

THE NEWSLETTER OF THE IALJS
LITERARY JOURNALISM

VOL 2 NO 2

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2008

MONEY MATTERS

IALJS members are gently reminded that, if you have not already done so, your annual dues for 2008 are now due. If needed please see Page 23 for our membership form. Moreover, for Lisbon attendees, the pre-registration deadline is 31 March 2008. Please see Page 3 for the registration form.

FUTURE SITES FOR ANNUAL CONFERENCES

The following future IALJS convention venues have been confirmed or are under consideration. For more info, please see <www.ialjs.org>.

2009: IALJS Annual Convention at Northwestern University, Evanston, IL, USA, 14-16 May 2009.

2010: IALJS Annual Convention at Roehampton University, London, UK, 13-15 May 2010.

2011: IALJS Annual Convention at Ryerson University, Toronto, Ontario, Canada, 12-14 May 2011.

INSIDE

- 2 2008 Annual Meeting
- 3 Conference Registration Form
- 4 Our Host Institution in Lisbon
- 6 Lisbon Conference Program
- 11 The Creative Process
- 14 Research Perspectives
- 15 Reading List
- 16 Academic Counterpoint
- 17 Around the World
- 19 Guest Essay
- 23 IALJS Membership Form
- 24 Proposed 2008 Election Slate
- 27 Officers and Chairs
- 28 Teaching Tips

WWW.IALJS.ORG

WHAT WE HAVE ALL ACCOMPLISHED

Looking back on two years of sustained success.

By John Bak, Nancy 2 (France)

It is with great joy and a little bit of sadness that I write this latest "President's Letter." First, though, the joy.

Lisbon is fast approaching, and the proposals for IALJS 3 have surpassed everyone's hopes and expectations. IALJS is now, officially, a six-continent (and a twenty-something-country) association, with new members and conference proposals reaching us from the People's Republic of China, Hong Kong, Turkey, India, Romania, Karakalpakstan, Uzbekistan and Chile. And recently, we have made important contacts with the Universidade de São Paulo and the Brazilian Academy of Literary Journalism (ABJL).

Now more than ever IALJS wears its "international" label very proudly.

The Lisbon program for IALJS looks amazing. Due to the increase of high calibre proposals we received this year, we have added an additional day to last year's program, including another panel and more research and poster sessions. And literary journalism expert Dr. Tom Connery, from the University of St. Thomas (U.S.A.), has graciously agreed to deliver this year's keynote. This year our hosts have even added a number of exciting extra-curricular activities for members and their guests—a Scholar's Breakfast, an evening banquet, and a two-hour tram tour around old Lisbon (complete with wine and *Porto* tasting). On behalf of everyone at IALJS, I'd like to extend a hearty chorus of



"thanks" to Alice Trindade and Isabel Santos, this year's conference organizers, for their hard work, and to everyone at the Instituto Superior de Ciências Sociais e Políticas, Universidade Técnica de Lisboa for agreeing to host us this May.

On another professional note, the IALJS-sponsored panel, "Literary Journalism and the Canon," which will be held at the Ninth International Conference of the European Society for the Study of English in Denmark at the University of Aarhus (22-26 August 2008), is taking shape nicely. Norm Sims and John Hartssock have agreed to participate, and there is still room for other speakers. If you'd like to participate in the panel, please contact David Abrahamson and myself as soon as possible. You can find out more about the conference and our panel on the IALJS website at <http://www.ialjs.org/esse.htm>.

On a more personal note, I'd like to take a moment to say my farewells to the IALJS executive board and members. This will be my final "President's Letter" for the IALJS newsletter, as my tenure as president will come to an end this May at IALJS 3 in Lisbon. It has been a real pleasure serving the association in this capacity, and I hope that I have fulfilled the duties of the post to everyone's expectations.

When I was voted into office back in June 2006, I had offered to the young, fourteen-member association five goals that I had hope to accomplish during my two-year tenure as president. They were:

1. Insure harmony among the group members and recognize ideological differences among us as an opportunity to advance rather than to hinder the Association's mission statement. And insure that the Association and its eventual journal will not disband should such differences arise.
2. Increase (paying) membership.
3. Contribute to the creation of the academic journal, *Literary Journalism Studies*.
4. Publish a selection of revised papers from the 1st International Literary Journalism Conference (whether in the first issue of the journal or as a separate book).
5. Facilitate the organization of the 2nd

Continued on Page 18

IALJS ANNUAL CONFERENCE IN LISBON

An ambitious program and celebrated speakers.

By Alice Donat Trindade, TU-Lisbon (Portugal)

The 2008 IALJS Conference “Literary Journalism: Theory, Practice, Pedagogy,” scheduled for 15, 16 and 17 May at ISCSP, Lisbon, will be the Third International Conference for Literary Journalism Studies. Western culture tends to view the number “3” as a figure of symbolic meaning, often suggesting things that are complete. In our



CONVENTION
UPDATE

case that is not altogether true, as our third conference still finds IALJS in building mode, with this event representing but another piece in our efforts to create a strong international society.

The organizational model adopted in Sciences Po in Paris last year

will be retained, as it proved to be able to encompass both researchers and practitioners’ interests in one single event. Thus, there will be three different types of sessions: panels, research papers and works-in-progress/poster sessions. Two of the panels focus on instructional matters and will hopefully foster the ongoing debate on these issues that concern most members and attendants who, in many cases, are involved in both the teaching and practice of literary journalism. A third panel will address issues related to short-form literary journalism.

Participants have contributed a considerable number of abstracts and the

good news is that they originate from various countries, and so promise a variety of approaches, subject matter and national specificities.

The convention program would not be complete if there wasn’t a keynote speaker, and this year, in fact, Professor Thomas Connery has agreed to honour us with his presence. He is an authority in literary journalism and edited one of the early and seminal works on American literary journalism: *A Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre* (Greenwood, 1992). A senior faculty member of the

We hope
the conference will
meet the
expectations of all the
participants

Department of Communication and Journalism at the University of St. Thomas in St. Paul, Minnesota, he teaches Literary Journalism, Mass Communication and Society, and Media Ethics — and also served as Dean of his university’s College of Arts and Sciences from 1998 to 2006. His background also includes working for various newspapers, the Associated Press and writing for magazines

The official first day of the conference, Thursday May 15, will open with a welcome speech by our Director, Professor João Bilhim, whose support and enthusiasm enabled the association to request that ISCSP-TULisbon host this year’s meeting. Facilities, audiovisual equipment and overall support will be provided by the institute, which has several undergraduate and post-graduate programs in areas of the social



JOÃO BILHIM

sciences such as Media Studies. Thursday will also have other morning sessions, followed by Prof. Connery’s keynote speech at noon. The institute has its own cafeteria that serves lunch at affordable prices (about 5 Euros) and light meals and snacks throughout the day. Apart from sessions taking place in the mornings and afternoons, some time will be devoted to informal, social meetings. There will be a conference dinner on Friday, May 16 and a tram tour through old Lisbon on afternoon of Saturday, May 17. Please be sure to confirm your reservation for these events when you register.

We hope the conference will meet the expectations of all the participants, those who were at previous meetings of the association as well as those who are now joining us. At a time when instantaneous technology makes global communication possible, it is good to remember that this type of conference allows for sharing on a more personal level. And it reminds us of the power—and pleasure—of meeting eye to eye. ♦



TOM CONNERY

Literary Journalism
Spring 2008 Vol 2 No 2
Editors: Bill Reynolds and David Abrahamson
ISSN 1941-1030 (print)
ISSN 1941-1049 (online)
© 2008 The Newsletter of the International Association
for Literary Journalism Studies. All rights reserved.



2008 IALJS CONVENTION REGISTRATION FORM 15-17 May 2008 Universidade Tecnica de Lisboa, Lisbon, Portugal		
1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2008)	Please indicate the applicable amounts:	
IALJS Member – \$100 / 70 Euros		
IALJS Member Retired – \$80 / 55 E		
Student with research paper on program – free		
Student without paper on program – \$50 / 35 E	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$140 / 100 E	<i>(Includes a one-year IALJS membership)</i>	
Spouse – \$35 / 25 E (This fee is required only if a spouse will be attending scheduled research sessions and/or panels)		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2008 (Note: Meals & special events may not be available to those who register after 31 March 2008)		
IALJS Member – \$130 / 90 Euros		
IALJS Member retired – \$110 / 75 E		
Student with research paper on program – \$30 / 20 E		
Student without paper on program – \$80 / 55 E	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$170 / 115 E	<i>(Includes a one-year IALJS membership)</i>	
Spouse – \$65 / 45 E (This fee is required only if a spouse will be attending scheduled research sessions and/or panels)		
1.c. ON-SITE REGISTRATION – \$155 / 105 Euros (Note: Meals & special events may not be available to those who register on site)		
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below		
	Number of meals needed:	
Scholars Breakfast (Friday)	Number attending x \$15 / 10 E	<i>Regular</i>
Conference Banquet (Friday)	Number attending x \$45 / 30 Euros	<i>Vegetarian</i>
Sightseeing Tour (Saturday, 14.15 to 17.15)	Number attending x \$45 / 30 E	
<i>Make registration checks payable to "IALJS"</i>		TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to "IALJS" to Payments may also be made via PayPal. Please see "IALJS Payments" at www.ialjs.org	BILL REYNOLDS, IALJS Treasurer School of Journalism, Ryerson University 350 Victoria St. Toronto, Ontario M5B 2K3 CANADA 01-416-979-5000 x6294 reynolds@ryerson.ca	For a reservation at the convention hotel in Lisbon, contact: HOTEL TIVOLI TEJO IALJS Confirmation No. 74.383, Room rate: 105 Euros Phone: +351-218-915-100, Fax: +315-218-915-345 E-mail: httejo@tivolihotels.com
3. REGISTRATION INFO		
Name:		
Address/Department		
School		
City, State, Zip		
Country		
E-mail Address		
Name of Spouse (if attending)		

THE HUNDRED YEARS OF SUCCESS OF OUR HOST SCHOOL

Like the UT-Lisbon, the ISCSP institute has a speical mission.

By Isabel Soares Santos, TU-Lisbon (Portugal)

The Technical University of Lisbon (TUL) is one of the largest and most prestigious public higher education institutions in Portugal. With an annual budget of 170 million euros, we have



HOST COMMITTEE

about 18,800 students in graduate programs attending our seven colleges: ISCSP (Institute for Social and Political Sciences), IST (Institute of Engineering), FA (Faculty of Architecture), FMV (Faculty of Veterinary

Medicine), FMH (Faculty of Human Kinetics), ISA (Institute of Agricultural Sciences) and ISEG (Institute of Economics and Management). We also provide postgraduate programs in all the scientific fields offered by the university's faculties and gladly host numerous academic conventions and conferences such as the one which is being held by the International Association for Literary Journalism Studies.

Founded in 1930, the Technical University of Lisbon was created in order to join together four disperse institutes in the fields of Veterinary Medicine, Agronomy, Engineering and Economics. In 1961 it was enlarged a first time to include ISCSP. In 1976 we were joined by Human Kinetics, and in 1979 the university got its present configuration when Architecture was added to our ranks. Despite our university status, each faculty enjoys great autonomy



ABOVE, THE MAIN BUILDING OF THE INSTITUTO SUPERIOR DE CIÊNCIAS SOCIAIS E POLÍTICAS WAS OPENED IN 2001.

in most pedagogic, scholarly and administrative matters, while the Reitoria, located at the beautiful Centeno Palace dating from the late 17th century, acts as our common representative body.

Recently a modern campus was built in the lovely Monsanto woods, facing the mouth of the Tejo and

After the 1974 Revolution, the institute set aside its colonial designation and adopted its current name

the National Palace of Ajuda. It houses ISCSP, FA, FMV and other infrastructures such as the university's restaurant, the canteen and a gym. Our state-of-the-art facilities are among the best in the country and are perfectly equipped for teaching and research activities, as well as for the holding of international conventions and other related events.

ISCSP recently had its centennial, and it is the oldest of all of the Technical University's colleges. Because Portugal was once an imperial nation with vast overseas territories in Africa and South America, ISCSP was initially created in 1906 as the Colonial School to train top administrative public officials to serve in the colonies. Without a build-

ing of its own, the first lectures were held at the Geographical Society, and then later the school was given more adequate premises at the Burnay Palace. In 1948, together with the courses in Colonial Administration and Colonial Studies, the institute pioneered the study of Sociology, Political Science and International Relations in Portugal. In the 1960s, renowned names in the social sciences such as Pierre Bourdieu and Adriano Moreira supervised the courses taught at the faculty. In addition, Anthropology was established as another of the fields of research and teaching.

After the Revolution in 1974, the institute set aside its former colonial designation and adopted the current name: Instituto Superior de Ciências Sociais e Políticas. In the 2001-2002 school year we left the old Burnay Palace to a more spa-

Continued on next page



HOST SCHOOL *Continued from previous page*

CONFERENCE SCHEDULE SUMMARY

Wednesday, 14 May 2008

Session 0	15.00 – 17.00	Executive Committee Meeting
	19.00 – ?	Informal drinks and dinner

Thursday, 15 May 2008

Session 1	9.00 – 9.30	Welcome and Introduction
Session 2	9.30 – 10.30	Poster/Work-in-Progress Session I
Session 3	10.45 – 11.45	Research Paper Session I
Session 4	12.00 – 12.45	Keynote Speech
Lunch	12.45 – 14.15	
Session 5	14.15 – 15.15	Panel I
Session 6	15.30 – 16.30	Poster/Work-in-Progress Session II
Session 7	16.45 – 17.45	Research Paper Session II
Session 8	18.00 – 19.00	Executive Committee Meeting
	19.00 – ?	Informal drinks and dinner

Friday, 16 May 2008

Breakfast	8.00 – 8.45	Scholars' Breakfast (optional)
Session 9	9.00 – 10.00	Panel II
Session 10	10.15 – 11.15	Poster/Work-in-Progress Session III
Session 11	11.30 – 12.30	Research Paper Session III
Lunch	12.30 – 14.15	
Session 12	14.15 – 15.15	Poster/Work-in-Progress Session IV
Session 13	15.30 – 16.30	President's Address and Annual Business Meeting
Party	16.45 – 18.00	Conference Reception
Dinner	19.00 – ?	Conference Banquet

Saturday, 17 May 2008

Session 14	9.00 – 10.00	Panel III
Session 15	10.15 – 11.15	Research Paper Session IV
Session 16	11.30 – 12.30	Closing Convocation
Lunch	12.30 – 14.15	
Tour	14.15 – 17.15	Lisbon Tour
	19.00 – ?	Informal drinks and dinner

scious and modern building at the new campus in Monsanto, where we now are able to welcome our more than 2,000 students.

ISCSP specialises in the social and political sciences, and currently we offer seven "first-cycle" graduate courses: International Relations, Political Science, Sociology, Communication Studies, Anthropology, Public Administration and Social Service. We also offer "second-cycle" master's degrees in Public Policy and Management, Sociology of Organizations and Work, Media Studies, African Studies and International Relations. And we also confer "third-

cycle" doctorate degrees in areas such as Political Science, History of Social Facts, Public Administration, Social and Economic Development, and Cultural Anthropology.

In addition, ISCSP has a long tradition in postgraduate programs that include Regional and Local Administration, Urban and Environmental Planning Law, Communication and Political Marketing, Islamic Studies and Television Production. To help faculty, students and researchers, ISCSP has a Language Center, an IT Center, an IT Training

Our new
modern building is set
in the quiet
of the beautiful Monsanto
woods

Center and a multi-thousand volume library. Research aggregators such as JStor are also available.

This May we will be hosting the annual meeting of the International Association for Literary Journalism Studies in the quiet atmosphere of the Monsanto woods while the bustle of semester activities are still in progress. We hope to see you very soon and hope you enjoy your coming visit to ISCSP. Benvindos! ♦



WORK OF INTEREST

A number of IALJS members and friends have interesting work that is

either recently published or in press. A modest but heartfelt celebration of their scholarly accomplishments follows.

• **Kathy Roberts Forde** (Minnesota, U.S.A.) had a journal article, "**Discovering the Explanatory Report in American Newspapers**," published in *Journalism Practice* (1:2, June 2007).

• **Richard Keeble** (Lincoln, UK) has an introductory essay, "**On Journalism, Creativity and the Imagination**," in a scholarly anthology entitled *The Journalistic Imagination: Literary Journalists from Defoe to Capote to Carter*, he has edited with Sharon Wheeler (Routledge, September 2007), \$33.95.

• **Jan Whitt** (Colorado, U.S.A.) has a journal article, "**From The Jungle to Food Lion: The History Lessons of Investigative Journalism**," in press at *Journalism History* (34:2, August 2008). It is part of a celebration of the 100th anniversary of the publication of Upton Sinclair's masterpiece entitled "*The Jungle at 100: A Century of the Journalism of Reform*."

• **Tom Connery** (St. Thomas, U.S.A.) has a scholarly article, "**Fiction/Nonfiction and Sinclair's The Jungle: Drinking from the Same Well**," that is also forthcoming in *Journalism History* (34:2, August 2008).

• **Jim Boylan** (Massachusetts, Amherst, U.S.A.) has a research article, "**The Long and the Short of The Jungle**," which will also be published in *Journalism History* (34:2, August 2008).

• **David Abrahamson**, (Northwestern, U.S.A.) also has a contribution. "**An Inconvenient Legacy: The Jungle and the Immigrant Imperative**," that will also appear in *Journalism History* (34:2, August 2008).

**International Association for Literary Journalism Studies
IALJS 3 CONFERENCE PROGRAM**

**“Literary Journalism: Theory, Practice, Pedagogy”
The Third International Conference for Literary Journalism Studies**

**Instituto Superior de Ciências Sociais e Políticas
Universidade Técnica de Lisboa (TULisbon)
Lisbon, Portugal
15–17 May 2008**



Thursday, 15th May 2008

Session 1 9.00 – 9:30 Introduction and Welcome

John S. Bak (I.D.E.A., Nancy-Université, France)
João Billhim, Director, ISCSP (Universidade Técnica de Lisboa, Portugal)

Session 2 9.30 – 10.30 Poster/Work-in-Progress Session I

Session Title: “Literary Journalism: Process and Prospect”

(NOTE: Poster Presentations are 10 minutes each)

Moderator: Sam G. Riley (Virginia Tech, University U.S.A.)

1. David Abrahamson (Northwestern University, U.S.A.), “*Memento Vivere: Lessons*”
2. Douglas Whyntott (Emerson College, U.S.A.), “Observations on Nonfiction Book Structures”
3. Mike Doherty (Post-doctoral fellow, The London Consortium, U.K.), ““Being in the World”: Fiction Writers and Literary Journalism after 9/11”
4. Nathalie Collé (I.D.E.A., Nancy-Université, France), “Literary Journalism and the French *Concours*”
5. Sharon Norris (Rochampton University, U.K.), “Schindler’s Ark or Schindler’s List: Fact, Fiction or Both”

Q&A – 10 minutes total

Session 3 10.45 – 11.45 Research Paper Session I

Session Title: “Literary Journalism’s Role in Contemporary National Traditions”

(NOTE: Research Paper Presentations are 15 minutes each)

Moderator: Isabel Santos (Universidade Técnica de Lisboa, Portugal)

1. Beate Josephi (Edith Cowan University, Australia), Christine Müller (BiTS, Germany), "Eyewitness or Foreign Eyes? Differences Between German and Australian Literary Journalism"
2. Jane Johnston (Griffith University, Australia), "Inside 'Inside Story': Literary Journalism Meets Investigative Reporting — A Case Study"
3. Bill Reynolds (Ryerson University Canada), "Like a Novella: The Golden Age of Canadian Literary Journalism"

Q&A – 15 minutes total

Session 4 12.00 – 12.45 Keynote Speech

Introduction: David Abrahamson (Northwestern University, U.S.A.)

Keynote: Tom Connery (University of St. Thomas, U.S.A.),

"Literary Journalism's Critique of Conventional Journalism: Historical Origins and Contemporary Issues"

Q&A – 15 minutes total

Lunch 12.45 – 14.15

Session 5 14.15 – 15.15 Panel I

Panel Title: "Teaching Literary Journalism: As Writing"

Moderator: Alice Trindade (Universidade Técnica de Lisboa, Portugal)

Susan Greenberg (Roehampton University, U.K.)

Paulo Moura (Instituto Politécnico de Lisboa, Portugal)

Bill Reynolds (Ryerson University, Canada)

Patsy Sims (Goucher College, U.S.A.)

Q&A – 15 minutes total

Session 6 15.30 – 16.30 Poster/Work-in-Progress Session II

Session Title: "Literary Journalism's Sustaining National Themes"

Moderator: Edvaldo Lima (Universidade de São Paulo, Brazil)

1. Douglas O. Cumming (Washington and Lee University, U.S.A.), "Desperate Southern Gentlemen: Expatriates of the South in New Journalism of the 1960s"
2. Chen Peiqin (Shanghai International Studies University, China), "Social Movements and Chinese Literary Reportage"
3. Ömer Özer (Anadolu University, Turkey), "An Analysis of the Importance of

Interviews regarding the Interviews of Augusto Pinochet and Cengiz Israfil”

4. Leonora Flis (University of Ljubljana, Slovenia), “Louis Adamic – Slovenian-American Journalistic Voice of a New, Democratic Post-WW II Europe”

Q&A – 20 minutes total

Session 7 16.45 – 17.45 Research Paper Session II

Session Title: “The Political Dimensions of Literary Journalism”

Moderator: Viviane Serfaty (Université de Marne-la-Vallée, France)

1. Steve Guo (Hong Kong Baptist University, China), Ye Lu (Fudan University, China), “Between the Lines: Literary Reporting and the Margin of Legitimacy in China”
2. Isabelle Meuret (Université Libre de Bruxelles, Belgium), “On the Campaign Trail: Five Characters in Search of Change”
3. Anthony Lake (Fatih University, Turkey), “E. M. Foster’s Wartime Journalism and Death of Liberal Humanist England”

Q&A – 15 minutes total

Session 8 18.00 – 19.00 Executive Committee Meeting (if needed)

19.00 – ? Informal drinks and dinner

Friday, 16th May 2008

Breakfast 8.00 – 8.45 Scholar’s Breakfast (per reservation)

Session 9 9.00 – 10.00 Panel II

Panel Title: “Teaching Literary Journalism: As Literature”

Moderator: David Abrahamson (Northwestern University, U.S.A.)

John Kenny (National University of Ireland – Galway, Ireland)

Jenny McKay (University of Stirling, U.K.)

Norman Sims (University of Massachusetts – Amherst, U.S.A.)

Alice Trindade (Universidade Técnica de Lisboa, Portugal)

Q&A – 15 minutes total

Session 10 10.15 – 11.15 Poster/Work-in-Progress Session III

Session Title: “The Historical Origins in Literary Journalism”

Moderator: Patsy Sims (Goucher College, U.S.A.)

1. Hasan Baktir (Erciyes University, Turkey), “Interpreting the Development of

Periodical-Persona of *The Spectator* (1711) in 18th-Century English Literature in the Context of East-West Interaction”

2. Maria Leonor Sousa (Universidade Nova de Lisboa, Portugal), “The Diffusion of British Culture Through Portuguese Periodicals”
3. Maria do Céu Marques (Universidade Aberta, Portugal), “John dos Passos: A Chronicler of the Twentieth Century”
4. Marius-Adrian Hazaparu (University of Iasi, Romania), “Entertainment Elements in the Romanian Literary Reportage of the Inter-War Period”

Q&A – 20 minutes total

Session 11 11.30 – 12.30 Research Paper Session III

Session Title: “Biographical Interpretations of Literary Journalism”

Moderator: Norman Sims (University of Massachusetts – Amherst, U.S.A.)

1. Ginger Carter Miller (Georgia College & State University, U.S.A.), Randy Miller, (University of South Florida, U.S.A.), “More than a Curious Footnote: The Literary Journalism Odyssey of Ralph Ginzburg and *Eros* Magazine”
2. Gonzalo Saavedra (Universidad Católica de Chile, Chile), “Quote That Voice! Quotations and the Making of a Narrator in Literary Nonfiction”

Q&A – 15 minutes total

Lunch 12.30 – 14.15

Session 12 14.15 – 15.15 Poster/Work-in-Progress Session IV

Session Title: “Types and Genres of Literary Journalism”

- a. Moderator: John Kenny (National University of Ireland – Galway, Ireland)
 1. Sharon Norris, Melanie McGrath (Roehampton University, U.K.), “‘Unreliable Memoirs?’ The Rewards and Challenges of Teaching Memoir in an Academic Context to Non-Specialists”
 2. Joshua Roiland (Saint Louis University, U.S.A.), “Reclaiming Authority: Salvador’s Disillusion with Official Sources and Solutions”
 3. Maria João Ferreira (Universidade Técnica de Lisboa, Portugal), “*It’s Closure Time in the Gardens of the West*: Politics of (In) Security and Risk. Politicization Discourse Through the Lenses of Susan Sontag’s Literary Journalism”
 4. John S. Bak (I.D.E.A., Nancy-Université, France), “*Sez Who? Sez Mike*: Royko, Literary Journalism and Chicagoese”

Q&A – 20 minutes total

Session 13 15.30 – 16.30 President’s Address and Annual Business Meeting/Election

Party **16.45 – 18.00** **Conference Reception**

Dinner 19.00 – ? **Conference Banquet**

Saturday, 17th May 2008

Session 14 **9.00 – 10.00** **Panel III**

Session Title: “Short-Form Literary Journalism: Testing the Boundaries”

Moderator: Tom Connery (University of St. Thomas, U.S.A.)

John Hartsock (SUNY Cortland, U.S.A.)
Sam G. Riley (Virginia Tech University, U.S.A.)
Viviane Serfaty (Université Paris – Est, France)
Jenny McKay (University of Stirling, U.K.)

Q&A – 15 minutes total

Session 15 **10.15 – 11.15** **Research Paper Session IV**

Session Title: “Literary Journalism: Its Sources and Outcomes”

Moderator: John Hartsock, (SUNY Cortland, U.S.A.)

1. Isabel Santos (Universidade Técnica de Lisboa, Portugal), “*South: Where Travel Meets Literary Journalism*”
2. William Dow (Université de Valenciennes and the American University of Paris, France), “Class Representation and the Politics of Impersonality in James Agee’s ‘Saratoga’ and ‘Havana Cruise’”
3. Robert Alexander (Brock University, Canada), “Fabricators Atone: Michael Finkel’s True Story and the Literary Journalism of Repair”

Q&A – 15 minutes total

Session 16 **11.30 – 12.30** **Closing Convocation**

David Abrahamson (Northwestern University, U.S.A.)

Lunch **12.30 – 14.15**

Tour **14.15 – 17.15** **Lisbon Tour**

Farewell **19.00 – ?** **Informal drinks and dinner**

ADVENTURES IN EDITING FOR NARRATIVE

Decision-making in the process of creating literary journalism.

By Bill Reynolds, Ryerson (Canada)

In an episode of *The Wire* from last season, Detective Shakima “Kima” Greggs (Sonja Sohn) is transferred from Major Crimes Unit to homicide, where she’s never worked before. In this much-lauded HBO police drama, set in Baltimore, Maryland, Kima was working wiretaps until upper management shut down her special investigations. Her unit discovered that some of the mayor’s powerful friends had engaged in illegal activity.



THE CREATIVE
PROCESS

All the men in homicide give Kima a rough ride, hazing and intimidating her upon arrival. Then she’s thrust onto an important case involving a murdered state

witness—the thinking being she’s too much of a rookie to solve the crime. Told not to go hard on solving the mystery, at least until after the civic election, she reluctantly complies. Eventually she will go hard, though. She visits the crime scene and is able to reconstruct the murder in her mind by following the trajectories of various bullet ricochets. She realizes the fatal bullet might have come from a different direction, a house down an alley. She realizes someone had been shooting bottles for target practice. A stray bullet felled the state witness. When Kima returns to the station with a slug that matches the corpse’s, she says, “Soft eyes.”

While I make no claim to being as good a detective as Kima, the mental make-up of her character, the kind of problem-solving techniques she uses to extrapolate and make leaps of judgment, are not dissimilar to the kind of thinking required by editors when editing long-form magazine narratives. When con-

fronted with a lengthy manuscript, an editor is faced with numerous directions the narrative can take.

First and foremost in an editor’s mind is *structure*. As our colleague Mark Massé mentioned last issue, getting the story’s narrative arc figured out makes the task of producing excellent literary journalism less formidable. One of structure’s initial pitfalls is how to section off a story into constituent parts. One of Canada’s most celebrated magazine journalists, Robert Fulford, called this “the stray animals problem.” Think of each section of a magazine piece—the lead scene, the theme set-up and theme state-

An editor’s
first job is to corral all
the animals,
returning each to their
own cages

ment, the background history, the current issue at hand, other telling scenes, the counter-theme, the concluding wrap-up or final scene—as an animal in the zoo. Often what happens in early drafts is the lions get out of their pen and start mingling with the grizzly bears, and the tigers start visiting the giraffe pen. An editor’s first job is to corral all the animals, putting the lions back in the lion cages and the tigers back in the tiger cages. For example, background history is not appropriate to a scene building toward a conclusion, or a scene showing proof of theme is not useful to a history section. Case in point: last year I was asked to take over a feature by one of my students. She was working on her fifth draft and was exceptionally frustrated. One look over her 5,000-word draft and I could tell why. There were no discrete sections. All the information she needed was there. She obviously had done the

required research, but what she hadn’t done is organize her work into discrete sections. As Fulford would say, in magazine writing, get in, say it once, move to the next section. For example, don’t introduce minor characters in one section, then abandon them, then reintroduce them later. Generally, don’t repeat yourself.

Now, to contradict myself slightly, there might be situations where a writer wants the reader to double back. One is when the narrative is so complicated that the best way for the reader to understand it is to tell it once, then go back and tell it again, the second time in much more detail and with much more scrutiny. The story would be written like an aircraft making a second pass, or a second wave of surf crashing to shore.

Another exception, *in medias res*, is more common: Beginning a film or piece of literary journalism in mid-story, then retreating to the beginning, then chronologically telling the story of how we got to the lead scene, then moving beyond the lead scene to the end. This structure is regularly used to great effect for the simple reason that it works. It grabs the reader and pulls her in.

Here are five stories I’ve worked on recently, either as an editor or a writer (or both), which I’ll treat as case studies. Each example, I hope, will show how editors make crucial decisions on narrative. For example, this year, in the senior level course I’m teaching, I’ve acted as handling editor on a profile of a man named Fred Kuntz, who about a year ago took the reins as editor-in-chief of the *Toronto Star*, Canada’s largest daily newspaper. My student’s profile, which was signed off at 5,500 words, was designed to showcase what all profiles must do—the writer’s theory of the subject.

Profiles are almost always about what makes a person tick. In Kuntz’s case, he was a 19-year veteran of the *Toronto Star* before he was lured away to its cross-town rival, a nationally distrib-

Continued on next page

EDITING *Continued from previous page*

uted newspaper called *The Globe and Mail*. He made many changes in a short period of time, then moved again, this time to act as publisher at a smaller, regional paper called *The Record* in Kitchener-Waterloo, Ontario. Finally, he returned to the *Toronto Star* as editor-in-chief.

So, is this story the return of the prodigal son? Maybe, but how much can be made of this fact, and whether or not Kuntz could actually be seen as a wandering spirit is suspect. One thing became clear though. Everywhere Kuntz went, change happened, and happened quickly. So maybe Kuntz is the hit man, the guy who comes in and shakes things up.

Eventually, my writer found out that Kuntz loves to paint. His father had been a printer, and the whole family drew pictures together for relaxation. Then the writer found out that Kuntz prefers acrylic-based paint to oil-based paint. Why? Because, he says, oil takes too long to dry. Acrylic has the advantage of drying quickly. If you don't like what you've just painted, well, you can paint over it!

We began to see that Kuntz's managerial methods—his brash, bold, outspoken style—was an extension of his personality, and had been since he was a boy of six or seven having trouble holding a paint brush. In the end we decided to precede the opening scene of the story, which takes place in one of the *Toronto Star's* editorial meeting rooms, with Kuntz's thoughts on painting. The way he moves paint turns out to be the way he moves people.

Also, we decided to end the piece with the writer being taken for a guided "art tour" of the Kuntz home. Every room seemed to have at least one Kuntz painting in it. Then we end the piece with: "I don't know what else to show you—that's my art," hoping the reader picks up on the inference that for Kuntz handling paint and handling people are synonymous activities.

A second story I handled this year was about another senior newspaper executive, this time Bob Cox, publisher of *The Winnipeg Free Press*. Cox had been hired two years previously as editor-in-chief. He had been brought in specifically because of his experience in dealing with

the integration of the Internet into the newsroom. I saw this story not so much as a profile of a man facing the perpetual crisis of our time in journalism—how to deal with the World Wide Web—but as a metaphor for the newspaper industry's bewildered and often flailing response to the crisis.

In this story I also turned to the subject's other passion—running. It turns out Cox is a long-distance runner. We sent a photographer to shoot him in his bright red, winter tracksuit. With all the new initiatives to integrate the Internet into his news gathering operation, Cox hopes he's not simply running on a treadmill but rather running to a destination. We also wanted to thread in the notion that newspaper executives are running in fear

It couldn't be
a profile because that would
have been boring.
I had to find a fresh way to
tell the story

of irrelevance and will try just about any outlandish initiative to stanch reader losses. So what seems like a profile of Cox is actually a portrait of a newspaper. Cox is certainly the emissary of change, but the newspaper becomes the symbol for an entire industry being shaken to its foundations.

Another example of a profile not being a profile is a story I wrote a couple of years ago. It couldn't be a profile, I decided, because that would have been boring. In other words, I felt I had to find a fresh way to tell an old story.

The tale hung on a man named Neil Osborne, who at the time was a 45-year-old Canadian rock star based in the Vancouver area. Osborne had led the same band, called 54•40, since his late high school years. In fact, the group was celebrating its silver anniversary. They'd had much success in Canada, with gold and platinum compact disc sales. They'd had an enviable run of radio hits. They

were well known in their own country, but never nearly as successful in the ten times larger U.S. market. At the point of writing the story, 54•40 was no longer signed to Sony, a major multinational record corporation. Instead, it made do releasing recordings on small, independent labels.

Osborne's group did have a new recording to flog, but, to return to the boring-angle part, I didn't want the story to be about the new music. I wanted to turn the theme of the story around, and here's why. I was talking to my editor about Osborne. We both had fond memories of 54•40 playing our university campus in the early 1980s. We became fascinated: What drives a man to do the same thing he's been doing for 25 years, to diminishing returns? To put it another way, Osborne's two daughters were almost university age. It was possible to imagine 54•40 playing a freshmen week concert with one of his daughters in the audience.

So, why not write use the artist's mid-life crisis for a theme? There is only one problem: It is generally forbidden to discuss age in the entertainment industry. Osborne's record company publicist flatly refused to sanction any interview about growing old, let alone allowing the "hanging out" time required to do such a story. Instead, I went to Osborne directly. I told him I wanted to ask questions I didn't know whether he or I had any good answer to: Why do you play music any more? What's in it for you? You've done it all, why do you need more? Is it possible to approach this job—particularly this job so associated with youth—from an older perspective and still find satisfaction? Osborne, being a thoughtful person, said, "These are all good questions." Osborne entrusted me with private information and said, "Use your discretion."

I was over the first hurdle, which was access, when a second major stumbling block appeared. In the course of our long, wide-ranging interview, I asked Osborne what had happened to his lead guitarist of 23 years. Osborne went

Continued on next page

EDITING *Continued from previous page*

into frank detail about his friend and comrade's long descent into alcoholism, then crack cocaine addiction. He described how the three other musicians felt like dupes, but also guilty, as if they had been enablers for failing to recognize how serious the problem was.

The pain was obvious, and so was the effect on the long-term health of the band. But from the story's point of view, from the editor's chair, from the long-form featuring writing standpoint, now what is the writer to do? I've been handed on a platter the sensationalistic lead scene of the guitarist being sent back home after getting high on crack. In other words, I've been handed a reprise of the classic rock 'n' roll tragedy story.

But if I were to lead with this section, the reader would think the story was yet another story of rock excess. The story of the lead guitarist's demise would simplistically explain away the band's long, slow wane. And that was not my story. My editor and I decided to bury the long, tragic story inside the piece. We stuck with the theme—an artist continues to be an artist in middle age, because he can—and instead used the fallen brother section as a depth charge. Just as the reader begins to understand the reality of life after 40 in a rock band, she is confronted with a wrenching tale of horror that explains as much about life in middle age as it does about the band's career.

These sorts of decisions can always go one way or another. My editor could have overruled me. She could have said, No, I want to grab people right away and hit them between the eyes. *Vanity Fair* international correspondent William Langewiesche once described this kind of writing as "candy," as in tossing the reader candy. I'm glad I didn't succumb to the temptation in this case. I wanted the reader, if she had stuck with me that far, to be gob-smacked at the surprise turn in the narrative.

Sometimes, however, the sensational lead scene, *in medias res*, sometimes seems to be the only alternative. In another story I wrote recently, this opposite scenario turned out to be the case. The feature revolved around an Internet multimillionaire from Calgary, Alberta. John

Lefebvre's life seemed to be tailor-made for the "Rise and Fall Of" arc. When he was arrested by the United States Department of Justice for money laundering, he was in the process of getting out of the gambling business and becoming a philanthropist with an environmental activist bent. He didn't make his money from gambling exactly; rather, he provided a service that handled electronic money transfers for people who liked to gamble online.

Lefebvre was shocked when FBI agents came to his door in Malibu on January 15, 2007. He had no idea he was being targeted. He was taken to downtown Los Angeles in a squad car. He was flown with hardened criminals to Oklahoma City, in leg irons. His Beverly

Beyond questions
of structure, the kind of story
can be up for
grabs. What kind of story is it,
really?

Hills lawyer finally caught up with him and posted the \$5 million bail to get him out of jail. So, yes, with a story this chock full of candy, why not let Lefebvre open the story, *in medias res*, talking of his arrest? In fact, let Lefebvre tell the story himself, and let the writer edit the transcript for maximum effect.

Beyond the basic structure, though, the *kind* of story being edited is also up for grabs. Thematically, what kind of story are you editing? Lefebvre's saga might be a political jurisdiction kind of story—a Canadian is arrested by the U.S. Department of Justice over an Isle of Man-based business being traded on the London Stock Exchange. It could also be an environmental story about a man who tithes people dumb enough to gamble with their money and gives it back to virtuous organizations involved in environmental struggles. It could be a rags to riches to rags again kind of story.

Telling the *right story for the right*

outlet is also an issue. With the Lefebvre story, I leaned heavily on his Calgary, Alberta background because he was born and raised there, and the magazine it was written for was based in Calgary. In a story I edited last summer, the target audience was an issue as well. The story was about another Calgarian, this time a wildlife biologist named Chris Shank, who had been hired by the New York-based Wildlife Conservation Society to survey a region called the Ajar in Bamiya province of Afghanistan. Shank's job was to try to convince the locals to consider the idea of transforming the Ajar into a sanctuary.

The problem—which story to tell?—arose because the writer had excellent political material as well as an enthralling adventure story. He was writing for a Canadian magazine called *explore* (our country's equivalent to the American magazine, *Outside*), which as the title indicates leans heavily on the adventure side.

I was tempted to edit the story through the lens of the political turmoil, since Canadians would be all too familiar with their government's decision to allow its soldiers to engage in fighting, not simply peacekeeping. However, *explore* editor James Little did not agree and decided to open with a scene overlooking the huge valley of the Upper Ajar, with a survey party scoping for ibex. Ultimately, Little decided to stick with what he knows his readers want, which is armchair adventure. I would've preferred to push the writer more in the direction of the culture shock story, the idea of a Canadian hired by an American organization to, in essence, perform a diplomatic mission in Afghanistan. Convincing town elders that it is in their best interest to convert the Ajar into a park and eco-tourism site is a classic "soft power" move. This of course is not necessarily an *explore* story or an *Outside* story, but rather a *New Yorker* or *Harper's* story.

And, of course, Little won out because he was the editor and I was the handling editor. But I happily deferred to his better judgment. After all, one expects an editor to know his publication. ♦

THE POINT OF PUBLICATION

Cheap beer, garbage pizza and searching for the missing context.

By John Hartsock, SUNY-Cortland (U.S.A.)

Recently, I've been reflecting on the publication in *Prose Studies* of my article "'It Was a Dark and Stormy Night': Newspaper Reporters Rediscover the Art of Narrative Literary Journalism and Their Own Epistemological Heritage"



RESEARCH
PERSPECTIVES
(THIRD IN A SERIES)

(okay, I grant the title is pretty windy). Its publication has reminded me of what I have long suspected about scholarly publishing: There is always a personal journey

that accompanies the more formal scholarly inquiry. After all, we are all to some extent the sum of our various experiences in life.

I have no doubt that what alerted me to the growing acceptance of narrative literary journalism in American newspapers was my own experience in the newspaper business. I was always a bit of an odd duck in newspapers because my formal studies were in English and American literatures. And always my Russian babushka's sacred incantation rang in my ears: "Dostoevsky is the Greatest Writer" (She was right, you know, but then babushkas are always right.) At the same time, my decade-plus in newspapers was, I have no doubt, the most important education in life I could imagine receiving.

But there was one thing that was always a given: Never could literature and journalism mix.

I think this experience prepared me to detect shortly after the turn of the millennium that something was changing—that newspapers were increasingly open to story-journalism. I sensed the change further when I attended the Nieman Narrative Conference at Harvard University in 2002. What I was struck by was how many newspaper journalists were there. And slowly the evidence accumulated.

Beyond those experiences, though, what was my motivation? I'm not sure I entirely understood until an incident a

I look back
on them now as reflecting
my age
and experience at the
time: jejeune

couple of years ago. That's when my first newspaper editor, the guy who gave me my first break as a cub reporter on a small country weekly, and I reunited after having lost contact for more than twenty years. Now an editor at a large metro, he came over for supper one evening and we reminisced about the past and talked about the present—our families and our careers. Regarding the latter, I told him about my area of research—literary journalism.

"Yes, I remember you were trying to do that," he volunteered. And he meant that I was trying to write story-journalism.

I was puzzled, because literary journalism and the "new journalism" chapter of the 1960s was something of a much later

discovery for me when I started teaching in 1989. I knew nothing about it, probably because as a recently graduated politically correct literature major I was more interested in the epiphanies of Wordsworth and Shelley. I certainly never considered myself at that early stage of my newspaper career as a "literary journalist."

So I asked Ralph why he thought I was trying to do that kind of writing back then. He reminded me of a story I did for him, a kind of first-person-you-are-there story about a canoe trip I took on a local river. "I still tell my reporters about it as the kind of enterprise story they could do," he said.

And then there were other stories, he said.

As for myself, I cringed a bit at the memory, because the examples were early me and I look back on them now as reflecting my age and experience at the time: jejeune. But I've thought about Ralph's comments since then and I realize that, yes, to some extent he was right. In my own awkward way I was struggling to write a story-journalism.

If that's the case, though, why didn't I continue?

And I realize now it's because as I moved from paper to paper and increasingly learned the professional skills that were pounded into me in the mold of who-what-when-where-how-and-why, I had no models of literary journalism in my education to which I could turn. Nor was I encouraged by editors. True, I tried to sneak in oblique literary references, like the time I wrote a story on an inept novice (me) learning how to sail on the Chesapeake Bay. My lead: "Just don't call me Ishmael." It was an obvious parody on the first line in Herman Melville's *Moby Dick*.

Continued on next page

PUBLICATION *Continued from previous page*

But overall such efforts were the rare exception in my reporting career because I see now that I lacked a context into which this kind of work could be placed, the way an aspiring poet has models to which he or she can turn. It wouldn't be until years later that I would discover the book by Edward Estlin Cummings (better known as the orthographically lower-cased poet e.e. cummings) titled *The Enormous Room*, in which he parodied with a Rabelaisian humor John Bunyan's *Pilgrim's Progress*. And Cummings, as it turned out, was just part of an irreverent and flippant tradition that would include Ned Ward

I would like
these models and the critical
context to be
available to young aspiring
journalists today

of the 1690s-1700s, some of the work of Mark Twain in the 19th century, the later (and late) Hunter Thompson of the 1960s-1970s, and, one of my more recent discoveries, Gunter Walraff of West Germany, also of the 1970s. It was a "gonzo" style with picaresque (albeit fictional) progenitors in Sterne, Rabelais, Cervantes and even Petronius. And it was a welcome relief from the primness and propriety of "serious" literature (but Dostoevsky is still the "Greatest"—Muhammad Ali notwithstanding—because babushka told me so) that conveniently forgets that the cosmic comedy is still, besides being a tragedy, a comedy of errors at the expense of our hubris.

So my problem back in those early days of my career was that I simply didn't know what was out

there for models. (But Ralph and I made up for it on Monday evenings—or were they Tuesday?—when we got a six pack of cheap beer and a garbage pizza scattered with lots of anchovies, and, thus fortified, we pasted up the paper. Sometimes, the results were interesting—and embarrassing. But if we couldn't write gonzo, at least we could live it. Rabelais would have approved.)

I think the lack of models and the larger context is the source of a regret I have looking back on what otherwise is a time of my life of which I am quite fond. For me, I'm trying to correct my own misperceptions. The result is that I would like these models and the critical context to be available to young aspiring journalists today, whether they formally study journalism or English literature or history or political science or back-packing. But for them to do so there has to be a critical body of knowledge—a scholarship that provides the all-important context. And it needs to be institutionalized in the academy just as much as Shakespeare, Goethe, Moliere, Pushkin and Whitman have long been institutionalized: It is something you read as part of getting a basic liberal arts education that broadens your intellectual horizons.

That, of course, is what makes doing the scholarship of literary journalism so exciting—recovering and explicating compelling and even profound literary and cultural texts for too long ignored.

But, in all honesty, it's only one reason. ♦

Author's postscript: Despite the passage of years, I still like my cheap beer and garbage pizza (with anchovies).

READING LIST

A number of our colleagues in the discipline have particular favorites in the

broad canon of literary journalism that they have found to have special meaning both in and out of the classroom. Their nominees are the books and/or articles they find uniquely useful examples of the craft. We asked a few for their choices, and, for your reading pleasure and possible classroom use, the results follow.

- Patsy Sims (Goucher, U.S.A.) suggests **"Driving Mr. Albert: A Trip Across America With Einstein's Brain"** by **Michael Paterniti** (*Harper's*, October 1997) "for the deft way he weaves in information about Einstein, his theory of relativity, the atomic bomb and much more." She also recommends **Walt Harrington's "Against the Tide"** from the *Washington Post Magazine* (15 November 1992) "to demonstrate to students the art of good reporting and the advantages of using a tape recorder and camera."
- Chuck Whitney (California-Riverside, U.S.A.) recommends joining three pieces in one class: the **preface to Joan Didion's *Slouching toward Bethlehem*** (1968), as well as the first article in book, **"Some Dreamers of the Golden Dream."** He writes: "She ends the preface, famously, by observing, 'People tend to forget that my presence runs counter to their best interests. And it always does. That is one last thing to remember: Writers are always selling somebody out.' The 'Some Dreamers' piece is about a murder in San Bernardino county, about 10 miles from my seminar room. The first paragraph sets up the delicious irony that, yeah, California is the land of golden dreams, but San Berdoo is home to the Santa Ana winds, and when they blow 'Every voice is a scream. It is the season of suicide and divorce and prickly dread, wherever the wind blows.' My students know exactly what she is saying, right down to the 'prickly dread.' The third piece is not exactly literary: **Debra Miller, 'A Mother's Crime'** (*West*, 2 April 2006). It's a memoir by the daughter of the murderer that Didion profiles in 'Some Dreamers.' It must be read to the postscript, which blows students away."

Continued on Page 18

A POSTMODERNIST PERSPECTIVE

Media hyper-real subjective dominant micro-narratives.

By Isabel Metello, Universidade Nova de Lisboa (Portugal)

A new kind of hybrid and ambiguous turbo-capitalistic paradigm which supports Western societies' consumer and media culture is characterized by a symbiotic and synchronic interpenetration between productive and reproductive aspects. In this way, consumption does stand more as a symbolic activity than a merely instrumental one as it affirms itself as a medium through



ACADEMIC
COUNTERPOINT

which individual identities structure and express themselves. In fact, this global media and consumer culture is based on paradoxical tensions between hyper individualism and a massive process as modern forms of subjection. Consequently,

media *modus operandi* reveals this tensional ambiguity when it comes to their institutionalization, assuming a double status of symbolic mediation mechanisms and corporate organizations focused on profit.

Furthermore, the collective disenchantment towards large ideological projects and narratives and the concomitant authority crisis of the traditional primary and secondary socializing territorial links, of the sense structures and of the bourgeois ideal of public sphere led to a growing supremacy of a hyper-individualistic emancipation, a dominant self-centered, hedonist and psychologist culture. Moreover, in our daily and common lives, media and advertisement are enthroned as main collective memory and individual identity modellers and socializing tools due to their omnipresent, ubiquitous and extensive non-territorialized m.o. Therefore, a reinforced individual autonomy cohabits paradoxically with a larger

anthropological dependence towards mediation.

Through this reformulating process of the classical institutional sources of the oral tradition, a new relationship between discourse, knowledge, power and everyday living emerges, as well as a subversive redefinition of the borders between the public and the private spheres, leading to a hybrid and ambiguous sociocommunicative symbolic space, as an expression of a new relationship between power and visibility. Consequently, media spectacular, simplified, naturalized, personalized and colloquial common-sense micro-narratives spread their influence within public sphere as they affirm themselves as the main enunciators and disseminators of the audiovisual and audio-touchable American pop culture matrix. One witnesses the replacement of the precedent bourgeois' expurgation of private subjects within the public sphere by an invasion of this dimension through the explicit exposure of the ego, as intimacy and the previous unspeakable matters impose themselves as these dominant micro-narratives' leitmotiv. Therefore, a new confessional spirit built on the changing relationship between secret and its own unique power within dominant speech emerges, regarding escaping individual possession by being collectively shared through public visibility.

Accordingly, this personalized privatization of the public sphere develops contradictory opening/closure dynamics as this reticular mediocratic system enunciates its disciplinary power both through informative subjectivity and objectivity procedures. In fact, a strongly aesthetic and merchandized "integral reality," linking the muthos (the illusion), as doxa, to the reification, leads to a reduction of the social language paradoxically attached to an enunciation of multiple subjectivities' proliferation. To this extent, media culture enthrones reality signs as the new collective utopia, ambiguously transformed into hyper-

reality by naturalized, iconic and optimistic simulacra which make the borders between reality and fiction disappear. These simulated media micro-narratives become stronger than truth by reinventing everyday living reality, apparently shown as transparent when electing resemblance as the main source of pseudo happenings' making off. Therefore, these hyper-real stories, shaped by show business m.o. are taken by truth itself, however they are so fictionalized that they often dissociate themselves from truth, creating an autonomous non-living flux of images and oral speeches which are somehow close to reality and at the same time completely away from it, spreading what it can be called a partial truth as reality and fiction are non-dissociated. In fact, as Baudrillard (1991) points out, simulacra are true because they simulate a reality collectively perceived as authentic.

In addition, media's social credibility and self and hetero-legitimacy which enforce their social role of supreme collective social memory shapers are now guaranteed by their status of paradigmatic visibility sources, powerful panoptic surveillance instruments which denounce social disruptions and turn hyper-reality visible to the common eye. For that reason, the media dominant, socio-communicative tendency commonly known as infotainment imposes itself nowadays as legitimate speech, leading to new forms of collective evasion like the circular spreading of these hyper real audiovisual common sense micro-narratives. In fact, these new informative subjective and full of discursive economy stories, leaning on seduction as a subliminal and efficient strategy of an objectified colonization, aiming at impelling the audiences' most basic emotions and instincts, take part of a paradoxical sociocommunicative contract which tries to conciliate two opposing purposes regarding media's dominant m.o.: sociocultural credibility and a panoptic enunciation of reality through the diffusion of spectacular oral common sense hyper-real stories commonly shaped by literary canons. ♦

LITERARY JOURNALISM IN BRAZIL

Helping to rediscover the voice of our nation.

By *Edvaldo Pereira Lima, São Paulo (Brazil)*

A modest but promising revival of literary journalism is taking place in Brazil, partially due to the expansion of an effort previously centered at the University of São Paulo's graduate journalism program. Researchers, teachers and writers are spreading the word in increasing numbers in different regions of this continental sized country, bringing up the obvious



AROUND THE WORLD

but sometimes difficult truths in the mainstream media: one of the probable cures for the growing readership crisis is to implement story-telling initiatives rather than keeping newsrooms doomed to produce boring lead-oriented hard news large-

ly focused on celebrities, the dark side of society and on the self-destructive impulses of humankind.

It all began very unpretentiously in the late 1980s, and I have been proud to take part in this unfolding history since then. As a faculty member, I started offering graduate courses, developing research projects and mentoring dissertations and theses which gradually helped literary journalism return to a place in our academic environment.

Brazil had experienced a golden episode of literary journalism in the late 1960s and the early 1970s, thanks to two publications that made history. Both the daily *Jornal da Tarde* and the monthly news magazine *Realidade* appeared in 1966 to deliver an exciting form of journalism. It was not called literary then, but it carried on the spirit of the genre. Readers responded enthusiastically, and *Realidade* experienced enviable commercial success, as well as having a notable impact on the intellectual community of Brazil.

Sadly however, the country was under a military regime at the time, and the heavy hand of censorship fell on the media from December 1968 on. The result was a gradual asphyxiating freedom of expression—which, as we all know, is a necessary condition for lasting literary journalism work. For a number of generations after, the mainstream media forgot the shining example of both publications and turned into the reductionist hard news side of the business. On a personal level, I considered this shame—and decided to do what little I could to keep the lit-

Last October
we succeeded in implementing
the first-ever
literary journalism conference
in Brazil

erary journalism flame alive.

Years later academic and nonfiction narrative books began to be published, and research papers were produced. Former graduate students from our nutshell at the University of São Paulo were spreading their professional wings across the country, and a more welcoming attitude was slowly growing out of newsrooms. Three of us—a teacher, a writer and an undergraduate student of journalism—got together to establish the first web site dedicated Brazilian literary journalism.

TextoVivo: Narrativas da Vida Real <www.textovivo.com.br> was launched in 2003. Soon after we decided to found a non-governmental organization to both share our joint knowledge with everyone interested in the subject and to offer a graduate program aimed at training writers in literary journalism. We

launched a 370-hour program of study (weekend classes twice a month) in 2005 in Campinas. The following year, we spread our program to São Paulo, to the federal capital city of Brasília and to the southern metropolis of Porto Alegre. This scheme suited our major clientele, because most were full-time working journalists who otherwise would not be able to attend a graduate program. Both the web site and the graduate program, are the two initial projects of our organization, the Brazilian Academy of Literary Journalism (ABJL is our Portuguese language acronym).

Last October we succeeded in implementing a third project—an anthology book with the best stories written by our students—and the fourth: the first Literary Journalism Conference ever in Brazil, bringing in internationally recognized speakers such as Mark Kramer, founder of Nieman Foundation Conferences on Narrative Journalism, Anne Hull, a *Washington Post* reporter, and Paulo Moura, a teacher of literary journalism in Portugal and an award-winning reporter working for *Público*.

At the same time, the angels seem to be looking after our cause. For example, through no direct effort on our part, the major Brazilian journalism award, the Prêmio Esso, was given in 2006 to Conceição Freitas, a reporter at the *Correio Braziliense* daily. And the 2007 nonfiction top book prize, the Prêmio Jabuti, was awarded to Eliane Brum, a reporter at the weekly magazine *Época*. Both are gifted writers who know what readers really enjoy: reading human-centered stories told in the same fascinating way that story-tellers in every era and in every nation have always performed their craft.

At least some islands of excellence in the mainstream media ocean seem to be now opening their ears and listening. And if they don't, I am certain that young and aspiring generations of literary journalists will always find ingenious ways and channels to tell real life stories that really matter. ♦

Continued from Page 15

READING
LIST
(CONTINUED)

- Sonia F. Parratt (Carlos III de Madrid, Spain) recommends **Manuel Rivas's *El Periodismo Es un Cuento*** (Editions Alaguara, 1997).

The book, the title of which translates into *Journalism Is a Story*, is "probably the best compilation of literary journalism texts—we call them *grand reportages*—ever published in Spain."

- Marie-Jeanne Colombani (Sciences Po, France) suggests **"Cool Caledonia: Is Scotland on the Verge of a Renaissance?"** by **John Harris** (*The Guardian*, November 2007) for its "conjunction of two criteria which are no longer thought to be contradictory: 'artistic' purity and truth to life's 'impurities.' The mix of lyrical flights of the imagination and the naturalistic patches of dialogue is eminently convincing."

- Doug Whynott (Emerson, Boston, U.S.A.) recommends ***A Civil Action* by Jonathan Harr** for "the accuracy of reporting, artfulness of the narrative and persistence." Doug writes: "Harr went through five contract extensions, many delays, and a 1,000-page first draft on the way to getting his story right. For teachers, this is also structurally an interesting story; Harr read Truman Capote (*In Cold Blood*) and others to keep his bearings while working on his story, and Harr's 12-part structure similar to Capote's four parts (crime, pursuit, capture, trial)."

- Barry Siegel (California-Irvine, U.S.A.) suggests **Calvin Trillin's *Killings* and *Pieces of the Frame* by John McPhee** because "both are graceful and compelling examples of how to write about America through the study of microcosms—through the telling of particular tales."

- Christophe Chambost (Bordeaux, France) suggests **Ambrose Bierce's *A Sole Survivor: Bits of Autobiography*** on his experiences in the American Civil War, in which "facts, horror and outbursts of lyricism combine to create some of the most powerful written work in American literature." More recently, ***Midnight in the Garden of Good and Evil* by John Berendt**, with its rendering of a Savannah murder case, "conveys the underlying darkness of American society." ♦

PRESIDENT'S LETTER Continued from Page 1

International Literary Journalism Conference to take place two years hence in the Spring of 2008 in Paris (exact site still to be determined), at which point I will handover the duties of the president to David Abrahamson.

I pledged to do my best to fulfill each of these five goals. Two years later, I can say that I have earnestly tried and for the most part succeeded in fulfilling them.

Item one: We are not only still here as an international association, but we are also growing stronger each year in spite of (or perhaps even because of) our cultural, philosophical, and academic differences. I sincerely believe that our many differences is the source of our strength.

Item two: We have progressed from 14 founding members to over 60 in just under two years (most of whom are paying and contributing members). That says a lot about the need for IALJS as an international entity and its board's indefatigable efforts to make it a success.

Item three: We had a difficult year in trying to persuade Routledge to publish *LJS*; the fact that they took as long as they did to finally decide against taking us on demonstrates how seriously our journal proposal was considered. Today, John Hartsock has sent off our journal proposal to Sage Publications, and we are awaiting news from them. Another smaller commercial press (Marquette Books) has already agreed to publish *LJS*, which we will consider if Sage should turn us down. We are also considering publishing a paper and an electronic version simultaneously so as to disseminate our research to a wider international audience. At any rate, I feel confident that the first issue of *LJS* will appear in 2009.

Item four: After considerable deliberation with various executive board members of IALJS, it was decided that our original book project, *Literary Journalism Proceedings*, which was to have gathered selective essays from IALJS 1 and 2 in Nancy and in Paris, should be opened up to include essays from new IALJS members, as well as from literary journalism practitioners, educators and scholars outside of the organization. The reason for this was twofold: to increase IALJS's visibility and to respond to an existing need for more scholarship on literary journalism within an international perspective. We believe that this

new book project would be more representative of IALJS's mission statement. Today, the book proposal, *Literary Journalism Across the Globe*—currently under consideration at the University of Massachusetts Press in Amherst—boasts of 22 articles from 15 nations on five continents. A coup, I think, for IALJS.

Item five: If I failed at all as president of IALJS, it was with this goal; but it is a failure of which I feel particularly proud. We did not, in fact, have IALJS 2 in Paris in 2008. Instead, we had it in 2007 (at a venue in Paris kindly provided by *Sciences Po*). There was such a demand for a second conference to follow immediately upon the success of IALJS 1 in Nancy, France, in 2006, that our initial Constitution had to be amended—which it was, specifying a yearly instead of a biennial conference. Start making your plans to attend IALJS 4 in Chicago in May 2009!

It has been an incredible two years for me, and I want to thank everyone associated with IALJS for having conferred upon me their trust as the association's first president. I have learned an incredible amount from the many people involved in the association about how to organize and run a successful international association; how to draft and adopt a Constitution; how to acquire non-profit status and obtain an ISSN number for our newsletter; how to produce a professional newsletter; how to draft a journal/book proposal; and how to mount and maintain a website. It has not always been easy, but it has been a pleasure. Thank you, Bill Reynolds, Alice Trindade, Isabel Santos, John Hartsock, Norm Sims, Jenny McKay, Susan Greenberg and, above all, David Abrahamson for your endearing patience with me, your precious work and your thoughtful advice these last two years in helping me to bring IALJS where it is today. I only hope that I will be able to continue working with you all in serving IALJS in the future. If there is one thing of which I am certain, however, it is that IALJS will be in the most competent of hands with David Abrahamson as its new president.

Best wishes to you all, and *Vive l'AIEJL!*—which, I believe, is what the IALJS acronym would be were it in French. ♦

THE NEED FOR NARRATIVE

Reaffirming our universal condition of co-existence.

By Jacqueline Barba, New York University (U.S.A)

On August 7, two days after Boitumela McCallum was found dead in her mother's apartment in a New York University building in Greenwich Village, hours after word of the woman's death had spread, the *Metro New York Daily* newsroom still pulsed with the promise of a heady lead. McCallum was a sophomore at Mills College in California and the daughter of two professors of education at New York University. Her death had been violent and unexpected. "This is big," said one *Metro* editor. "We're just trying to stay on top of it."



GUEST
ESSAY

Staffers made calls to spokespeople at NYU and to the police department's press office, to acquaintances of McCallum's, friends of her family, her boyfriend's sister. They trolled the sidewalk alongside the building where McCallum's body was discovered, and clicked onto her MySpace profile. The

next morning, *Metro's* front page story, "Tragedy at NYU,"¹ was a 364-word summary of what would be published in every other mainstream New York daily that day—the same facts and details that had been intoned in the prior night's local broadcast news—the same facts and details that had appeared on the web, at the *New York Times* site among others, almost a full day before *Metro's* August 8 edition went to print.

Metro is the world's largest global paper, with publications in 88 major cities across 19 countries. It's a commuter paper designed for a young, urban readership.

Metro has an Internet complement of little note: an online version of each city's daily issue is available in PDF format, and a relatively small collection of archived articles and AP newswires is available for free viewing, arranged in reverse chronological order.

Without an online edition to beat its print to the punch, *Metro* can't compete with any news source in terms of breaking news or revealing new information—at least, not if it maintains a daily's schedule. *Metro's* cover story on McCallum was made irrelevant by its redundancy. What was produced out of the staffers' efforts was outdated and formulaic, and had little to do with either news or writing.

The argument could be made that *Metro*, as a commuter paper, is meant to impart only the abridged versions of the prior day's bigger stories. But the *Times*, too, published an article on McCallum's death² on August 8; the *Times* piece was a bit longer than *Metro's* cover story, but otherwise virtually identical. One wonders why all morning papers—even top-tier papers—continue to offer the same stiff-voiced digest version of a story that they

always have, which happens to be the same version offered by broadcast and internet news, paper's faster and more digest-friendly counterparts.

This outdated approach is the very last stronghold of newspapers' original intent. In its purest form the paper is meant to serve as a sort of city guardian. This status was borne out of the old paper's contents—because it once broke news. It informed, and it protected its constituency by imparting necessary facts. Mark Kramer, former director of the Neiman Foundation for Journalism at Harvard University, points out that names like *Bugle* and *Tribune* and *Sentinel* allude to this mission; they characterize "the paper" as an active part of the civil society—both a bulletin board and town crier for the community.

Of course this isn't print's role any longer. And only the internet and 24-hour broadcast news channels, such as CNN, really break news these days. They are faster, cheaper for the consumer. But leading newspapers have yet to adjust either their role or their voice to this shift. They continue to assume the obstinately objective, dispassionate voice of the news-breaker, and they continue to report facts that have

already been reported elsewhere. The combined effect of print's inability to keep pace with today's hard-news cycle and its reluctance to abandon its official tone—despite the fact that it rarely delivers fresh news, the latest Word, the breaking story—means disaster for revenues in subscription dailies.

In a January 2007 *Columbia Journalism Review* article about the relevancy of print media, titled "Beyond the News," Mitchell Stephens wrote that the morning paper is stale before it

hits the doorstep. Most of what we find in the morning daily has already been uploaded to a website, usually that particular paper's website, where one can view the very same text at no cost. And, as Stephens points out, it is impossible to sell what's available elsewhere for free, especially when your product is already obsolete.

Print news in its current state, says Stephens, amounts to little more than a flagrant waste of resources. His argument for a newly-useful print media calls for more and better news analysis in print, "wisdom," as he loosely terms it, an "incisive attempt to divine the significance of events."³

But while the notion of providing some sense of overarching significance is appealing, to expect this from an increase in punditry—which is what the professor proposes—seems optimistic. Analysis and comment and opinion in all its forms already dominate on the web: it's the backbone

Analysis
and comment and
opinion in all
its forms already dominate
on the web

Continued on next page

NARRATIVE *Continued from previous page*

of the blogosphere, and it reigns in the more respectable realm between amateur blog and respected news source. In deeming expert analysis the main way to contextualize news, Stephens ignores the second of the two traditions in journalism: the greater journalistic tradition, the tradition of narrative news, of news-as-story.

Narrative news is the retelling of real events—news events—with the intent to marry information to story; story being the careful and artful rendering of events and the people who are part of them through careful description and detail. Narrative is, by definition, deliberate. Its structure, style and voice are employed to reflect many levels of meaning—social, psychological, historical—and to impart the sense of greater significance that Stephens says can be achieved with analysis. Art, which is to say story, has all the advantages of analysis. It requires analysis on its author’s part. And no form of discourse serves explanation better than narrative. Narrative entertains, and sells.

Eleven months after the Southeast Asia tsunamis of 2004, Barry Bearak published a long-form narrative article in the *New York Times Magazine*, a piece that borrowed its form and methods from John Hersey’s *Hiroshima*—a chronicle of six tsunami survivors and their memories of the day the waves hit.

Bearak’s writing features the kind of intricate detail that was largely ignored in the typical news account of the tsunamis. His structure is deliberate, not formulaic: he divides time into three movements (before, during, and post-disaster), and then places his six chronological narratives within. The result is a comprehensible and at times artful recapturing of a tragedy and a dissection of the confusion this tragedy wrought—all in an orderly narrative sequence. The following passage, Bearak’s account of one woman’s experience as the waters first hit Banda Aceh, is a clear example of these technical applications:

“Where Maisara lived, the waves were preceded by water sluicing at knee level, cutting her legs out from under her as she ran. The house-wife,

holding her 3-year-old in her arms, fell backward and was carried toward a nearby paddy field. Then a big wave hit, washing over them and easily pulling mother and daughter apart ...

“Another wave came ... The water launched [Maisara] on a zigzag route that ended a mile to the southeast of her home. The jaunt was fast but not smooth. Something very sharp tore into her left leg. She collided with a tin roof and then was pitched over its angled frame. She found herself wedged under an uprooted tamarind tree, swallowing the filthy water as she struggled for air...That morning she was dressed in a head scarf, a sleeveless t-shirt, shorts and a long cotton dress. Now she was wearing only her bra and her wedding ring.”⁴

The detail in the above passage

While smart,
well-written and thorough,
the piece is
shaded by the voice of the
pundit behind it

is both visual and sensory. Bearak’s strong verbs suggest the physicality of the water’s force, while his concise sequencing lends order to its chaos. When Bearak writes that Maisara “was pitched over” the roof frame; that she “found herself wedged under;” that she was “swallowing the filthy water” and “was wearing only her bra and her wedding ring,” he is suggesting, subtly, the seeming perpetuity of those moments, the endless-seeming cycle of the violent wash. And Bearak reasserts the water’s impressive physicality in giving us the detail that the water stripped Maisara of her layers of clothes.

And this is just one short paragraph in Bearak’s piece, just 93 words of well-wrought narrative. Those few words are both telling and informative. They reveal to the reader what the scene looked like, and how it felt to be in it. They reveal how strong the waves were without being explicit. They are much more telling than, for example, the following 108 words from the *New York Times* archives, a report

by Amy Waldman published on December 27, 2004:

“Television images showed bodies floating in muddied waters. Cars went out to sea; boats came onto land. Snorkelers were dragged onto the beach, and sunbathers out to sea, Simon Clark, a photographer who was vacationing on Ngai Island in Thailand, told The Associated Press.

“Indonesia reported nearly 4,500 dead, most in the Banda Aceh area of Sumatra, a region that has been the site of a continuing civil war. In Sri Lanka, at least 6,000 were dead. In India, an estimated 2,300 died, with at least 1,700 confirmed dead in Tamil Nadu, the southern state that is home to this coastal city of Madras, officially known as Chennai.”⁵

To be fair, Waldman had two days to report using only an AP release, compared to Bearak’s two months of research in the devastated region of Banda Aceh. And there are many readers and web and television viewers who appreciate statistics, many who can contextualize their world, to some extent, by figures and percentages. This is not to say that there is no need for numbers or for concrete facts. It is to say that print can offer us much more than that.

Nor does analysis alone have the same effect as Bearak’s narrative. The article excerpted below, titled “Relief but Little Rebuilding,” was published in *The Economist* in December 2005. While smart, well-written, and thorough, the piece is shaded by the voice of the pundit behind it:

“The transition from emergency relief to reconstruction has gone less smoothly [than emergency-relief in the immediate aftermath of the tsunami]... Money, in theory, should not have been a problem. The outpouring of sympathy after the tsunami resulted in pledges of over \$13 billion in international aid of one sort or another...But donors have been slower to spend the money than to raise it. Of the \$2 billion or so in promised aid that the government of Sri Lanka is tracking, only \$1 billion has actually been handed over, and only \$141m of that has been spent...

“Some delays are the result of

Continued on next page

NARRATIVE *Continued from previous page*

simple ineptitude rather than complex planning. During the initial airlift, several charities flew in unsolicited, unwanted donations of winter clothing, which added to congestion at airports. More recently, aid agencies have bombarded fishermen with offers of new boats, but no one has paid to rebuild the factories that used to supply the ice to preserve their catch.”⁶

The writer’s analysis is on-point; it is logical, seemingly without bias, comprehensible. And yet it has none of the effect of Bearak’s narrative, the dramatic effect he creates on the page. The article is an example of the thoughtful rendering of fact that can do only so much to communicate the reality of a human condition. It encourages readers to reason, but not to relate.

Print and the web should continue to offer such analysis. But they should offer straight analysis alongside the kind of three-dimensional, informative detail that Bearak provides; the kind of detail that tells and makes story.

Story is a saleable product because human beings live by it. We’re all always making sense of experience according to story’s essential elements: continuity, character, and concept. We seek out conceivable beginnings, middles and ends in the day-to-day. H. Porter Abbott, a scholar of narrative, writes that narrative is “the principal way in which our species organizes its understanding of time,”⁷ that narrative gives us a sense of the shape of time, of our place in infinite space. In this respect, it is the essential element of human existence. Narrative, in other words, gives our lives meaning.

As such, it’s our inherent mode of both comprehension and expression. Written narrative is highly interpersonal, and well-crafted narrative journalism demands the reader’s attention and engagement; its structure, its voice, its deliberate detail all work to engage the reader, and invest the reader in the page. Traditional methods of journalism preach the virtue of information and the plain language that delivers it—the maintenance of distance between journalist and reader. But in attempt to distance themselves from their audience, journalists have largely distanced the audience from their product.

This realization is not new, and neither is the notion of including narrative in daily news; most mainstream papers feature

long-form news reports that their editors habitually refer to as narrative journalism. But much of what they regard as narrative isn’t narrative at all. To dress up any ordinary bit of journalism with superficial literary techniques—arbitrary metaphor, description or wordplay—is not narrative. It’s merely a fast and facile attempt to disguise dull writing, an attempt which will always fall short of satisfying a savvy reader. Gussied-up inverted pyramids are only barely more appealing than un-gussied ones. Meanwhile, real narrative remains conspicuously absent from print news.

In touting the pleasures of narrative, and the well-suitedness of story to paper, it seems necessary to address the pleasures of paper’s tangibility. It’s a satisfying thing to hold and own and

Narrative takes
time to develop and time
to absorb,
and so may be ill-suited
for the web

mark up the margins of a book. The holding and owning and marking are not incidental. They are our ways of engaging with the book and the story, our ways of taking part in it and becoming a part of it. They are how the book and the story become a part of our own histories, our own narratives.

Further, narrative takes time to develop, and time to absorb, and as such it may be ill-suited for the web. The future of the internet likely does not lie in streams of text. Because the great appeal of the web is its ability to display fragments of information, to both deliver and receive text in no predetermined sequence, it, likewise, seems ill-suited to written narrative or story. The very concept of a non-linear network conflicts with the nature of narrative, the basis of which is structured continuity. This continuity helps us to understand what, without structure, is only random incidence. Story has to unfold with deliberate intent. It can’t reveal itself in flashes.

Robert Kuttner nonetheless foreshadows the creation of a journalistic print-digital hybrid in his recent *CJR* article, “The Race.”⁸ He writes that the hybridization of the two media will require the eventual and complete transfer of all things print onto the web. Such a drastic move away from paper would certainly assuage our environmental guilt. But it wouldn’t do wonders for written story.

For example: Kuttner compares his morning news ritual to that of a 22-year-old Internet prodigy he calls Ezra. Whereas Kuttner scans four newspapers at the start of his day, Ezra references “about 150 or 200 rss feeds and bookmarks;” skims four online newspapers; visits numerous pop culture sites and political blogs (but not “amateur” blogs, Kuttner assures us); and also uses Google’s alert feature to receive news on subjects specific to his interest.

Ezra scans this wealth of information in a single hour. But how much material is retained, and what kind? The lengthy source list above suggests a greater interest in fact and opinion than in story, context and detail, those elements which more fully inform.

Later in the article Kuttner quotes Tom Rosenstiel of *The Project for Excellence in Journalism* as saying that online journalism is superior to print because of its limitless spatial capacity, which allows for links to additional documents, interview texts, and “as much statistical backup as the reader can stand.” Even in exalting the medium, Rosenstiel can’t make this sound appealing.

How much statistical backup can a reader stand, or survey, or absorb? In such a vast media plane, fast-clicking becomes the standard. One clicks quickly from source to source, from news to supplement, from image to image, because there’s so much space to cover. Ezra would never spend his morning scrolling down a single page of text.

The journalistic appeal of the

Continued on next page

COMMUNICATIONS AND MASS MEDIA MEETING IN ATHENS IN MAY

The Mass Media and Communication Research Unit of the Athens Institute for Education and Research is organizing its 6th annual international conference on Communication and Mass Media, 19-22 May 2008. The aim of the conference is to bring together scholars and students of Communications, Mass Media and other related disciplines. Past conferences drew participants from five continents and more than 50 countries, presenting papers on diverse topics such as political communication, EU enlargement, Website design, cross-media ownership, war correspondence, cultural studies, film, public relations, telecommunication policy, advertising, agenda setting, juvenile audience preferences and cross-national communication, among others. For programs of previous conferences and other information visit the website <<http://www.atiner.gr/docs/media.htm>>. For more information, please contact Prof. Yorgo Pasadeos, Athens Institute for Education and Research, 8 Valaoritou Street, Kolonaki, 10671 Athens, Greece (tel: +30-210-363-4210; fax: +30-210 3634-209; e-mail: atiner@atiner.gr).

JULY CONFERENCE ON ARTS IN SOCIETY

The International Conference on the Arts in Society is pleased to announce its 3rd annual Conference, to be held at the Birmingham Institute of Art and Design, UK, 28-31 July 2008. This year's Arts Conference will feature arts educators, artists, practitioners, researchers and theorists in all forms of disciplinary practice through paper presentations, workshops and colloquia. Submissions are invited for papers, workshops and alternative presentation formats for consideration in the conference program. Presenters may also choose to submit written papers for publication in the fully refereed *International Journal of the Arts in Society*. If you are unable to attend the conference in person, virtual registrations are also available which allow you to submit a paper for refereeing and possible publication in this fully refereed academic journal, as well as access to the electronic version of the journal. While submissions in all areas of the arts will be considered, we especially welcome presentations in keeping with this year's conference theme: Art and Communication. Full details of the conference, including an online proposal submission form, are to be found at the conference website: <http://www.Arts-Conference.com>.

NARRATIVE *Continued from previous page*

web rests in part on the sheer space it offers, space available for filling up with facts upon facts. And the fast-clicking culture that will inevitably develop in turn is likely to breed a new brand of just-the-gist journalism—a click-friendly brand.

None of this is to dismiss the web. The availability of more information to more people is undeniably democratic, and a benefit in a culture in which too many millions of Americans are illiterate and uninformed. But the non-linear network that is the hallmark of the web is not the best place to create or enjoy narrative—effective, powerful, and beautiful writing that tells us more about ourselves than most other prose forms. While the web makes good use of other storytelling media (video and still-image, for example) its very technology—the limits of the screen and the lack of intimacy with computer as object—can not and does not exploit the power of story or the joy of reading.

Even the structural tweaks of technology hurt narrative. To hyperlink or sidebar a well-composed narrative is to minimize the deliberate, purposeful quality of its composition, and that structure is the very thing that gives readers so much satisfaction and pleasure. Print journalists and publishers should take advantage of this media dissonance. But more than anything, they should start thinking about selling narrative. Because narrative is still the gem of all discourse, whereas straight information is base metal and has evolved a sort of communal property for which the public continually grows less and less willing to pay.

That sort of information grows less saleable over time not only because its availability increases exponentially with the influx of new technology, but also because as writing it does little, if anything, to engage its reader. Its voice is not a reliable subjective voice, and its language is neither fully communicative nor imaginative. Narrative, instead, moves readers precisely because it embraces the communicative properties common to our everyday conversation. Like conversational language, the language of narrative operates under preex-

isting structures or patterns: for example, the basic structure of a sentence, and the chronological structure of any story simply told. Like conversational language, narrative is referential, in that it draws upon common ideas and common objects to evoke greater ideas, or yet-unseen objects. And, perhaps most important, narrative, like spoken language, is interpersonal, social; it means to convey something between two or more people, and it specifies its message to a given audience through its tone, its mood, its diction, its frame of reference, and its use of rich, concentrated language.⁹

People respond positively to these properties of narrative writing—and are willing to pay for the product—because it all feels real; that is, it reminds them of the communication they engage in every day. So narrative, like language, is humanizing. It reaffirms our universal condition of co-existence, and it helps us to understand this condition through concept, through story, which is to say it tries to make sense of the world through carefully chosen words. It echoes the way we speak in our own stories, and echoes the ways we relate to one another. ♦

NOTES:

1. Joshua Rhett Miller, "Tragedy At NYU," *Metro* 8 Aug. 2007, New York ed.: 1.
2. Al Baker, "Boyfriend Of Victim Slit Wrists, Police Said," *New York Times* 8 August 2007, late ed.: B1.
3. Mitchell Stephens, "Beyond The News," *Columbia Journalism Review* Jan.-Feb. 2007: 34.
4. Barry Bearak, "The Day The Sea Came," *New York Times Magazine* 27 November 2005: 56.
5. Amy Waldman, "Thousands Die As Quake-Spawmed Waves Crash Onto Coastlines Across Southern Asia," *New York Times* 27 December 2005, late ed.: A1.
6. "Relief But Little Rebuilding," *Economist* 24 December 2005: 78.
7. H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2002) 3.
8. Robert Kuttner, "The Race," *Columbia Journalism Review* Mar.-Apr. 2007: 24-32.
9. Henry Gleitman, *Psychology*, 3rd ed. (New York: W. W. Norton & Company, 1991) 334-338.



2008 IALJS Membership Form

Please fill out form and return (by mail, fax or e-mail attachment) with dues payment to address below.

Your name _____ Title (Dr., Prof., Mr., Ms., Mrs., Miss) _____

University/School/Department _____

Current home address (street number, city, state/province, country) _____

Phone (include intl. code) Home _____ Work _____ Cell _____

Fax phone _____ E-mail address _____

Area(s) of teaching/research interest _____

Membership Categories: The annual IALJS membership coincides with the calendar year (no pro-rating is available). Members receive all announcements, conference CFPs, the IALJS Newsletter, and the IALJS journal, *Literary Journalism Studies*.

- Please check category:
- US\$ 40 or 30 Euros: Regular Member (Faculty member)
 - US\$ 40 or 30 Euros: Associate Member (Professional member)
 - US\$ 15 or 10 Euros: Student Member (Master or Doctoral level)
 - US\$ 15 or 10 Euros: Retired Faculty Member
 - US\$100 or 70 Euros: Sponsoring Member (to support the IALJS general operating fund)

Please Note: Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

Signature _____ Date _____

PAYMENT METHODS: Check or Wire Transfer

1. Make Check Payable, in U.S. Funds only, to IALJS.

Please mail check with completed form to:

Bill Reynolds, IALJS Treasurer
 School of Journalism, Ryerson University
 350 Victoria Street
 Toronto, Ontario
 CANADA M5B 2K3

2(a). Wire Transfer (Outside U.S.)

From your bank, send wire transfer, using Swift Code #CHASUS22, to IALJS account #705981314. Please notify the treasurer by email, reynolds@ryerson.ca, with date of wire transfer and federal wire number.

2(b). Wire Transfer (U.S.)

From your bank, send wire transfer, using Routing #071000013, to IALJS account #705981314. Please notify the treasurer by email, reynolds@ryerson.ca, with date of wire transfer and federal wire number.

3. Pay Pal and Credit Cards

Payments may also be made via PayPal (and credit cards). Please see "IALJS Payments" at www.ialjs.org

MLA 2008 ANNUAL MEETING IN DECEMBER IN SAN FRANCISCO

The Modern Language Association's 124th annual convention will be held in San Francisco, California. The convention will begin on Saturday, 27 December 2008. All MLA members and others involved in the study or teaching of language and literature must register for the convention in order to attend or participate in meetings, visit the exhibit hall, utilize the job service, or reserve hotel rooms at special MLA rates. Members should familiarize themselves with the guidelines for the MLA convention. If not provided, organizers' addresses are available on the MLA Web site to MLA members and listed in the September 2007 PMLA. All participants in convention sessions must be MLA members by 7 April 2008. For more information, please see: http://www.mla.org/conv_papers.

PRINT CULTURE SEMINAR IN JUNE 2008

The 2008 "Summer Seminar in the History of the Book" at the American Antiquarian Society in Worcester, MA (U.S.A.) will be held from Wednesday, 18 June to Monday, 23 June 2008. The theme of this seminar, to be held at the library founded by Isaiah Thomas, author of *The History of Printing in the United States*, will be "The Newspaper and the Culture of Print in the Early American Republic." For further information and application materials, please see <www.americanantiquarian.org/sumsem08.htm>. The application deadline is 14 March 2008.

ALA/RSAP CONFERENCE PLANNED FOR MAY 2008

The American Literature Association's 19th annual conference is scheduled for 22-25 May 2008 at the Hyatt Regency Hotel in San Francisco, CA. The American Literature Association is committed to exploring the richness and diversity of American writing and welcomes all forms of scholarship. For more information on the ALA 2008 meeting, please see: http://www.calstatela.edu/academic/english/ala2/american_literature_association_2008.htm. In addition, for information on the participation at the ALA conference by the Research Society of American Periodicals, please see: <http://home.earthlink.net/%7Eellengarvey/ala-panel1.html>.

NOMINATIONS FOR 2008-2010

Proposed slate of officers and chairs from the Nominating Committee.

By David Abrahamson, Northwesetern (U.S.A), Alice Donat Trindade, TU-Lisbon (Portugal) and Isabel Soares Santos, TU-Lisbon (Portugal)

In accordance with the IALJS Bylaws (see sidebar opposite), the Nominating Committee has completed its work and offers the proposed slate below for consideration at the 2008 Business Meeting on 16 May 2008. As stipulated in the bylaws, nominations will also be accepted from the floor. ♦

IALJS PROPOSED NOMINATIONS (2008-2010)

PRESIDENT

David Abrahamson
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
USA
w/01-847-467-4159
h/01-847-332-2223
fax/01-847-332-1088
d-abrahamson@northwestern.edu

VICE PRESIDENT

Alice Donat Trindade
Universidade Técnica de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/351-213-619-430
fax/351-213-619-442
atrindade@iscsp.utl.pt

SECRETARY-TREASURER

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/01-416-979-5000 x6294
h/01-416-535-0892
reynolds@ryerson.ca

CHAIR, RESEARCH COMMITTEE

Isabel Soares Santos
Universidade Técnica de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/351-213-619-430
isantos@iscsp.utl.pt

CHAIR, PROGRAM COMMITTEE

Norman Sims
University of Massachusetts, Amherst
Department of Journalism, Bartlett Hall #108
Amherst, MA 01003
USA
w/01-413-545-5929
h/01-413-774-2970
fax/01-413-545-3880
sims@journ.umass.edu

CO-CHAIRS, MEMBERSHIP COMMITTEE

Sonja Merjak-Zdovc
University of Ljubljana
Faculty of Social Sciences, Kardeljeva ploščad 5
Ljubljana
SLOVENIA
w/386-(0)1-5805-340
cell/386-(0)4-1746-503
sonja.merjak-zdovc@fdv.uni-lj.si

Lynne Van Luven
University of Victoria
Department of Writing, PO Box 1700,
Victoria, British Columbia V8W 2Y2
CANADA
w/01-250-721-7307
fax/01-250-721-6602
lvluven@finearts.uvic.ca

MEMBERS, NOMINATING COMMITTEE

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/01-416-979-5000 x6294
h/01-416-535-0892
reynolds@ryerson.ca

Isabel Soares Santos
Universidade Técnica de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/351-213-619-430
isantos@iscsp.utl.pt

WEBMASTER

John Bak
Université Nancy 2
Centre de Télé-enseignement Universitaire (CTU)

Continued on next page

NOMINATIONS *Continued from previous page*

42-44, avenue de la Liberation, B.P. 3397
54015 Nancy
FRANCE
w/33-(0)383-968-448
h/33-(0)383-261-476
fax/33-(0)383-968-449
john.bak@univ-nancy2.fr

EDITORS, LITERARY JOURNALISM STUDIES

John Hartsock (editor)
State University of New York College at Cortland
Department of Communication Studies
Cortland, NY 13045
USA
w/01-607-753-4103
h/01-607-749-6756
fax/607-753-5970
hartsockj@cortland.edu

William Dow (managing editor)
American University of Paris
Department of Comparative Literature
147, rue de Grenelle
Paris 75007
FRANCE
w/33-1-4062-0600 ext 718
william.dow@wanadoo.fr

Jenny McKay (associate editor)
University of Stirling
Department of Film and Media Studies
Stirling FK9 4LA
Scotland
UNITED KINGDOM
w/44-1786-466-228
j.m.mckay@stir.ac.uk

Susie Eisenhuth (book review editor)
University of Technology Sydney
Journalism Program
PO Box 123
Broadway NSW 2007
AUSTRALIA
w/61-2-9514-2308
susie.eisenhuth@uts.edu.au

EDITORS, LITERARY JOURNALISM NEWSLETTER

Bill Reynolds (co-editor)
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/01-416-979-5000 x6294
h/01-416-535-0892
reynolds@ryerson.ca

David Abrahamson (co-editor)
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
USA

w/01-847-467-4159
h/01-847-332-2223
fax/01-847-332-1088
d-abrahamson@northwestern.edu

MEMBERS, BOARD OF ADVISORS

(in progress)
John Bak
Université Nancy 2
Centre de Télé-enseignement Universitaire (CTU)
42-44, avenue de la Liberation, B.P. 3397
54015 Nancy
FRANCE
w/33-(0)383-968-448
h/33-(0)383-261-476
fax/33-(0)383-968-449
john.bak@univ-nancy2.fr

Tom Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.,
St. Paul, MN 55105
USA
w/01-651-962-5265
h/01-651-647-0048
fax/01-651-962-6360
tbconnery@stthomas.edu

Susan Greenberg
Roehampton University
School of Arts, Creative Writing
Roehampton Lane

London SW15 5SL
UNITED KINGDOM
w/44-20-8392-3257
s.greenberg@roehampton.ac.uk

John Hartsock
State University of New York College at Cortland
Department of Communication Studies
Cortland, NY 13045
USA
w/01-607-753-4103
h/01-607-749-6756
fax/607-753-5970
hartsockj@cortland.edu

Norman Sims
University of Massachusetts, Amherst
Department of Journalism, Bartlett Hall #108
Amherst, MA 01003
USA
w/01-413-545-5929
h/01-413-774-2970
fax/01-413-545-3880
sims@journ.umass.edu

Doug Underwood
University of Washington
Department of Communication, Box 353740
Seattle, WA 98195
USA
w/01-206-685-9377
dunder@u.washington.edu

**Article 3:
Nominations and Elections**

- Section 1. The current Vice President, who is the incoming President of the Association, shall, with consultation of a two-member Nominating Committee, present a list of nominees to the Association President prior to the annual meeting. One member of the Nominating Committee shall be elected at the previous annual meeting and one shall be appointed by the President.
- Section 2. It shall be the duty of the Nominating Committee to invite nominations and develop a slate of nominees from the Association's regular membership prior to the annual meeting, to present the slate at that meeting, inviting further nominations from the floor, and then to conduct the election of the officers and Executive Committee members. Nominations to the position of Secretary may be made from the floor of the annual meeting. Upon completion of the election, the nominating committee chair shall inform members of the name of the winning candidates.
- Section 3. Elections shall be held every two years at the annual meeting. Only members of the Association shall be entitled to vote in the election.
- Section 4. A candidate for office shall be deemed elected if he or she receives more votes than those cast for any other contender for the office.
- Section 5. Upon successful completion of an elected term of office as Vice President, the holder of that office shall automatically succeed to, and possess all the rights and responsibilities of, the office of President. His or her term as President will begin the day immediately following his or her election.
- Section 6. Upon successful completion of an elected term of office as Secretary, the holder of that office shall automatically succeed to, and possess all the rights and responsibilities of, the Vice President. His or her term as Vice President will begin the day immediately following his or her election.

TEACHING TIPS *Continued from Page 28*

and fawning football player profiles. One brought in a special advertising section. They were still turning in stories in a quote-summary-quote format. They would tell me what he said, followed by what she said, followed by a few nonvolatile facts, all in that annoying, objective reporter voice that threatened to put us all to sleep.

They had no problem fast-tracking celebrated works of journalism—I used “America’s Best Newspaper Writing,” by The Poynter Institute’s Roy Peter Clark and Christopher Scanlan, along with other works—to the junk heap but only felt comfortable writing according to formula (anecdotal lead followed by nut graph followed by he said-she said). Being a journalism school alumna (from this school, in fact), I knew that in teaching the necessities of hard news reporting, including objectivity and the inverted pyramid, journalism professors can unintentionally beat the creativity out of their students, many of whom lose the drive to pursue more varied writing styles. In their quest for good grades and internships, their writing becomes a mere vessel for news—plainspoken, unobjectionable and, unless they are writing about a school shooting or a natural disaster, boring.

In Feature Writing, I soon realized I had to become a one-woman wrecking crew, destroying their confidence in lamb-like adherence to the rules in order to rebuild them as creative writers—only with their journalistic sensibilities, fairness and slavishness to accuracy, in tact.

I pointed out writerly acts of rebellion in every story we read. Gay Talese made Frank Sinatra look like the prima donna he was. Tommy Tomlinson structured his story about a mathematician like an exam. Susan Orlean spent an

excruciating amount of time with a 10-year-old boy and wrote about him slinging things at her butt.

During one discussion, I had my first literary journalism-teaching epiphany: My students knew when description worked in a story but they didn’t know how to write descriptively themselves. Instead of talking in a big-picture way about description, character development and scene setting, I realized needed to come up with individual lessons for each and have them practice writing short pieces.

Reading and
writing personal journalism
is a great
tool for teaching literary
journalism

I sent them out on a group assignment called “Six O’clock Kent State,” where everyone had to observe one place on campus from about 6 p.m. to 6:20 p.m., then rush back to the classroom and write exactly what they saw. Their ultimate goal—and they had until the next class period to do this—was to make all their observations add up to one overall impression. Later in the semester, most of the vignettes ran in *The Daily Kent Stater*.

Another time, I had them interview one another about a meaningful experience. Then they had to recreate that experience for the reader in as much detail as possible. The first drafts were terrible. They all re-interviewed and rewrote. Some of them called secondary sources. A few of their pieces became so good I could hardly believe it. Students

worked much harder on this assignment than they did on their first story about a trend or issue of their choice. Writing personal stories—even someone else’s personal story—juiced them creatively, made them reach journalistically and produced better pieces of writing.

This led to Epiphany #2: Reading and writing personal journalism is a great tool for teaching literary techniques. I understand why many professors are wary about crafting lessons around writing in the first person. Literary journalism is not therapy, and it can be difficult to coach someone creatively when she’s writing about abuse or rape or death. But if a student really cares about a story, he will improve it. And even if the piece never sees publication, he will have become a better writer for doing it. That first class I had one student write about losing her father, another about getting arrested in high school, another about an ex-boyfriend’s suicide. All of them took my writerly criticism well and improved their stories on rewrite. I don’t remember any of their trend or issue stories from that semester, but I’ll never forget how my student described her father’s diabetes-ravaged feet.

Fifteen weeks flew by. We ended the class with a pizza party and a reading. Everyone picked one page of one story and read it aloud. This was the class I’d wished I walked into on my first day: attentive, responsive and just the right kind of nervous.

A few students have kept in touch. Last semester, one, an intern at *The Hill* in Washington, emailed me “The Hotel Aftermath” from the *Washington Post*’s Walter Reed series by Anne Hull and Dana Priest. Given all the narrative techniques used in that story, he said he thought I might use the story in class.

That felt good. He got it, and he was still getting it. ♦

IALJS OFFICERS AND CHAIRS, 2006-2008

PRESIDENT

John Bak
 Université Nancy 2
 Centre de Télé-enseignement Universitaire (CTU)
 42-44, avenue de la Liberation, B.P. 3397
 54015 Nancy
 FRANCE
 w/33-(0)383-968-448
 h/33-(0)383-261-476
 fax/33-(0)383-968-449
 john.bak@univ-nancy2.fr

VICE PRESIDENT

David Abrahamson
 Northwestern University
 Medill School of Journalism, 1845 Sheridan Rd.
 Evanston, IL 60208
 USA
 w/01-847-467-4159
 h/01-847-332-2223
 fax/01-847-332-1088
 d-abrahamson@northwestern.edu

SECRETARY

Doug Underwood
 University of Washington
 Department of Communication, Box 353740
 Seattle, WA 98195
 USA
 w/01-206-685-9377
 dunder@u.washington.edu

TREASURER

Bill Reynolds
 Ryerson University
 School of Journalism, 350 Victoria St.
 Toronto, Ont. M5B 2K3
 CANADA
 w/01-416-979-5000 x6294
 h/01-416-535-0892
 reynolds@ryerson.ca

CHAIR, RESEARCH COMMITTEE

Alice Donat Trindade
 Universidade Técnica de Lisboa
 Instituto Superior de Ciências Sociais e Políticas
 Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
 1300-663 Lisboa
 PORTUGAL
 w/351-213-619-430
 fax/351-213-619-442
 atrindade@iscsp.utl.pt

CHAIR, PROGRAM COMMITTEE

Susan Greenberg
 Roehampton University
 School of Arts
 Creative Writing

Roehampton Lane
 London SW15 5SL
 UNITED KINGDOM
 w/44-20-8392-3257
 s.greenberg@roehampton.ac.uk

CHAIR, MEMBERSHIP COMMITTEE

Isabel Soares Santos
 Universidade Técnica de Lisboa
 Instituto Superior de Ciências Sociais e Políticas
 Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
 1300-663 Lisboa
 PORTUGAL
 w/351-213-619-430
 isantos@iscsp.utl.pt

MEMBERS, NOMINATING COMMITTEE

Alice Donat Trindade
 Universidade Técnica de Lisboa
 Instituto Superior de Ciências Sociais e Políticas
 Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
 1300-663 Lisboa
 PORTUGAL
 w/351-213-619-430
 fax/351-213-619-442
 atrindade@iscsp.utl.pt

Isabel Soares Santos
 Universidade Técnica de Lisboa
 Instituto Superior de Ciências Sociais e Políticas
 Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
 1300-663 Lisboa
 PORTUGAL
 w/351-213-619-430
 isantos@iscsp.utl.pt

WEBMASTER

John Bak
 Université Nancy 2
 Centre de Télé-enseignement Universitaire (CTU)
 42-44, avenue de la Liberation, B.P. 3397
 54015 Nancy
 FRANCE
 w/33-(0)383-968-448
 h/33-(0)383-261-476
 fax/33-(0)383-968-449
 john.bak@univ-nancy2.fr

EDITORS, LITERARY JOURNALISM STUDIES

John Hartsock (editor)
 State University of New York College at Cortland
 Department of Communication Studies
 Cortland, NY 13045
 USA
 w/01-607-753-4103
 h/01-607-749-6756
 fax/607-753-5970
 hartsockj@cortland.edu

William Dow (managing editor)
 American University of Paris
 Department of Comparative Literature
 147, rue de Grenelle
 Paris 75007
 FRANCE
 w/33-1-4062-0600 ext 718
 william.dow@wanadoo.fr

Jenny McKay (associate editor)
 University of Stirling
 Department of Film and Media Studies
 Stirling FK9 4LA
 Scotland
 UNITED KINGDOM
 w/44-1786-466-228
 j.m.mckay@stir.ac.uk

Susie Eisenhuth (book review editor)
 University of Technology Sydney
 Journalism Program
 PO Box 123
 Broadway NSW 2007
 AUSTRALIA
 w/61-2-9514-2308
 susie.eisenhuth@uts.edu.au

EDITORS, NEWSLETTER

Bill Reynolds (co-editor)
 Ryerson University
 School of Journalism, 350 Victoria St.
 Toronto, Ont. M5B 2K3
 CANADA
 w/01-416-979-5000 x6294
 h/01-416-535-0892
 reynolds@ryerson.ca

David Abrahamson (co-editor)
 Northwestern University
 Medill School of Journalism, 1845 Sheridan Rd.
 Evanston, IL 60208
 USA
 w/01-847-467-4159
 h/01-847-332-2223
 f/01-847-332-1088
 d-abrahamson@northwestern.edu

MEMBERS, BOARD OF ADVISORS (in progress)

Norman Sims
 University of Massachusetts, Amherst
 Department of Journalism, Bartlett Hall #108
 Amherst, MA 01003
 USA
 w/01-413-545-5929
 h/01-413-774-2970
 fax/01-413-545-3880
 sims@jour.umass.edu

CONFESSIONS OF A NEOPHYTE

Fifteen weeks and two epiphanies later, what the teacher has learned.

By Jacqueline Marino, Kent State (U.S.A.)

They came to my first-ever Feature Writing class weary and restless, with iPod-plugged ears and looming deadlines from the daily down the hall. They came with one semester left before graduation,



TEACHING TIPS

already experts at writing about car crashes, tuition hikes and basketball games. They came with far more confidence than I had. The class wasn't called Literary Journalism, but that's

what I intended to teach. To explain it as simply as possible, I told them I wanted their nonfiction to read as well as fiction. They told me they were looking forward to writing with adjectives and having lots of time.

That first class left me yearning for the grammar-intensive Media

Writing course I had taught earlier in the day, for my eager freshmen still feeling their way through compound sentences.

Teaching subject-verb agreement and the correct use of lay and lie are fairly straightforward—and terribly important at my state institution where even journalist wannabes need a tough tutorial in writing's

I stumbled
through a few more lectures
before realizing I
may not be able to teach them
to write

basic building blocks. I may have been teaching high-school subject matter, but at least I knew I was helping my students. In Feature Writing, I was lost. In a few short hours, I had gone from the basics to the big time. How do I teach character development, pacing, voice, description and style? How do I make these new

writers people on whom nothing is lost, writers Henry James would be proud of? I didn't know. I stumbled through a few more lectures before realizing that while I may not be able to make them write good stuff, at least I could make them read good stuff.

One day, I broke out Tom Wolfe's "Las Vegas (What?) . . . (Can't hear you! Too noisy) Las Vegas!!!!" and read them the lede. "Hernia, hernia, hernia, hernia, hernia, hernia, hernia, hernia, hernia, hernia, HERNia . . ."

They stared. I struggled through a few more "hernias." I asked them if they could hear the craps dealer as crisply as Wolfe did five decades earlier. One student trashed the father of New Journalism for being excessive. "You don't need all those hernias," she said. "We get it."

They did not get it. They still weren't getting it. When I asked for examples of good writing, they brought in Henry Rollins

Continued on Page 26

LITERARY JOURNALISM

THE NEWSLETTER OF THE
INTERNATIONAL ASSOCIATION FOR
LITERARY JOURNALISM STUDIES
SPRING 2008 VOL. 2 NO. 2

