keep the audience easily engaged, and the way she explained things I felt made sense to not only me, but most other people as well. This is a very important trait for anybody involved in the media, and Kelly has it in abundance.

Another reason I look up to Kelly is she worked for what she has. Kelly attended public

K-12 schools, and worked to get into university. Once completing her undergraduate degree –

an accomplishment in itself – she went on to pursue a J.D, which is no small feat. However, what really makes her adept is her ability to apply her education to the real world. She started out at the bottom of a local station, and is now famous for having a primetime show on a popular national news network. She is an example of what courage, perseverance, and faith in the American Dream can do for a person, which regardless of a person's political views is a message we need these days.



<http://pixel.nymag.com/imgs/daily/intelligencer>

Alana Wielgosz



Ted Conover

Through the years there have been many journalists capturing the news of the day, or year. Some of them are good, some are not so good, and some of them are great. Some have gotten so caught up in their own agendas that they forgot that they need to inform the public of what is going on in all of our worlds, not just theirs. Ted Conover is one of the great journalists who always put informing the people over his own agenda.

Ted Conover has always made sure that he completely immerses himself in his work. He often does this by going as far as he possibly can to act, look, and dress the part of the group he is trying to research. His attention to detail and status is very evident in his work. Conover's reports are often told through storytelling, making him more of a nonfiction narrative writer than a "literary journalist".

In *The New New Journalism* by Robert S. Boynton, one of Conover's assignments given by the New York Times is looked at in more detail. In the 1990's Conover asked the New York State Department of Correctional Services for permission to follow a prison guard trainee through his training process. When his request was denied, Conover decided that he would delve into an area of journalism that was new to

him: undercover journalism. Conover created careful alias and persona for himself, and applied as a prison guard as a completely different (and fake) person. During this time he completely immersed himself in his work. He lived on his guard salary, and had to act sullen around his family to maintain a certain amount of secrecy so that he wasn't revealed. He re-arranged his life around his job as a prison guard. He vowed not to write about his findings in this field until he had quit his job as a prison guard, and held his word. In 2000 his work was published. *Newjack* earned him a spot as a finalist for the Pulitzer prize, as well as the National Book Critics Circle Award. In *The New New Journalism*, Conover is asked "So why not just interview prison guards?" to which he tells us that he would only get part of the story. "...you are talking to people who are uncomfortable with the press or who have things to hide. You can get further by conducting many interviews, over time, in different places." Conover believes in extracting the raw truth from direct sources who don't feel pressured by who might come back to haunt them based on what they tell him truthfully. "I would follow a family of corrections officers at work and at home, but the New York State Department of Correctional Services turned down my requests

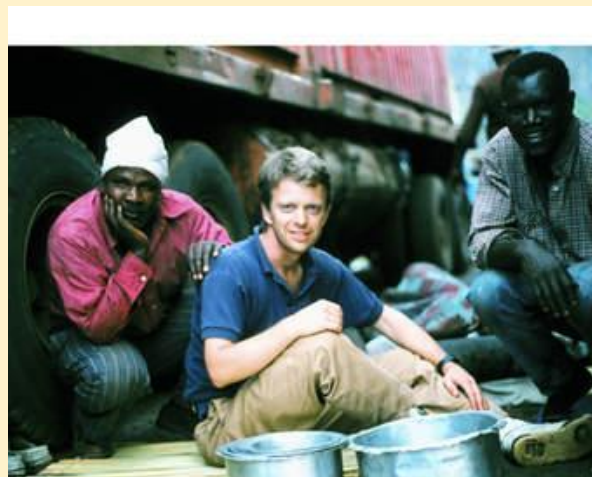
for access to the prisons. And I thought, “Until you’ve seen somebody doing this kind of work, you probably won’t know a thing about it.”

Ted Conover used the same method of research for his college thesis, which eventually became *Rolling Nowhere*. For this project, he lived as a hobo for four months, riding the rails with other homeless people. He says that he was greatly influenced by society and the fact that the word “homeless” just merely entering the lexicons of most people. The subject was so unknown by the vast majority, that only assumptions were made about these homeless people. People had not stopped to think about what they were truly like, about the fact that they had families, and were people just like us at one point. “I wondered to myself, Were the transients on freight trains homeless people? Or were they-as *they* insisted-something else entirely? Were they a social problem, or- the more romantic option- conscientious objectors to the nine-to-five world?” So Conover set out, working on the project on his own time, after his college told him that they would not sanction an illegal activity. He took to the rails with not much more than an emergency stack of traveler’s checks. It wasn’t until after he felt he had a sufficient amount of detail that he returned to college, and

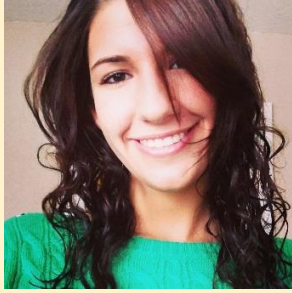
was granted permission to use his adventure as his subject after the fact by his professor, who took a look at the vast notes he had taken while on his journey. In 1948, *Rolling Nowhere* was published, and critically acclaimed by Chip Brown of the Washington Post.

Shortly after graduating from Amherst, he was granted a position as a Marshall Scholar at Cambridge University. It did not take long for Conover to get back on the road, and work further on the same types of projects that he expanded upon in *Rolling Nowhere*. During this time he wrote *Coyotes*, about Mexican farmworkers, once again immersing himself completely in undercover work.

Conover continued to use his immersion journalism for the rest of his life. He eventually wrote a book, *Whiteout: Lost in Aspen*. It is through his use of not only immersion journalism, but storytelling that Conover is able to capture the amount of detail that he does and share the unbiased truth with the world. Everyone loves to hear a good story, and Ted Conover delivers every time.



Belkisa Nuhanovic



Christiane Amanpour –Dangerous Conflicts.

Christiane Amanpour is a news anchor and journalist who has inspired many new writers into the world of journalism and news casting. She is considered one of the top leading news correspondents and has covered many stories around the world in dangerous conflicts and devastating events. She is truly an inspiring person, and an exceptional journalist.

Christiane Amanpour was born on January 12th 1958 in London, England. She is the daughter of an English mother and an Iranian father, and she is also the oldest of four sisters. Christiane and her family spent much time in Iran. She is an accomplished equestrian who competed as a child jockey. When she was in England, she was sent to a Catholic girls boarding school at only 11 years old.

In 1979, everything changed for young Christiane Amanpour. The year the revolution toppled the shah of Iran put her family into exile and thus sparked Christiane's future career interest. Miss Amanpour went to the University of Rhode Island where she studied journalism. She received her bachelor's degree graduating summa cum laude. After graduation, she went to work behind the camera as an electronic graphics designer at WJAR-TV in Providence. Later on in 1981, Amanpour became a radio reporter and producer for WBRU.

In 1983, Christiane Amanpour went to work as an assistant at the international assignment desk for CNN. She initially faced resistance from being put on the air due to her dark hair and accent. Christiane Amanpour first gained notice in 1985 for her report back home in Iran, which led her to win the DuPont award. It was not until Christiane Amanpour made coverage of the Bosnian crisis in the early 1990's that she became the internationally recognized brilliant correspondent that we all know today.

In March 2010, after 27 years, Christiane Amanpour announced her departure from CNN to ABC News, she became the anchor of *This Week*, staying with the program for more than a year. Later on, she was appointed global affairs anchor of ABC News and made a return to CNN via its international station. Christiane Amanpour has been married to James Rubin, one time advisor to Secretary of State Madeleine Albright since 1998. The couple has a son.

One of her most famous stories was the one she covered on the Bosnian Genocide. On December 22nd 1992, Christiane Amanpour was reporting from Kiseljak, not too far from Sarajevo. When Amanpour was in Kiseljak, it was under Croatia's hand, and it was undamaged and well supplied with necessities. Christiane Amanpour then reported, "while people in Sarajevo are dying from starvation, the Serbs are living in plenty" her report was criticized by

some analysts accusing her of spreading misinformation and telling beautiful lies.

Christiane Amanpour said as a young reporter, Bosnia is where she found her voice. She saw freedom, democracy, human rights all under death threats in Bosnia. The covering of the Bosnian war brought out the golden rule of journalism which was objectivity. Christiane Amanpour was sitting in Belgrade when the market place massacre happened. She went on the air to say that the Serbians had done it, but there was no way she could know that. She assumed, which no journalist has done before. Christiane Amanpour received loads of criticism for the report on the marketplace massacre, for "lack of neutrality." Christiane Amanpour stated "some people accused me of being pro Muslim in Bosnia, but I realized that our job is to give all sides an equal hearing but in cases of genocide you can't just say "well this little boy was shot in the head and killed in besieged Sarajevo and that guy over there did it, but maybe he was upset because he had an argument with his wife. No, there is no equality there, and we had to tell the truth."



<https://images.search.yahoo.com>

Reading this quote from Christiane Amanpour when I wanted to learn more about my country really inspired me to be just like her. She went against objectivity and faced tons of criticism for assuming the truth. When she was doing coverage in Bosnia, she told the truth and yes it seemed like she was siding with the Bosnian people, but she said objectivity does not mean treating the victim and aggressor the same, it doesn't mean obtaining false moral equivalence, which the governments wanted to do. She did not do that – she told the truth.

Christiane Amanpour's coverage in Bosnia made her into an internationally known correspondent and her reporting of the market place massacre for her "lack of neutrality" helped people. I think that in some ways Christiane Amanpour was not being objective as a journalist, I believe she helped save people's lives with her reporting.

Christiane Amanpour has received an immense amount of journalistic awards. She has won nine Emmys as of 2015, several Peabody's, the *Edward R. Murrow* award and recognition from the *Library of American Broadcasting*.

Alec Ambruso



Stephen A Smith – His Humor

In the world of sports journalism, there are many different kinds of journalists who cover each and every thing related to sports. It is in the sports conglomerate known as *ESPN* where one can find a plethora of people that have their own role in delivering a story or opinion on many different matters regarding sports. There are the usual anchors that host shows like *SportsCenter*, but then there are the debaters, former players, team writers, legal experts, and beat writers who also contribute to telling stories in and around sports. Of these journalists who constantly go on the air or pen articles, the most interesting are the ones who really put themselves out there, giving their passionate opinions to whomever they are talking to, and in a way that the audience can understand them. Additionally, having a great sense of humor bolsters their popularity with viewers. My favorite of these journalists is none other than Stephen A. Smith.

Stephen A. Smith is a sports journalist, television personality, and radio host for *ESPN*. He was born in New York City, so his passion lies with New York sports teams. Smith co-hosts a talk show on *ESPN* called *First Take*, where he and co-hosts Skip Bayless and Molly Qerim discuss and debate many topics surrounding the sports news on a given day. Often, they will also

have guest analysts that are more tuned with a particular sport, such as Herm Edwards regarding *NFL* matters and Chris Broussard for the *NBA*. Additionally, Smith occasionally writes pieces for *ESPNNewYork.com*, and often focuses his writing on the *New York Knicks*— as he is most passionate about basketball and usually criticizes them due to their lack of success in more recent days.

Good introduction to his tastes, Smith's writing has humor through sarcasm and plain cold hard facts, yet it has heart and passion that gives the reader the impression that he genuinely cares about what he is writing about. The same principle applies to the way he acts on television. He is very much opinionated and heavily critical on certain athletes, most notably *NFL* quarterback Tim Tebow, and *NBA* center Kwame Brown. Smith criticizes Brown, for example, because he was a first overall selection in the *2001 NBA Draft*, yet his performances in games do not match up to what a first pick's level of play should be. Smith goes as far as calling Brown a "scrub" and further goes to say he has "small hands" as he cannot catch the ball based on his observations. This exemplifies his fearlessness to let his voice be heard, even if it

means he may be viewed in a negative light as a result.

Smith's reactions to some of the things Skip Bayless says are some of the funniest things I see on sports shows, as well as his reactions and interactions with guests of the show such as Kevin Hart and Nelly. One of my favorite moments of Smith's that never fails to make me laugh is his reaction to Skip Bayless saying LeBron James "gave up" after missing a shot in the *NBA Eastern Conference Finals*, which allowed for him to be successful for the rest of the game. In response, Smith told Bayless that his worst nightmare would be realized when LeBron finally wins a championship, and if that were to happen, that he would have to apologize to LeBron for his criticisms of him throughout the years. Bayless opposed what Smith was saying and it abruptly turned into a shouting match with Bayless saying "I'm not apologizing!" and Smith with "I'M TALKING! I'M TALKING!"

Moments like this on the show is what I most look forward to in the morning when I'm watching *ESPN*, as he is never boring, and always shows enthusiasm for what he is talking about.

Journalists happen to travel often, and sports journalists are no exception. Sports teams are usually situated in big-market cities, such as Los Angeles, New York, Chicago, and Boston; it is because of this that sports journalists often travel to these cities, in order to cover the teams based there. Stephen A. Smith has the privilege as a sports journalist to travel to such cities, as he is oftentimes away from the set of the show, but still participates in the show from wherever he is. Skip Bayless will debate him through Skype – or whatever they use to communicate with Smith when he is away. For the *NBA Finals*, Smith is almost always at each and every game, where tickets can run for hundreds to

thousands of dollars. When he comes on the air for *SportsCenter*, he stands on the court, with players warming up in the background, and gives his thoughts on the upcoming game and predicts what will happen. The show *First Take* also moves to different locations, such as where the *NBA All-Star Game* or *Super Bowl* is being played, which adds a nice new flavor to the usual show viewers are familiar with. In addition, when the show is out and about at these locations where special games are played, they allow a live audience to come in and watch, as well as participate in the running of the show.

Stephen A. Smith is a humorous sports journalist that I always look forward to watching. While I do not agree with everything he says or does, the life he leads is intriguing to me. Having the opportunity to speculate and debate sports while being paid by a major network is a spectacular way to make a living if one is knowledgeable in the field. Smith, like myself, is a passionate fan of basketball –the sport I am most interested in, with football coming in at a very close second. It shows with his rants about the *New York Knicks* and their recent struggles. He gets to cover all sports teams in New York, and I would love to be in that situation too, except I would be thrilled to cover Boston sports teams, as I am a devout *Boston Celtics* and *New England Patriots* fan. I can empathize with Smith, when the Celtics went through troubles, I could rant up a storm on any mistakes they have made and any moves I think they should make to improve and prosper. Sports have always been a part of my life, and the line of work Stephen A. Smith possesses is something of a dream to me, where I can make a living and travel the world to talk sports; and it almost sounds too good to be true, but frankly it is not, which is why I am excited for the future ahead.

Christopher Gray



Gay Talese, Details of an American Journalist

Gay Talese is a New Jersey born American author, born on February 7th, 1942. He is a legend in journalism who wrote many great pieces, a couple on Frank Sinatra and Joe Demaggio. It is no surprise that Talese has been featured in *Esquire* and the *New York Times*, his meticulous attention to detail creates a vivid picture of the entire story. The bonds he forms with his interviewees makes his readers feel like they are sitting there talking with an old friend. He can work his way into someone's life and write a story.

To attain a level of observation and writing that Gay Talese has obtained, you must always be vigilant. You must always be looking around, noticing the smallest of things, the clouds floating by in the sky, or maybe just a janitor replacing an incandescent lightbulb in a dim hallway. The idea of including the details is not to overload the reader with sensory detail, but to show them a scene composed only with words.

For example, if I describe the scene I am currently sitting in, I could tell how the sky is grimly casting shadows through a large pane of glass that is covered in fingerprints, the dirty green chairs are not inviting, but they are the only seating around. As I look at the floor, I can see that some of the carpet is coming up, mostly around the square edges of the green and blue tiled pattern. This may be a little too much detail. There must be a balance between using

the right amount of detail to show a scene to the reader, and just blatantly throwing in observations. I must also point out that in my example, these were only visual cues to make an effective scene. However, the writer must include multiple types of sensory details. "I'm sinking into the grimy green chair, I get hit with a wave of warm air as the heater rattles on, the large glass panes fog up just enough to block out some of the shadows that the dark sky is casting. I freeze in place as a familiar smell hits my nose, like salt and sweetness, someone passes by with hash browns and ketchup." Still there are many details in this new sentence, but not as many details about the same things, and many new senses are introduced into the scene.

Not only is Talese a master of detailed scenery in his work, but also gives an authentic edge to his work by being right there with his subject. Gay Talese shows the importance of forming a bond with the subject. I have picked up many pointers. To get genuine material, the person must be comfortable with you, you can not appear as a journalist to them, but only as a friend or as an acquaintance. With that being said, you must keep the ethics of journalism in mind, you should not lie to your subject, or hide that you are a journalist, nor should you record their story without their knowledge. But it is a good thing not to have the title of journalist hanging over your head while you are trying to get a story. It is best not to seem condescending or too well spoken when interviewing, they must

not become intimidated or so uncomfortable that they do not wish to continue the story. They must feel empowered to tell the real story, so that nothing is left behind closed doors. It is up

Is it true that with old age, the mind is the first thing to go? Gay Talese is well into his 80s now. He has written probably thousands of published pieces, but is his career coming into its final stages? As of July, a new piece, a book called *The Voyeur's Motel* was being featured in *The Washington Post*. The book recounts a tale of Gay Talese and a bizarre man named Gerald Foos, a man who ran a motel in Aurora, Colorado from the 1960s to the mid '90s. He spied on his patrons for decades, and he observed them and took notes about their behaviors and how they lived. After a while, Talese decided to do some fact checking and found that Foos had actually sold the motel and reacquired it about 8 years later. After finding this out, it raised some questions about Gerald Foos' story – some of it just did not make sense anymore. Gay Talese instantly regretted putting the story out, but it was far too late, the book was already set to be released. He should have done his fact checking as he was writing the story, so he could have known before it was too late that some of his story was false based on the information that Foos provided. As a result, Talese stated that he would not advertise his

to you as true story writer to set the scene and mood – you must give the conversation a way to flow and then let the subject tell everything they can.

own book, he was worried because the book now holds no credibility of truth.

As a journalist, it is very important not only to get the best most genuine and detailed story you can get from a subject, but also the most truthful. You must get a true story; it is important to get used to fact checking and making sure the story checks out with all sources. At the same time, you do not want to prematurely accuse them of lying as you do not want to lose the connection with your interviewee. It is the journalist's job to balance the ethics of journalism with fact checking someone's story. As a journalist, I personally always want to write a truth filled story that is interesting and is filled with enough detail to show the scene. Even in his old age, Gay Talese is a fantastic writer and a hero to the world of Journalism. Reading his pieces and his tactics, I have found myself paying more attention to detail. Throughout the rest of his journey through journalism, Gay Talese will always be a great writer and he will always inspire others to write.



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Anna Compton



Clarissa Ward – A Journalist in Hotspots.

Clarissa Ward, Journalist and Reporter caught my attention back in August of 2016 when I was watching videos and researching the epicenter of the Syrian Refugee crisis, also known as Aleppo. This is an issue that I am incredibly passionate about, and it has inspired me to want to work with refugees internationally to help them process their citizenship and get the funding through Refugee programs in the United States. These programs protect the rights of refugees and help them adjust to their new lives in a new country and culture.

I watched her interview with the United Nations when she reported her services in Aleppo.. Hearing her raw words regarding the mass genocide of the Syrian people, I strongly desired to help refugees flee the crises and destabilized governments. With courageous style, she told the American people that it is a shame for us to sit back and not to fight for these people; it is a shame to dismiss the crisis as though it is just a lost cause. I am forever thankful for her reporting of Aleppo because without hearing her speak about the horrors of the country's enduring bloody wars, I would have never developed my passion for advocating for refugees and seeking ways to help them endure a better and safer life.

What I admire most about Ward is her selflessness. Every time she enters somewhere in the Middle East, she is putting her life at risk. She doesn't do this for the paycheck or the fame,

but rather to expose the evil in this world that we all often turn a blind eye to. She wants to unravel the problems that we refuse to acknowledge or accept that we are instrumental in its happening. I also appreciate that Ward does not try to cover up that we have failed these people. Many times she has stated that it is a shame that the United States has done very little in relieving this ongoing epidemic. We have denied the Syrians help because we consider them a "lost cause."

I appreciate Ward for her bravery in entering zones she wasn't guaranteed to survive while showing empathy for those experiencing genocides and subservience under extremists.

Clarissa Ward is an American Journalist who is currently a foreign correspondent for *CNN*. Before her *CBS News* position in London, she was a correspondent in Moscow, Russia for the ABC channel. She was born on January 30th 1980. Her career started at the bottom as an overnight desk assistant at *Fox News* in 2003. She received the *George Foster Peabody* award on May 21st 2012 in New York City. Ward received this award for her individual journalistic coverage in the uprising hotspot of Syria – something she became incredibly passionate about. She continues to visit Syria, report on the casualties, and advocate for American help. Hearing her speak about the terrors of Aleppo and how she stated that "this is what hell feels like" inspired me to become

active and vocal in advocating for refugees. Ward inspired me to take this journalism class.

From 2004 to 2005, Ward worked for *Fox News* as an editor. She worked on the international desk covering footage for many huge events. This included: Saddam Hussain, the Indian Ocean Tsunami, and the deaths of Yasir Araft, and Pope John Paul II. Following this, in 2006, she became a field producer covering footage in the Middle East – the Israeli-Lebanese War, military action occurring in Gaza, and the kidnapping of Gilad Shilat. Along with this, she covered the trial of Saddam Hussein and the referendum of the Iraqi Constitution.

In October of 2007, she worked in Beirut as a war correspondent. While here, she covered the Baghdad surge, the Beirut Arab University riots and the Ain al Alaq bus bombings along with the assassination of Saddam Hussein. Ward ended her career with *FOX News* by covering the interviews with

honorable and notable individuals such as General David Petraeus, Iraqi Deputy Prime Minister Barham Saleh and Lebanese President Emile Lahoud. She also spent time surrounded with the U.S. military in Iraq in the city of Baqubah

Her reporting career continued with *World News with Charles Gibson*, *Nightline* and *Good Morning America*. She also reported for the *ABC News Radio* and *ABC News Now*. Ward also reported in Moscow, Russia. She then worked for CBS as their news correspondent where she contributed to report in *60 Minutes*, and served as a fill-in anchor for *CBS This Morning*. Ward continued to cover many foreign news stories including what she later became incredibly passionate about, *The Syrian Uprising*. She also reported the Chinese civil rights activist Chen Guangcheng's stay at the U.S. Embassy in Beijing and America and China's negotiations along with the Ukrainian revolution.



Clarissa Ward is incredibly brave and courageous. In her first *60 Minutes* report in 2012, she and her team endured a sniper-fire and aerial bombardments in Aleppo, a Syrian city. This was when she detected the growth of Islamic extremism in the opposition. In July of 2013, Ward reported on the unrest in Egypt. She filmed in the same area where CBS correspondent Lara Logan had been sexually assaulted a few years earlier. Ward returned to Syria in October 2014 to unravel and interview two Western Jihadis. One was an American and the other was a Dutch soldier who had taken the path to radicalism. Officially on September 21, 2015, CNN announced that Ward was joining their network and was going to report for all of CNN's platforms based out of London. She later on received two *Emmy Awards* and the *Murrow Award* for her International coverage along with honors from the *Radio and Television Correspondents Association*.

to right those wrongs. That has been traditionally, for better or worse, the role that America has played in the world. There's disappointment and even active dislike for America — not the American people at all but the government. It's just this idea that they have been abandoned.

Essentially, Ward has made it very clear to the United States that it is a shame that we have turned a blind eye to these people and have not done everything in our efforts as the "Free World" to end the ongoing crisis. We are supposed to be the Nation that has open arms, that is willing to help anyone and everyone in a time of loss and a time of crisis. But we have failed these people. We refuse to acknowledge our partaking in their destabilized governments. We refuse to remember that we are a "Melting Pot" and our purpose as a Nation is to lead others in to the so called Freedom we attain.

Aleppo is something I am very passionate about. The Syrian Civil War has been raging for over five years. Many call it the "multi-layered conflict." There is very low amounts of water and food and civilians are being killed by airstrikes every single day. Many have fled by boat to European countries to seek asylum and safety. In an interview with WWD back April 2016, Clarissa Ward was asked by Alexandra Steigrad "How do your Syrian sources view the political climate in the U.S?" Ward responded with:

They are definitely interested in it, insofar as it may have huge ramifications or impact for them in the future. But I think that their primary feeling with regard to America is bitterness. They feel that they've been left to die. That basically America handed over Syria to Russia and they said, "You guys work it out." When you see courthouses, hospitals and schools being bombed with impunity, people look to America

Many reporters like to cover up United States wrong-doing. But Ward does not. In her many interviews, she has stated that United States has done the people of Syria wrong and that they are not a lost cause. She reminds us that we have messed up incredibly and that the only way to redeem our negative impact in the Middle East is to open our hearts and arms to these children and people that are facing a 2016 Holocaust. Clarissa Ward has visited Syria so many times that she has befriended many of the Syrians, many of which were killed by airstrikes. Ward also once stated; "We need to be aware of all different forms of brainwashing and radicalization." Meaning, the extremists in the *Middle East* are not the only ones perpetuating a manipulative environment. *Middle Eastern Extremists* are not the only ones controlling their people's ideologies and lives. The United States does this as well. We have perpetuated a mindset of hate. We have brainwashed our people in to

believing that the evil we cause in foreign nations is for our benefit, so that the American people can pursue the *American Dream*. However, we refuse to see the damage we cause and the extreme measures we take. We absolutely do not need to allow Russia to have dominance over Syria. We do not need to use as many weapons as we do to wipe out countries populations. There is a fine line between we protecting ourselves and completely and utterly destroying the lives of others who are of a different faith or race. Others are unfortunately born into countries who are not as well off as the United States. We brain wash our people into believing that this is what these people deserve. We are indirectly condoning the idea that they deserve to experience a mass genocide, a 2016 Holocaust. But if our ancestors never fled their unsafe circumstances in order to live in the “country of the Free” we would not have America today. We are able to work, get an education, and lay our heads down at night

knowing our loved ones are safe. Clarissa Ward is raw. She does not deny our faults. She opens our minds and shows us that we are not always right and that there is always room to progress even more and become even more open than we already are.

I appreciate her as a reporter and a human being for putting herself in the spotlight that isn't exactly a safe place to be when reporting about such a serious and touchy world issue. She puts herself in countries knowing that there is a high chance of her not returning back to the United States, a country she is safe in. And because of this, I aspire to be like her. I aspire to be as selfless, intelligent, kind, empathetic, fearless, and courageous. I aspire to open the minds of the American people to these refugees and these people who are just like us. They unfortunately are not as privileged as we are, and they just so happen to attain different physical attributes and affiliate with a different religion.

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David Penner



Glenn Greenswald an Influential Journalist

No government is immune to the temptations of power and tyranny. This is why it is important for citizens to jealously guard every inch of their liberties and freedoms – both the means of open resistance and the tools to prevent such resistance from becoming necessary. A society without both of these will almost inevitably slide into despotism and oppression.

In the modern fight against tyranny, the most important battlegrounds are the privacy of citizens and the transparency of government. The years of the “war on terror” have seen a reversal of these things from what they would be in a more fundamentally free society. The actions of the government have become more opaque, and it is the lives of private citizens that have become transparent to the prying eyes of the state.

Few, if any, have been more successful in fighting this trend than journalist Glenn Greenswald.

Greenswald began as a constitutional lawyer in 2005 when he began a blog about the worrisome powers adopted by the government after 9/11. His success in the blog led Edward Snowden to select him to handle the publications of the information he gathered concerning the NSA’s mass surveillance programs.

This and the consequences of these revelations are the subject of his 2014 book *No Place to Hide*, which begins with his early anonymous contact with Snowden and details the content of the leaks themselves. The book’s first part tells the story of how they first made contact and the risks they took to publicize the information, meanwhile providing a compelling portrait of Edward Snowden himself.

After this, Greenswald became one of the most influential figures in modern journalism and continues his fight against government overreach and media complacency at theintercept.com



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Carissa Constantini



Truman Capote's In Cold Blood and the New Journalism

Taking inspiration from a smaller newspaper article, Truman Capote captured the story of a brutal murder in Kansas. Throughout the novel, Capote uses different techniques to create a story in which his audience can play out in their minds. He switches back and forth between two killers Dick Hickock and Perry Smith and the investigative team that followed the two up until their capture.

Capote proves his talents repeatedly throughout his novel *In Cold Blood*. By using vivid descriptive language, Capote allows his audience to feel like they are right there in the story. The details bring to life the journey of Perry Smith and Dick Hickock as they race against time. As the novel ends, Capote shortens the scenes, creating an insurmountable amount of tension prior to the capture of the two criminals. Capote enlivens the characters as he imitates their accents throughout his writing – making them real, like this excerpt from the chapter, “The Last to see them Alive”:

Outside the café, Perry stationed himself in the sun. It was a quarter to nine, and Dick was a half hour late; however, if

Dick had not hammered home the every-minute importance of the next twenty-four hours, he would not have noticed it. Time rarely weighed upon him, for he had many methods of passing it—among them mirror gazing. Dick had once observed, “Every time you see a mirror you go into a trance, like. Like you was looking at some gorgeous woman. I mean, my God, don’t you ever get tired?” Far from it; his own face enthralled him. Each angle of it induced a different impression. It was a changeling’s face, and mirror-guided experiments had taught him how to ring the changes, how to look now ominous, now impish, now soulful; a tilt of the head, a twist of the lips, and the corrupt gypsy became the gentle romantic. His mother had been a full-blooded Cherokee; it was from her that he had inherited his coloring—the iodine skin, the dark, moist eyes, the black, brilliantined hair, which was plentiful enough to provide him with sideburns and a slippery spray of bangs.

His mother's donation was apparent; that of his father, a freckled, ginger-haired Irishman, was less so. It was as though the Indian blood had routed every trace of the Celtic strain. Still, pink lips and a perky nose confirmed its presence, as did a quality of roguish animation, of uppity Irish egotism, that often activated the Cherokee mask, and took control completely when he played the guitar and sang. Singing, and the thought of doing so in front of an audience, was another mesmeric way of whittling hours. (*In Cold Blood*)

This method of journalism has been praised, but also taken into consideration is the fact that Capote was not on the journey with Hickock and Perry, so also has fallen victim to harsh criticism. It is questionable if this work can be considered journalism if he is making up some of the conversations being held between the characters. Capote had done his research before writing his novel to come up with how his characters would act. He listened to his characters in a way that was different from all his predecessors, enabling him the ability to create such a novel as *In Cold Blood*.

Capote's methods of journalism began a new kind of writing, *New Journalism*, and *In Cold Blood* has traces of this style. He characterizes the two criminals in accurate details of their characters: portraying Dick Hickock as the egotistical leader that he was, and Perry as the more subdued follower.

Born on September 30th 1924, Truman Capote lived a long fifty years before dying on

August 25th 1984. Growing up, Capote was often neglected by his parents who more often than not would rather have their son in hands of other people than with themselves. He ended up in the care of his mother's relatives in Monroeville, Alabama. Capote befriended Harper Lee, author of *To Kill a Mockingbird* as well as the recently released novel, *Go Set a Watchman*. Lee died in February 19th 2016. Capote eventually went to live with his mother and new step-father following a divorce between his parents, but living with his mother was not what he had expected. His mother was often cruel to him, but also showed him kindness, and Capote never knew which one to expect.

He was a decent student, but was sent to a military school by his mother who felt Truman needed to be more masculine. Military school was difficult for Capote, and he eventually went back to Manhattan. It was here that his writing began to show promise, and his teachers took note of the talent he had. However, Capote was still in high school, and when he moved to Greenwich, Connecticut with his family, he formed a group of friends who often came over to drink, and smoke.

In 1945, Capote got his break as a writer. He had multiple short stories published, and that lead him to the eventual publication of *In Cold Blood*. Truman Capote's death was caused by his excessive drinking and his declining mental health following the project of the novel. While Truman Capote did not get to see the success of his novel, he lives on through the pages.

Clutter Family Slayings Shock, Myster

Holcomb Shocked But School Open

By BOB GREER

and went on as usual — in
Holcomb this
ing.

in small western Finney
the community, stunned by
of the most tragic events in
local annals, went about its
in an almost-ordinary man-
ner this morning.

Teachers felt shocked about the
tragedy of the Clutters and specu-
lated over what may have been
behind their brutal slaying. But
the usual observance, things
went on as normal in town.

School continued. Officials here
decided that the best way to
cope with the situation was to
leave the youngsters go to class
as usual.

The first hour was "a little
odd," they commented this
morning. But, after that, most
students settled into their usual
Monday morning pattern of
class.

At 10 o'clock this morning, the younger
children were playing in the back-
yard. Holcomb's gymnasium as well
as students were attentive as
they conducted their classes.
In the hallway on a wall was
one of Clutter's pictures, along
with that of a boy student. They
had been chosen — by vote of the
faculty — as winners of the
best citizenship awards for
the past six weeks.

night as their parents watched.
A local chapter of the Future
Teachers Assn. had been organi-
zed. Nancy Wednesday was in-
stalled as the chapter vice pre-
sident.

Taking office as president of
the Holcomb FFA was Nancy
Dewalt. It was she who first hap-
pened upon the grisly murder
scene Sunday morning, finding
Nancy Clutter's body in bed.

Clutter was among those re-
cognized Wednesday night for
service on the board of education.
He had served a two-year term
in 1949.

Kempson participated in both
baseball and track for the Hol-
comb Songhorns last year. The
school does not have a football
team.

The annual Finney County 4-H
Achievement banquet originally
scheduled for today at 1:30
p.m. has been temporarily post-
poned.

A second Achievement night
date will be set through the
Agricultural Extension office
following funeral for the Herb
Clutter family, Holcomb.

The two Clutter children both
were to be honored for achieve-
ments at the banquet.



BODIES of the four members of the Clutter family are removed about noon Sunday from the modern, 7-story brick farm home located about one mile west of Holcomb and 7 miles west of Garden City. County Attorney Duane West holds the door open for Phillips Funeral Home officials.

No As

A traged
—struck a pe
here, yesterd
Deaths—
four members
last night or e
Died at
Nancy, Mar, 11
1951.

All were shot
at about 10 o'clock Clutter's
tragedy in the
home, after some
time, Sheriff, Min
was in charge of it
here this mornin
g. Sheriff and a
patrolman, led by
Dorsey and Fin
attacked in the
garden.

The four vic-
tims were shot
and died. The
crime was discov-
ered by Sheriff
Dorsey and Robt
year to be the
1951.

The mother and
a separate bed
had not been at
Holcomb County
part of the
investigation of the
crime.

General pers
on the line will be

<http://murderpedia.org/male/S/s/mith-perry-photos-1.htm>

Catalog Description

This course provides a wide-ranging introduction to American journalism, including the electronic media. Formal lectures cover historical and operational aspects of the subject, while readings and discussions explore controversial issues surrounding the news media. Written assignments provide practice in news-gathering and various kinds of journalistic writing: news reporting, live coverage, headline and caption writing, sports writing, feature writing, and reviewing. Prerequisites: EN101 English 1 and EN102 English 2 or permission of the instructor.

Outcomes

Upon completing this course, students will be able to:

- demonstrate familiarity with the history of American journalism, including recent technological developments
- recognize the most reputable media outlets
- identify the procedures by which contemporary media operate
- write effective news stories, features, and reviews
- create effective headlines and captions
- discuss controversial issues surrounding journalism (e.g., objectivity, ethics, social responsibility, and the sensationalizing and trivializing of the news)
- discriminate as a media consumer

Required Text

Kevin Kerrane and Ben Yagoda *The Art of Fact A Historical Anthology of Literary Journalism*

Telling True Stories A Non fiction writers' Guide from the Nieman Foundation at Harvard University Editors Mark Kramer and Wendy Call

Robert S. Boynton *The New Journalism*

Our class is a student friendly team. I hope you will sign up and to enjoy this experience.