

THE NEWSLETTER OF THE IALJS

LITERARY JOURNALISM

VOL 6 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2012

THE PURPOSE OF LITERARY JOURNALISM

One hopes it's a higher calling.

By Alice Donat Trindade,
Universidade Técnica de Lisboa (Portugal)

The written word led us, as a species, out of pre-history and into history. Through the thousands of years of man's written records, texts have taken many different types. And over the last three centuries, a rich corpus of literary journalism has been built all over the world—portraying lives and times, from moments of extreme collective adversity such as wars



PRESIDENT'S LETTER

and catastrophes, to peaceful, prosperous or exalted moments in the lives of those people, occurrences or ideas that happen to be the focus of literary journalists. The use of these texts in higher education is revealing. In my case in particular, the use takes place with Media Studies students who get to read and analyze pieces written in a foreign language (English) and about foreign and different realities and time periods. The students' reactions largely fall into two categories: one that is dismissive, almost supercilious—how can a journalist dare to write all this, and not restrict herself to facts? The second, the complete opposite, is a highly enthusiastic one—how can a journalist make us feel as though we were so wonderfully *there*?

In any case, students had taken time to read and analyze, think and assess and, finally, assume a critical stance towards

a cultural product that had been “consumed” in the past by other readers and will—one must hope—continue to be consumed in the future.

That reading contributed not only to the critical analysis of a genre, but also to the knowledge of other people's lives. It also made these young adults realize that the struggle of men at a given time is part of a continuous stream of life and not just a fortuitous manifestation of a self-centered group of individuals. And perennial texts on low-tech paper have an added value that many of us, both IALJS members and college professors, know: They are one of the best sources for critical thinking that we have at hand. They do not require any technology to be enjoyed—which I suspect is very important in many schools throughout a world which has not yet shared, and probably will never share, the fruits of technological welfare.

We want
to foster the centrality of
man as a
creature pursuing values and
ideals

Encouragement to further academic work on this journalistic genre is one of our goals as a learned society. We also hope to make a contribution, even if a modest one, to the building of cultural blocks that foster the centrality of man in this world, as a creature pursuing values and ideals.

The fruits of this labor will allow generations to come to read the texts that are now being written, along with the older ones, and to appreciate the different moments that enabled the future. Martha Gellhorn wrote in 1959 that the contemporary weapons might have the frightening consequence of destroying the future. Literary journalism helps its readers cherish time—past, present and future. ♦

MEMBERSHIP YEAR-END REPORT

As of 1 December 2011, we are happy to be able to report that the association currently has 124 paid-in-full members. **Please note: For all members, the 2012 IALJS membership fees are due by 1 January 2012.** See “Membership Payments” at <www.ialjs.org>.

FUTURE SITES FOR ANNUAL CONVENTIONS

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

IALJS-7: Ryerson University, Toronto, Canada, 17-19 May 2012.

IALJS-8: University of Tampere, Finland, 9-11 May 2013.

IALJS-9: American University of Paris, France, 15-17 May 2014.

IALJS-10: University of St. Thomas, St. Paul, Minnesota, U.S.A. or University of Oslo, Norway, 7-9 May 2015 (pending).

IALJS-11: NU-Q, Doha, Qatar, 19-21 May 2016 (pending).

IALJS-12: to be announced, 11-13 May 2017.

INSIDE

2 Ryerson University: IALJS-7 Host

3 Conference Schedule Summary

4 2011 Call for Papers

7 IALJS-6 Registration Form

8 Literary Journalism in Slovenia

11 Journal Call: African American Lit-J

13 Reflective Essay on Pedagogy

16 Current Research: Slow Journalism

19 Thoughts on the Teaching Life

21 2012 IALJS Membership Form

22 Officers and Chairs

24 Teaching Tips

WWW.IALJS.ORG

RYERSON UNIVERSITY, OUR IALJS-7 HOST

Named after a leading educator, it can claim to be Ontario's cradle of education.

By Claude W. Doucet, Ryerson University (Canada)

OUR CAMPUS

The Ryerson Institute of Technology was founded in 1948 as an experiment in postsecondary education. Established primarily as a training ground for the growing workforce of a booming post-war economy, the Institute was a novel alternative to the traditional apprenticeship system of technical learning. When it moved into the century-old buildings of the Toronto Normal School in historic St. James Square, the Institute followed in the footsteps of its namesake, Egerton Ryerson, the architect of Ontario's educational system. It was on this site that Ryerson established the province's first teacher-training facility, as well as a museum, art school and agricultural laboratory. These endeavors influenced cultural and scientific developments in Ontario for years to come and enhanced the Square's reputation as the province's cradle of education.

During the Second World War and in the post-war period, the Normal School buildings gave way to a ground training facility for air force pilots and to trades training for armed services personnel, civilians in wartime industry and veterans re-entering the peacetime workforce. A natural outgrowth of these activities was the Ryerson Institute of Technology. In its first years, Ryerson offered short trades-oriented programs geared to prospective job markets. Under the guidance of its founding principal, Howard Kerr, it matured into an institution with a curriculum that increasingly emphasized management skills and the humanities, hallmarks which would later distinguish Ryerson from its many counterparts.

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In the late 1950s, a multi-million dollar modernization program was launched to accommodate the Institute's rapid growth. Ryerson's expansion led to further changes in 1963-1964 when a provincial bill provided for the appointment of a board of governors, changed the Institute's name to Ryerson Polytechnical Institute and effectively gave the 15-year-old institution a mandate for reorganization and self-determination.

Several years later, wide-ranging recommendations were introduced in the areas of physical resources and facilities, academic policies and procedures, and communications. These resulted in three important developments: a building program incorporating new facilities for classrooms, administrative and student services, learning resources and technology; a more open and experimental approach in the classroom; and most importantly, the authority to grant degrees, in 1971.



RYERSON TAKES DESERVED PRIDE IN ITS MODERNIST ARCHITECTURE, ABOVE. BELOW, THE UNIVERSITY CREST AND THE ENTRANCE OF THE JOURNALISM SCHOOL BUILDING.

Despite the financial difficulties of postsecondary educational institutions, especially in the early to mid-1970s, the capacity to grant degrees imbued Ryerson with a renewed sense of purpose and direction. The new division of Community Services was established. Three schools of nursing were transferred from the hospital sector to the Institute. Day and evening programs were integrated.

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ed. And new ventures, including Open College, Ryerson Applied Research Limited, the Management Development Institute and three major resource centers were undertaken. The implementation of the Ryerson Community Plan and an updated Ryerson Act completed a decade of frenetic activity. In the 1980s, Ryerson vowed to continue its active partnership with business, industry and government in areas of educational concern ranging from social services to high technology. Growth and progress were emphasized through the construction and renovation

The university
is undergoing significant
changes to
respond to Canada's growing
educational needs

of buildings. Important initiatives such as the Centre for Advanced Technology Education, the Academic Computing Information Centre, the Office of Research and Innovation and the Rogers Communications Centre, as well as the accreditation of Ryerson Engineering programs, paved the way for what is perhaps Ryerson's greatest milestone as a postsecondary educational institution.

Indeed, in 1993, a bill was passed to grant Ryerson full university status and the necessary funding to conduct research and establish graduate programs. However, the euphoria engen-

OFFICIALLY FOUNDED IN 1948 AND GRANTED FULL UNIVERSITY STATUS MORE THAN FOUR DECADES LATER IN 1993, THE INSTITUTION INCLUDES A VARIETY OF LATE-20TH CENTURY BUILDING STYLES. THE RESULT IS STRIKING COMBINATIONS OF GLASS AND STEEL.

dered by this event was tempered by an economic downturn which severely afflicted most sectors, including colleges and universities, and forced these institutions into a mode of retrenchment. After several years of hardship, conditions started to improve by the mid 1990s. At Ryerson, a Vision Task Force was established to identify and focus on areas of concern and improvement and to provide the university with clear goals for the future. By 1998, the year of its 50th anniversary, Ryerson was poised to face the challenges of the new millennium.

In June 2002, in order to reflect Ryerson's emergence as a full-fledged university with a mandate to grant graduate degrees and engage in advanced research, the new name of Ryerson University was approved by the provincial Ontario government.

Today, Ryerson is undergoing significant change in both its curriculum and its infrastructure. Graduate programs and research centers in a variety of disciplines are being established. And new structures and additions—including the Ronald D.

Besse Information and Learning Commons, the G. Raymond Chang School of Continuing Education, the George Vari Engineering and Computing Centre and the Ted Rogers School of Business Management—are enhancing the Ryerson campus and helping accommodate a growing student population.

Although Ryerson is continuing to evolve and grow, its mission remains the same today as it was in 1948: to provide leadership in career-focused education and to fulfill contemporary societal needs. ♦

IALJS-7 CONFERENCE SCHEDULE SUMMARY

Wednesday, 16 May 2012

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 17 May 2012

Sign in 8.00 – 9.00 Pick up conference materials
 Session 1 9.00 – 9.15 Welcome and Introduction
 Session 2 9.15 – 10.45 Work-in-Progress Session I
 Session 3 11.00 – 12.00 Keynote Speech
 Lunch 12.00 – 13.15
 Session 4 13.15 – 14.45 Research Paper Session I
 Session 5 15.00 – 16.30 Work-in-Progress Sessions II and III
 Session 6 16.45 – 18.15 Panel I (Conference Host's Panel) and Panel II
 Session 7 18.30 – 20.00 Conference Reception

Friday, 18 May 2012

Session 8 7.30 – 8.30 Breakfast for Your Thoughts (per reservation)
 Session 9 9.00 – 10.30 Work-in-Progress Session IV and Panel III
 Session 10 10.45 – 12.15 Panels IV (President's Panel) and Panel V
 Lunch 12.15 – 13.30
 Session 11 12.15 – 13.30 Working Lunch: LJS Staff Meeting
 Session 12 13.30 – 15.00 Research Paper Session II
 Session 13 15.15 – 16.45 Work-in-Progress Session V
 Session 14 17.00 – 18.00 President's Address & Annual Business Mtg
 Session 15 19.00 – 21.00 Conference Banquet (per reservation)

Saturday, 19 May 2012

Session 16 9.00 – 10.30 Work-in-Progress Session VI
 Session 17 10.45 – 12.15 Panels VI and VII
 Session 18 12.30 – 13.00 Closing Convocation

CALL FOR PAPERS

International Association for Literary Journalism Studies

**“Literary Journalism: The Power and Promise of Story”
The Seventh International Conference for Literary Journalism Studies (IALJS-7)**

**Ryerson University
School of Journalism
Toronto, Canada**

17-19 May 2012



The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 17-19 May 2012. The conference will be held at the School of Journalism at Ryerson University in Toronto, Canada.

The conference hopes to be a forum for scholarly work of both breadth and depth in the field of literary journalism, and all research methodologies are welcome, as are research on all aspects of literary journalism and/or literary reportage. For the purpose of scholarly delineation, our definition of literary journalism is “journalism as literature” rather than “journalism about literature.” The association especially hopes to receive papers related to the general conference theme, “Literary Journalism: The Power and Promise of Story.” All submissions must be in English.

The International Association for Literary Journalism Studies is a multidisciplinary learned society whose essential purpose is the encouragement and improvement of scholarly research and education in literary journalism. As an association in a relatively recently defined field of academic study, it is our agreed intent to be both explicitly inclusive and warmly supportive of a variety of scholarly approaches.

Information on previous annual meetings can be found at http://www.ialjs.org/?page_id=33.

Continued on next page

I. GUIDELINES FOR RESEARCH PAPERS

Submitted research papers should not exceed 7,500 words, or about 25 double-spaced pages, plus endnotes. Please regard this as an upper limit; shorter papers are certainly welcome. Endnotes and bibliographic citations should follow the *Chicago Manual of Style*. Papers may not be simultaneously submitted to any other conferences. Papers previously published, presented, accepted or under review are ineligible. Only one paper per author will be accepted for presentation in the conference's research sessions, and at least one author for each paper must be at the convention in order to present the paper. If accepted, each paper presenter at a conference Research Session may be allotted no more than 15 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment in MS Word is required.** No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.
- (c) Also include a second title page containing only the paper's title and the paper's abstract. The abstract should be approximately 250 words in length.
- (d) Your name and affiliation should *not* appear anywhere in the paper [this information will only appear on the first title page; see (b) above].

II. GUIDELINES FOR WORK-IN-PROGRESS PRESENTATIONS (ABSTRACTS)

Submitted abstracts for Work-in-Progress Sessions should not exceed 250 words. If accepted, each presenter at a conference Work-in-Progress session may be allotted no more than 10 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment using MS Word is required.** No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.
- (c) Also include a second page containing only the work's title and the actual abstract of the work-in-progress. The abstract should be approximately 250 words in length.

III. GUIDELINES FOR PROPOSALS FOR PANELS

- (a) **Submission by e-mail attachment in MS Word is required.** No other format or faxes or postal mail submissions will be accepted.
- (b) Panel proposals should contain the panel title, possible participants and their affiliation and e-mail addresses, and a description of the panel's subject. The description should be approximately 250 words in length.
- (c) Panels are encouraged on any topic related to the study, teaching or practice of literary journalism. See http://www.ialjs.org/?page_id=21.

Continued on next page

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on: originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

Please submit research papers or abstracts of works-in-progress presentations to:

Prof. Isabel Soares, Universidade Técnica de Lisboa (Portugal)
2012 IALJS-7 Research Chair; e-mail: <isoares@iscsp.utl.pt>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
2012 IALJS-7 Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2011

For more information regarding the conference or the association, please go to <http://www.ialjs.org> or contact:

Prof. Alice Trindade, Universidade Técnica de Lisboa (Portugal)
IALJS President; e-mail: <atrindade@iscsp.utl.pt>

Prof. Bill Reynolds, Ryerson University (Canada)
IALJS First Vice President/Treasurer; e-mail: <reynolds@ryerson.ca>

Prof. Norman Sims, University of Massachusetts - Amherst (U.S.A.)
IALJS Second Vice President; e-mail: <sims@journ.umass.edu>

Prof. David Abrahamson, Northwestern University (U.S.A.)
IALJS Secretary; e-mail: <d-abrahamson@northwestern.edu>

Prof. John S. Bak, Nancy-Université (France)
Founding IALJS President; e-mail: <john.bak@univ-nancy2.fr>

2012 IALJS CONVENTION REGISTRATION FORM 17-19 May 2012 Ryerson University School of Journalism, Toronto, Ontario, Canada		
1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2012)		Please indicate the applicable amounts:
Current IALJS Member – \$120	<i>(rate for those already having paid their 2012 dues)</i>	
Current IALJS Member retired – \$100	<i>(rate for those already having paid their 2012 dues)</i>	
Student with research paper on program – \$30	<i>(Includes a one-year IALJS membership)</i>	
Student without paper on program – \$60	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$170	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – \$50 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2012 <i>(Note: Meals & special events may not be available to those who register after 31 March 2012)</i>		
Current IALJS Member – \$155		<i>(rate for those already having paid their 2012 dues)</i>
Current IALJS Member retired – \$135		<i>(rate for those already having paid their 2012 dues)</i>
Student with research paper on program – \$65		<i>(Includes a one-year IALJS membership)</i>
Student without paper on program – \$95		<i>(Includes a one-year IALJS membership)</i>
Non-IALJS member – \$205		<i>(Includes a one-year IALJS membership)</i>
Spouse/Partner – \$85 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). <i>NOTE: Meals & special events may not be available to those who register on site.</i>		
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below		
	Number of meals needed:	<i>Regular</i>
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*	<i>Vegetarian</i>
Conference Banquet (Friday evening)	Number attending x \$60	
<small>*NOTE: Breakfast on Friday is FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
Make registration checks payable to "IALJS"		TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to "IALJS" to >>> To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG	BILL REYNOLDS, IALJS Treasurer School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca	For a reservation at the convention hotel, Hilton Garden Inn, Toronto/City Centre IALJS-7 special reservation web site: http://hiltongardeninn.hilton.com/en/gi/groups/personalized/Y/YYZCCGI-IA7-20120516/index.jhtml?WT.mc_id=POG IALJS room rates – Single/Double: \$157.07 CAD (tax incl); Breakfast - \$15 CAD/person Phone: 1-877-316-9951 toll-free; 1-416-362-7700 local; +1-416-362-7706 fax E-mail: info@hitorontocitycentre.com , IALJS Group Code: "IA7"
3. REGISTRATION INFO		
Name:		
Address/Department		
School/University		
City, State, Zip, Country		
Phone		
E-mail Address		
Name of Spouse (if attending)		

LITERARY JOURNALISM IN SLOVENIA

In the nation that emerged from the northern portion of ex-Yugoslavia it can be argued that the need for narrative nonfiction clearly exceeds the supply.

By Leonora Flis, University of Nova Gorica (Slovenia)

What ought to be noted first is that “literary journalism and Slovenia” is a syntagm that is not characterized by a frequent use at all. I believe that the answer to this lies, broadly speaking, in this country’s former political and social structuring as well as



AROUND THE WORLD

in the existing conditions (that often echo the past). To be more precise, neither the past nor the present editorial and academic practices (both inevitably reflecting specific social and political mechanisms) have been too supportive of this type of discourse. In the academic sphere,

we still see inflexibility of academic programs and feeble desire to upgrade them (many programs have remained unchanged for decades), either by expansion (by creating a more interdisciplinary framework, by inviting foreign experts and scholars to speak on specific topics and the like), or by making them more specialized, oriented towards a specific subject and not geared so much towards accumulating massive amounts of factual data and minimizing the practical aspects (courses such as Dissertation Writing or seminars like Publishing a Scholarly Article are virtually non-existent here). Despite the fact that literary journalism in connection with pedagogy is normally the central subject matter of this section, it seems pertinent to briefly introduce a wider context in which higher education as well as the newspaper business in Slovenia reside, as this can, in turn, explain, to a degree, the lack of literary journalism in the media and in academic

syllabi. My essay is thus, for obvious reasons, more a commentary than an assemblage of teaching tips.

Currently, literary journalism is not taught at any of the Slovene universities. I talked to another Slovene scholar and journalist, Sonja Merljak Zdovc, who has dealt with the same topic about this issue, and she confirmed the results of my investigation. She taught a course on literary journalism (understood as journalism as literature) for a while at the Faculty of Social Sciences in Ljubljana, but the course has been terminated. Prior to Merljak Zdovc’s course, the faculty

Despite its disentanglement from the former socialist systems, Slovene journalism has not escaped the country’s past

offered a course on narrative journalism, but it was defined mainly as journalism about literature. In essence, Slovenia’s history shows that literary journalism—in the form of a writing practice as well as in the form of a theory of such writing, i.e., literary journalism studies – has not yet secured itself a noteworthy place either in our academe or in the media.

There were cases of journalism that included novelistic techniques in the late 1960s in Slovenia. They can best be described as an attempt of more democratic journalists to indirectly criticize the government, the socialist regime and social conditions in general. The golden age of this subjective

journalism is predominantly associated with the Slovene magazine *Tovaris* (in translation *Comrade*) and lasted until the journal ceased publication in 1974. As Sonja Merljak Zdovc already pointed out, neither before nor after that period has the Slovene press published so much quality journalistic writing that includes novelistic techniques and elements of storytelling. Today, few journalists in Slovenia cultivate narrative journalism (Zeljko Kozinc and Ervin Hladnik Milharcic are two notable names, for example). The working conditions are hardly comparable to those in the U.S., Slovene journalists observe. Significantly less time is available for investigation and for getting the texts ready for publication; insufficient financial resources are normally listed as the main cause for such condition. Moreover, many aspects of the Slovene media seem to be directly “guided” by top management, or indirectly influenced by threats of reduced or altogether absent advertising. It appears that Slovenia has, despite its official disentanglement from the socialist system, come closer to its socialist past in more recent years than it has ever been since gaining independence, as Gregor Tomc also points out in his essay “Remembering as Reinterpretation: Transitional Winners

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SLOVENIA *Continued from previous page*



and Losers, *The Case of Nova Revija Intellectuals*" (2008).

Going back to school matters, I would like to highlight another characteristic of Slovene higher education in order to better explain the circumstances that condition the work of (especially younger) scholars and students in Slovenia. High level of brain drain (especially to the U.S.) evidently points to serious inefficiencies of our educational system. Let me start at the end of formal education, namely, with graduate school. In comparison with American graduate programs (I have done a fairly diligent research), few graduate students in Slovenia are given the opportunity to teach and gain pedagogical experience while at school. Normally, however, this does not result in more emphasis being put on research. Rather, students are often left unguided in terms of research work, which can be challenging, considering the fact that they are only just starting their scholarly careers, and they find it virtually impossible to integrate, in any way, into the existing academic circles. Job prospects are discouraging, and most

schools offer no assistance or advice in that respect whatsoever. Statistics have shown that a high percentage of graduate students (the same goes for undergraduates) would prefer to leave the country and study (and/or work) abroad. The main reasons listed by the students and junior scholars are these: a broader scope of research possibilities, an international work environment, better chances of getting a promotion, working or studying at a distinguished institution of higher education, a chance to share knowledge and ideas with experts in the same line of work, and, lastly, a better salary. Some more statistics (based on a quote in Tina Anzlovar's thesis: "The E.U. and the Brain Drain to America," 2006): 75 percent of all recent Ph.D.s who got their degrees in the U.S. and are originally from the E.U. countries never return home after receiving their degrees.

As far as my own educational and professional routes are concerned, I was lucky enough to get a scholarship and with it a chance to spend a year in

Continued on next page

CALL FOR ABSTRACTS: ACLA SESSION AT MLA IN BOSTON IN 2013

As an allied organization of the Modern Language Association, the American Comparative Literature Association has been guaranteed one session at this year's MLA annual conference in Boston in the Spring of 2013. The topic for the guaranteed session is "The Status of the Book in the Electronic Age." Please send abstracts on this topic by 2 January 2012 to Lois Zamora <lzamora@uh.edu>. In addition to the guaranteed ACLA session, allied organizations may propose other sessions with priority given to collaborative proposals submitted by two organizations. Emma Kafalenos, 2013 president of the International Society for the Study of Narrative (ISSN), has invited the ACLA to collaborate in submitting a joint proposal on the topic: "Paintings or Photographs in Film or Other Media." Other media may include opera, instrumental music, ballet, drama, fiction, etc. If interested, please send abstracts by 2 January 2012 to <lzamora@uh.edu> and to Emma Kafalenos <emkafale@wustl.edu>.

INAUGURAL MEETING OF EUROPEAN SOCIETY FOR PERIODICAL RESEARCH

To mark the foundation of the European Society for Periodical Research, the Centre for Periodicals Research at the University of Salford (U.K.) will host the "Periodicals Across Europe Conference" on 9-10 December 2011. The theme of the conference is the comparative study of European periodicals and periodical cultures. "Periodical" is taken in its widest sense to mean magazines, journals, newspapers and any other form of serial publication. "Comparative study" will be equally broadly defined. The conference aims to consider the differences or similarities in periodical cultures between European nations and languages; between historical periods; and between European and non-European periodical cultures. This comparison will arise from the juxtaposition of papers, so individual papers need not be explicitly comparative. The program includes keynote speeches from Sophie Levie (Radboud Universiteit Nijmegen), Barbara Mittler (Ruprecht-Karls-Universität Heidelberg), and Sascha Bru (Katholieke Universiteit Leuven). For more information, please see <http://www.ru.nl/esprit>.

**CALL FOR ABSTRACTS:
JOINT JOURNALISM AND
COMMUNICATION HISTORY
MEETING IN NEW YORK**

The Joint Journalism and Communication History Conference (note revised name), the joint spring meeting of the American Journalism Historians Association and the AEJMC History Division, will meet on Saturday, 10 March 2012 from 8:30 a.m. to 5:00 p.m. at John Jay College of Criminal Justice at the City University of New York (899 Tenth Avenue, New York, NY 10019). You are invited to submit a 500-600 word proposal for completed papers, research in progress or panel discussions. Innovative research and ideas from all areas of journalism and communication history and from all time periods are welcome. Scholars from all academic disciplines and stages of their academic careers are encouraged to participate. The conference offers participants the chance to explore new ideas, garner feedback on their work and meet a broad range of colleagues interested in journalism and communication history in a welcoming environment. Your proposal should include a brief abstract detailing your presentation topic as well as a compelling rationale why the research is of interest to an interdisciplinary community of scholars.

The conference is also looking for participants for a "Meet the Author" panel. If you published a book in 2011 or have a book coming out in the spring of 2012 and would like to spend a few minutes touting your book at the conference, please contact conference co-coordinator Kevin Lerner <kevin.lerner@marist.edu> with a brief description.

This year submissions will be processed through the Media History Exchange, an archive and social network funded by the National Endowment of the Humanities and administered by Elliot King of Loyola University Maryland, the long-time organizer of this conference. To join the Media History Exchange (membership is free) go to <<http://www.mediahistoryexchange.org>> and request a membership. Once you have joined, follow the step-by-step instructions describing how to upload an abstract to a specific conference.

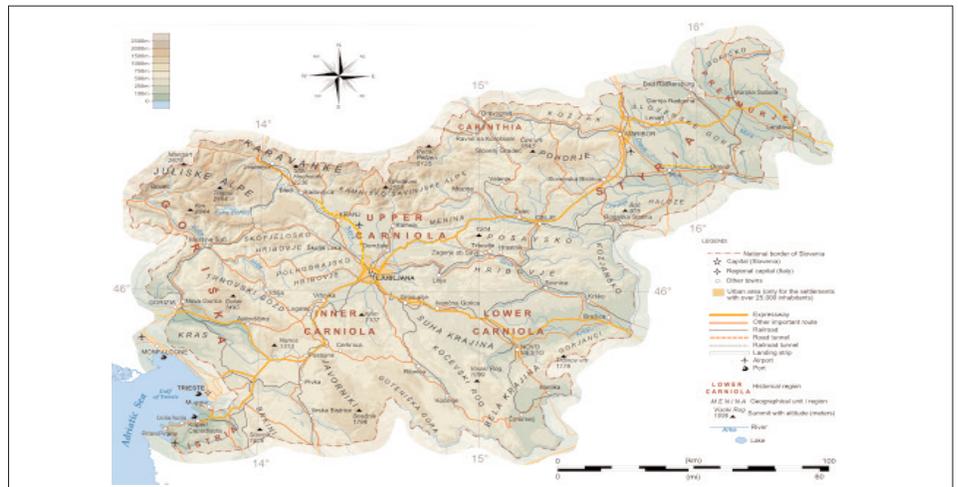
If you have any questions or run into any problems, please contact Kevin Lerner (address above) or Elliot King <eking@loyola.edu>. Upload all submissions (electronic submissions only) by 6 January 2012. Acceptance notifications will be sent by 3 February 2012. For more information, please see <<http://journalismhistorians.org>>.

SLOVENIA *Continued from previous page*

the U.S. (Fordham University) during my Ph.D. study, and that was a transformative experience in many ways. It was also the moment when I got closer to creative nonfiction (both from a practical and theoretical point of view) than ever before (creative writing – in any shape or form – was not yet taught at our universities a few years ago; it is only now being slowly introduced into curricula); I attended a nonfiction writing class that, in part, also focused on the theory of this type of narrative. The class proved to be extremely valuable for my research, and moreover, it gave me the much needed confidence in regard to my writing skills. I completed my Ph.D. in Ljubljana a couple of years ago and I got my first (college) teaching gig in the Spring this year. It is a part-time job, but I am genuinely grateful for the opportunity, as I have, for the first time in my life, a chance to implement what I have been studying into my work in a more direct way. I am currently teaching a graduate course on contemporary literary theory. It is a very small class (three people), which gives us a lot of room for debating. This is precisely what Slovene students are not accustomed to, as a lot of classes are still designed as ex cathedra lectures. In our class, every essay or book that we focus on is always accompanied by a discussion. A summary of a theoretical text needs to be written at home and is later discussed in class as well. Furthermore, we try to analyze literary texts from

various perspectives, formed by selected theoretical schools or movements. Fortunately, I was given enough freedom when writing the syllabus to be able to bring in also the (in Slovenia) still less acknowledged and discussed discourses (and theories about them), specifically, the nonfiction novel, literary journalism, as well as graphic novels. The students reported that scholarly discussion on such texts was fairly new to them, especially when it came to comics, but they showed considerable interest.

I realize that this survey gave the "Around the World" section a somewhat different twist, but I hope that my brief overview of an existing state of affairs in the academe and in the media business in Slovenia may be of some interest to the readers. My very last thought goes to the IALJS community: it is a privilege to share ideas with the members and get feedback on one's work, especially as it is sometimes challenging in the given circumstances to keep track of whether or not one's research is moving in the right direction. As it appears now, the Fall will put me in the group of the (returning) "brain drain" community once again, as I am heading for New York, to Columbia University this time. I humbly hope that I will, upon return, be able to use the acquired knowledge and experience in a way that is beneficial to Slovene students and possibly to the wider scholarly community as well. ♦





*Call for Papers
for Special Issue on
African American
Literary Journalism*

Literary Journalism Studies, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions for a special issue on African American literary journalism of the nineteenth, twentieth and/or twenty-first centuries. Working with a broad definition of literary journalism as fact-based, timely prose that employs literary technique (symbolism, dialogue, scene construction, character development, narrative structure, etc.), we are interested in manuscripts of 5,000 to 8,000 words that investigate African American-controlled venues hospitable to literary journalism as well as individual writers and their texts. While we welcome scholarship on the literary journalism of academics, poets and fiction writers such as W. E. B. Du Bois, Zora Neale Hurston, Langston Hughes, Alice Childress and James Baldwin, we are also seeking manuscripts that focus on writers who primarily or even exclusively were or are journalists. Please direct questions and send submissions to Roberta S. Maguire <maguire@uwosh.edu>. The submission deadline for this special issue is 1 June 2012.



Published by the International Association for Literary Journalism Studies

Literary Journalism across the Globe

Journalistic Traditions and Transnational Influences

Edited by

JOHN S. BAK AND BILL REYNOLDS

AT THE END OF THE NINETEENTH CENTURY, several countries were developing journalistic traditions similar to what we identify today as literary reportage or literary journalism. Yet throughout most of the twentieth century, in particular after World War I, that tradition was overshadowed and even marginalized by the general perception among democratic states that journalism ought to be either “objective,” as in the American tradition, or “polemical,” as in the European. Nonetheless, literary journalism would survive and, at times, even thrive. How and why is a story that is unique to each nation.

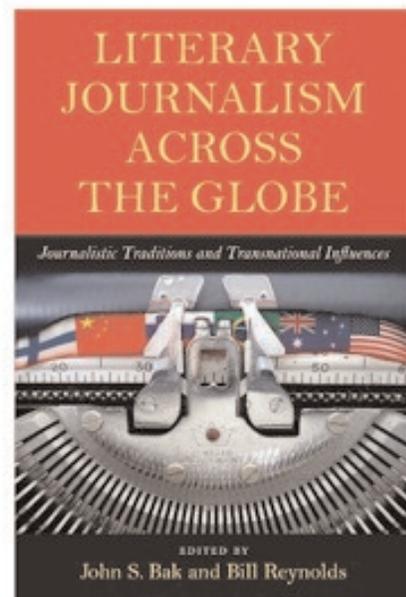
Though largely considered an Anglo-American phenomenon today, literary journalism has had a long and complex international history, one built on a combination of traditions and influences that are sometimes quite specific to a nation and at other times come from the blending of cultures across borders. These essays examine this phenomenon from various international perspectives, documenting literary journalism’s rich and diverse heritage and describing its development within a global context.

In addition to the editors, contributors include David Abrahamson, Peiqin Chen, Clazina Dingemane, William Dow, Rutger de Graaf, John Hartsock, Nikki Hessel, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

“This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework.”

—NANCY ROBERTS, University of Albany, SUNY

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NEW ALIGNMENTS, NEW DISCOURSES

A reflection on teaching Blaise Cendrars and John Dos Passos.

By William Dow, American University of Paris (France)

Showing my students that interpretive method from literary and cultural study can productively infect the study of literary journalism and vice-versa. I often use John Dos Passos's *Facing the Chair* (1927) and Blaise Cendrars's *Rhum* (1930) in my graduate course entitled "Reinventing Persuasion: Narrative Forms from the American 1930s." I focus on critical method that allows my students to reflect on



REFLECTIVE
ESSAY

the invisible conventions and interpretive routines of literary studies as they intermesh and are shaped by journalistic discourse.

A comparison of Dos Passos's and Cendrars's efforts to find persuasive rhetorical forms for their literary journalism, and their engagements with actual persons situated within political and social struggles for survival, suggests the need to look more deeply into their narrative art

A comparison of Dos Passos's and Cendrars's efforts at literary journalism suggests a need to look deeply into their narrative art

(and reciprocal influences¹) in relation to the new doubts in the 1930s emerging from the journalistic profession about the very possibility of conveying reality adequately.² The 1930s bore witness to Dos Passos's and Cendrars's writing in milieus in France and America that were fascinated by radio broadcasting, modern advertising, sound recordings and film.³

As my students discover in our study of *Facing the Chair* and *Rhum*, it was in this context that both writers turned to genres that combined documentary, ethnography and journalism with their fictional enterprises. In a word, in order to communicate their senses of modernity, Dos Passos and Cendrars wished to replicate "these mediums [that] gave the impressions of objective and direct perceptions of actuality" (Staub 33) without detracting from or compromising their fiction. They used recognizable features of popular journalism as a foundation for experimenting with a language that was at once accessible to a broad public and challenged the readers of the new modernist texts. Focusing on reciprocal transatlantic influences, this part of the course explores the relations between the claims that Dos Passos and Cendrars made for new forms of self-authorization based on their respective beliefs in their own literary authority. Our study focuses on a series of questions about the relations between material presentations of persuasion, the political turmoil of the 1930s in France and the U.S. and a reading of specific formal features unique to each writer.

"L'AFFAIRE GALMOT" TO RHUM; "THE PIT AND THE PENDULUM" TO FACING THE CHAIR

The course is interested in getting students to experience language acts grounded within a complex cultural history—in the context of Dos Passos and Cendrars, France and the U.S. in the 1930s—and subject to a particular set of material and social relations. First I supply some historical background. *Rhum* is a follow-up to perhaps Cendrars's most famous work, *L'Or (Gold: The Marvellous History of General John Augustus Sutter)* published in 1924. Cendrars's period of reportage in which he only wrote for newspapers extended from 1934-1940. Indeed, the 1930s were for him exclusively a period of journalism and novelistic writing on documentary subjects (some completed, some unfinished): Al Capone, O. Henry, Jim Fiske and John Paul Jones. His two principal reportages, *Panorama de la pègre* (1935) and

Hollywood, la Mecque du cinema (1936), like *Rhum*, eventually finished as books.

Cendrars's historical portraits are highly conducive to comparisons with the biography sections and documentary techniques of the *USA* trilogy (1930-36) and *Facing the Chair*, and I spend one whole class, therefore, discussing how each writer influenced the other.

Dos Passos's *Facing the Chair* is a literary-journalistic *tour de force* coming out of "a Progressive-era tradition in which journalists advocated improved social condi-

tions by dramatizing how a political failure to act would eventually disrupt the security of a middle-class readership" (Staub 20). Like Cendrars's *Rhum*, Dos Passos's testimony reflects the era's desire to seek truth in personal impression. And similar to *Rhum*'s publishing trajectory of a series of articles to book, *Facing the Chair* is the final form of an article Dos Passos wrote for *New Masses* entitled "The Pit and the Pendulum" (1926). Expanded and revised, the article was published for the Sacco Vanzetti Defence Committee under the title *Facing the Chair: Sacco and Vanzetti; The Americanization of Two Foreign-Born Workmen*. *Facing the Chair* describes not only the intricacies of the arrest, trial and various appeals but also Dos Passos's own visits to Sacco and Vanzetti in jail. Although the exact circumstances of the encounters between Cendrars and Galmot are unclear, they met each other several times in the early 1920s.⁴ Necessarily, then, I take my students through a discussion of how and why Dos Passos and Cendrars converted their specific interpersonal involvements and journalistic accounts ("The Pit and the Pendulum" and "L'Affaire Galmot") into book-length modernistic texts. In effect, Dos Passos's and Cendrars's personal encounters with their subjects, and the stories of their subjects, led them toward various narrative acts of persuasion that served to structure their literary techniques and to provide the foundation for their theories of representation.⁵ Narratively,

Continued on next page

NEW ALIGNMENTS *Continued from previous page*

both *Rhum* and *Facing the Chair* contain a dizzying mixture of personal testimonial, retrospective narration, political appeal, protest in anecdotal form and modernistic effusions. Both, it can be argued, represent the beginnings of a modernistic reportage form.

What the course has to offer to students is ultimately and basically a lesson in how to read certain (modernistic avant-garde) forms of literary journalism. Specifically, I want students to better understand the relation between Dos Passos's and Cendrars's literary journalism and the cultures to which their writing appealed: what purpose can their work serve for the groups of people who read them? How do their narratives both produce and question the effects of persuasion in their efforts to document and alter a social and cultural landscape?

THE MODERNISM OF "ACTUALITY":

RHUM AND FACING THE CHAIR

Our examination of these two works is based on how Cendrars and Dos Passos conflate the traditionally separate worlds of literature and social report by merging journalistic editorial with experimental modernist techniques. Cendrars begins *Rhum* with a declarative editorial act, dedicating it "aux jeunes gens d'aujourd'hui, fatigués de la littérature, pour leur prouver qu'un roman peut aussi être un acte" (13) ["to the young people of today, tired of literature, to prove to them that a novel can also be an act"]. The act is the narrator's wish to vindicate and justify the life of the historical Jean Galmot to his readers. In effect, Cendrars engages in what Mac Orlan termed a "littérature active" (an "active literature") (Boucharenc xix) or what Paul Morand describes as the "performative" journalistic word: "ce qu'elle dit, elle le fait" [what [the word] says, it does" (qtd in Boucharenc xx). *Rhum* is the story of the controversial Jean Galmot (1879-1928), a business man, journalist, novelist, and entrepreneur. As the Governor of French Guyana, Galmot was accused, in 1919, of illegally speculating in rum ("l'affaire des rhums"). During his trial in 1923, he presented himself as a generous entrepreneur, victim to hostile manipulations by a large group of Parisian financiers. He received a one-year suspended sentence. In 1928, Galmot ran again for Governor of

French Guyana, which provoked a series of riots in Cayenne. That same year, he suddenly died in mysterious circumstances. Cendrars was convinced that he was poisoned and ends *Rhum* with this certitude. Throughout the work, however, Cendrars wished to demonstrate Galmot's innocence and restore his once-respected status and reputation. Thus in *Rhum*, engaging in his typical hyperbolic myth-making (e.g., Sutter), Cendrars, though having no party alignments or political ideologies per se, reveals his political journalistic side.⁶

Engaging in similar interrogations to *Rhum*, Dos Passos also wanted to persuade his readers for social purposes. As in *Rhum*, *Facing the Chair* works to challenge the authority and power that

Like Cendrars,
Dos Passos presents a complex
montage of multiple
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and a modernist parataxis

has condemned its protagonists. Both texts wish to reopen a closed case; both refuse to merely rely on historical truth in creating their acts of persuasion. Like Cendrars, Dos Passos presents a complex montage of multiple voices, an achronological time frame, passages from letters, transcriptions from court proceedings, lyrical passages, and a modernist parataxis. At one level, *Facing the Chair* appeals to its readers' humanity: "All over the word people are hopefully, heartbrokenly watching the Sacco-Vanzetti Case as a focus in the unending fight for human rights of oppressed individuals...." (20). At another, Dos Passos blames nativist sentiment as the principal cause of the guilty verdict:

Pent-up hatred found an outlet when the police in Brockton arrested Sacco and Vanzetti, wops who spoke broken English, anarchists who believed neither in the Pope nor in the Puritan God, slackers and agitators, charged with a peculiarly brutal and impudent crime (53).

Facing the Chair begins with the

epigrammatic plea of the attorney William G. Thomson (1) quickly shifts from a testimonial from Anatole France (3) to a "last appeal for justice" from Eugene Debs (5), continues to an excerpt from a letter by Feri Felix Weiss to the *Boston Globe* (8), goes onto a demand for a new investigation from the American Federation of Labor (9), and cites passages from the affidavits of Lawrence Letherman (11) and Fred J. Weyand (12) before getting to the narrator's own voice. This multiple-voice strategy struggles with the dilemma of representing the representations while highlighting the proliferation of voices that offer various versions of the case. And yet, in a longer view, Dos Passos suggests that all of these voices converge into a single question: What will be "the verdict of fair-minded men and women when the full truth of this case is known?" (22). In Dos Passos's account, the legal decision condemning Sacco and Vanzetti made by Judge Webster Thayer on October 23, 1926 "is more of a personal apologium and defense on the part of the court than the impartial decision of the judge" (21). From the outset, the narrator thus makes his position clear: "Not a spark of scientific spirit, or of the consciousness of the infinite possibilities of human error has edged its way into those long involved sentences" (21). He wishes to plea not for a "pardon" of Sacco and Vanzetti but for "justice." His solution: "Only an immense surge of protest from all classes and conditions of men can save them from the Chair" (23). The multiple voices are embodiments of "all classes and conditions" that the narrator wishes to bring into a forceful alignment to humanize "the case [that] has been abstracted into a sort of mathematics" (23).

Because *Facing the Chair* and *Rhum* are not especially accessible texts, there is always the danger that their politics and artistry will prove difficult for students. To work against this tendency, I try to use recursive and intertextual strategies that build context around these two works. Students can more easily discuss the complex issues of literary-journalistic expression if they have a clear understanding of the literary milieu in

Continued on next page

NEW ALIGNMENTS *Continued from previous page*

which Dos Passos and Cendrars were writing. We thus constantly shift from content to context in our exploration of the modernistic/journalistic techniques that imbue and drive both works.

CONCLUSION

Facing the Chair and *Rhum* beg this question: In times of political and social crisis, are some literary styles/literary-journalistic styles more pertinent or responsible than others? With varying intentions, the aim of Cendrars and Dos Passos was to create a persuasive style that alters norms of description in order to promote change in social judgements thought to be homologous to those norms. Both writers represent important literary-journalistic beginnings of integrating a document-laden narrative into a modern narrative art form. And in their efforts to shock, astonish, and move their readers towards some new belief, both fall under the category, as I stress to my students, of what contemporary scholars are now calling, more broadly, literary journalism.

National in their political articulation but, arguably, transnational in genre, *Rhum* and *Facing the Chair* manifest modernistic traits that remain neglected in most contemporary definitions and analyses of the term *literary journalism*. And yet these underexamined texts demonstrate that French avant-garde techniques and literary reportage were not so much opposed, or unrelated, as complementary moments of a broader (anti-) modernist poetics. The literary journalism of Cendrars and Dos Passos gleaned its energy and inspiration from the antithetical realm of the everyday, the popular world upon which modernist art and writing had frequently turned its back. At the same time, as we focus on in our course, both writers drew from defining features of the modernist artwork: its tendency towards difficulty, fragmentation and abstraction; its self-reflexivity and heightened self-consciousness; its prominent display of artistic technique. *Facing the Chair* and *Rhum* place both aesthetic creation and political resistance side by side and within history in order to define new ways to persuade their readers to think against established relations.

And finally, both of these works can offer an entry into a wider transatlantic outlook on literary journalism by

expanding the categories of nationalization and periodization.⁷ I want my students to have an intercultural appreciation and understanding of literary-journalistic forms that came out of France and the U.S. in the 1920s and 1930s. *Rhum* and *Facing the Chair* draw attention to the ways in which ideas of crossing and connection have helped to rethink how a narrative mode has been developed in the crucial 1920-1935 period. These two works brought together suggest that the relationship between various texts and contexts, authors and subjects, indeed *modernisms*; and *modernisms* is not transparent, but is rather refracted, transformed, and made more understandable by *confluence*. As *Rhum* and *Facing the Chair* demonstrate, a transatlantic literary

Perhaps
transatlantic literary journalism
history can be
released from the "national
narrative"

journalism history might therefore be released from the "national narrative" of a traditional history by reconstructing narrative relations in a historicized but transatlantic framework. ♦

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ENDNOTES

1. For reciprocal influences, see Jay Bochner's "Translating the Unknown Soldier: John Dos Passos and Blaise Cendrars in Monpazier," (*Journal of Modern Literature*, Vol. 21, No. 2, Winter, 1997-1998), 325-342. In 1930-31, in a mutual literary homage and absorption, both writers were involved in translating the work of the other: Cendrars, *The 42nd Parallel*; Dos Passos, *La Prose de Transsibérien* (1913), "Le Panama ou les aventures de mes sept oncles" (1918), selections from *Feuilles de route* (1924), and other early poems.

2. As Michael Staub has demonstrated: "As the hopes of the Progressive Era faded and there grew the creeping modern suspicion that all factual accounts were little more than subjective individual testimonies, 'objectivist' emerged as the new buzz word of the profession. Thus, one actually sees in the thirties a widespread return to many of the social realist convention of the Progressive Era... This effort to achieve objectivity was, logically, almost always closely linked with an affirmation of authorial authority." (33)

3. For historical and literary accounts of France and the United States in the 1930s, see respectively Myriam Boucharenc's "Preface" in Blaise Cendrars, *Panorama de la pègre* (Paris: Denoël, 2006), ix-xxx; and *The Novel and the American Left: Critical Essays on Depression-Era Fiction* (ed. Janet Galligani Casey, Iowa City: University of Iowa Press, 2004). For the "new age of sound," see Warren I. Susman's *Culture as History: The Transformation of American Society in the Twentieth Century* (Washington and London: Smithsonian Institution Press, 2003), 158-162. For a useful discussion of Dos Passos's fascination with "early twentieth speed technologies" (342), see Sam See, "Fast Books Read Slow: The Shapes of Speed in Manhattan Transfer and The Sun Also Rises" (*Journal of Narrative Theory*, Vol. 38, No. 3, Fall 2008), 342-377.

4. See Michèle Touret, "Blaise Cendrars, Jean Galmot et La Sirène" (*Cendrars au pays de Jean Galmot*, ed. Michèle Touret. Rennes: Presses Universitaires de Rennes, 1998), 14-19.

5. In connection with Cendrars and Dos Passos presenting the spoken words of Galmot, and Sacco and Vanzetti; see Richard Ohmann's comments on the "discourse of plural authorship" in *Politics of Letters* (Middleton, CN: Wesleyan University Press, 1987), 107-114.

6. For Cendrars's politics, see Michèle Touret, *Blaise Cendrars de le désir du roman* (Slatkine: Geneva, 1998) and his "Questions de politique, la Tour d'ivoire dans la cuisine," (*Continent Cendrars*, No. 67, 1991-1992, La Bacconerie, Neuchâtel), 77-87.

7. I take my definition of "transatlantic" from Susan Manning and Andrew Taylor. See their "Introduction: What is Transatlantic Literary Studies?" in *Transatlantic Literary Studies: A Reader* (Baltimore: Johns Hopkins University Press, 2007), 1-13. For a survey of transatlantic studies, see Amanda Claybaugh's *The Novel of Purpose: Literature and Social Reform in the Anglo-American World* (Ithaca and London: Cornell University Press, 2007), 14-19. Unlike modernism studies, the young field of literary journalism studies has always had a transatlantic turn but still remains predisposed toward "Anglo-American" content and critical orientations. For notable exceptions, see the journal *Literary Journalism Studies* (www.ialjs.org) and *Literary Journalism Across the Globe: Journalistic Traditions and Transnational Influences*, eds. John S. Bak and Bill Reynolds (Amherst: University of Massachusetts Press, 2011) both of which widen the literary journalism archives by arguing for the inclusion of a variety of alternative traditions and scholarship.

THE “SLOW JOURNALISM” MEME

Exploring the possibilities of the luxury of thought.

By Susan Greenberg, Roehampton University (U.K.)

I was stirred into action by a request from two students in Denmark, who want to write a thesis on “slow journalism” and who have read a *Prospect* article with that name, published four years previously, in which I had written:

There is a concept in marketing called “the end of the middle.” Because of technological advances, the idea goes, people can now get goods and services of reasonable quality at the cheap end of the market. As a result, the middle of the market loses share, because they are only prepared to pay more if they get something truly luxurious or special at the top



RESEARCH
IN PROGRESS

end. Hence, for example, the growth of organics and the “slow food” movement. Does this concept apply to the information market? We get basic news on tap, on air and online, cheap as chips. In the middle is traditional print journalism, the sector that is arguably suffering a loss of readership. At the luxury end, there should be a flourishing market for essays, reportage and other non-fiction writing that takes its time to find things out we would not otherwise know, notice stories that others miss, and communicate it all to the highest standards. In other words, slow journalism.

So it was funny to hear that an outfit called the Slow Journalism Company, based in London, had launched a quarterly magazine called *Delayed Gratification*, whose *raison d’être* is based on this precise reasoning. I heard the magazine’s founders on Radio 4 on 9 February 2011 and went to check out the project, which I discovered was first reported at the end of 2010. Linking slow to the curating meme, they say: “Slow

Journalism measures news in months not minutes, returning to stories after the dust has settled. The Slow Journalism Company offers an antidote to throw-away media and makes a virtue of being the last to breaking news. Its publications are beautiful, collectible and designed to be treasured.”

On their website, they don’t seem to point to any previous mentions of the term. Perhaps they perceive it as one of those zeitgeist-y things that spring from more than one source. An interesting discussion site has looked into the slow journalism meme without reaching

The question
of ownership in the
digital
realm is famously
complicated

any firm conclusions. On the Social CMO blog, noting the new magazine, contributor Molly Flatt kindly made the link to my earlier article.

At the time the *Prospect* article was published at the start of 2007, I thought I had coined the term myself. Old emails record that I used the “slow journalism” formulation a couple of times in 2005 and 2006, and I remember uttering the words in a discussion with the journalist John Lloyd during that period. I also took it on an outing in May 2006, at a conference on literary journalism. This gave shape to a proposal to *Prospect* during 2006. So when the *Guardian* journalist David Leigh used “slow journalism” in an article appearing in November 2007, I wrote staking my claim, sparking off an interesting debate.

In a helpful reply another colleague, Tony Harcup, identified more sightings of the term, including in a book by Lloyd. I had not been aware of that

mention, and was left reflecting on the alchemy of ideas that takes place when two people talk, which can make ownership a difficult concept. Just for the record, however, I expanded on my own use. Happily we all agreed: the important thing is not who “invented” the term, but the success of high quality journalism whatever it is called. I’m pleased to have contributed to the conversation in some way.

For what it’s worth, I think I can claim originality in the use of the marketing analogy, the “end of the middle,” to make an explicit connection between slow journalism and a discussion about potential future markets and business models.

The question of ownership in the digital realm is famously complicated. On one hand, mashable culture tends to separate words from their original author and celebrate that fact. On the other, the etiquette of linking has parallels with academic referencing and its concern for sourcing. I hope to return to this topic in future.

The above is intended to provide some background to the “slow journalism” meme. My contribution to memehood back in 2007 was to make the link between slow-jo and the marketing concept of the “end of the middle.” Because people can now get reasonable goods and services cheaply, the idea goes, they are only prepared to pay more if they get something truly luxurious or special (hence the growth of organics and the slow food movement) and the middle of the market loses share. This is known as “the end of the middle”. In the information market, we get basic news on tap while traditional print journalism is suffering in the middle; might we therefore expect a flourishing market for journalism that offers something luxurious and distinctive?

The answer appears to be a qualified “yes,” and I describe developments

Continued on next page

SLOW JOURNALISM *Continued from previous page*

in “Slow journalism in the digital fast lane,” due to appear in a forthcoming collection of essays about literary journalism edited by Richard Keeble and John Tulloch of the University of Lincoln. There have been successes and some interesting twists, such as a possible “end of the middle” within blogging itself, as the short-text-plus-link migrates to social media, leaving the blogosphere for mostly longer texts. I note tensions as well, arising from a tacit idealism about authenticity and a bias against judgment, selection and reflection.

The collation of excerpts, below, is an attempt to round up more references to this trend, defined in the broadest sense, and look at the different ways it is used. The examples below are listed in date order. A couple of themes emerge.

One is the apparent hunger that we feel for more *time*—time to think, and figure out what matters. I feel this hunger myself, and hope that the current changes to higher education will not remove one of few places left where thinking is encouraged.

Another is the tendency to adopt meme-like language. For example, a hot debate right now concerns the news article as the “smallest unit” of journalism, breaking up and reassembling itself in new forms. As the digital culture scholar Lelia Green noted at a London conference this June, the term “meme” itself—a genetic analogy that refers to the “smallest possible element” in culture—could just as easily be called a trope or an idea. But clearly the meme metaphor has legs (ha ha).

• **James Surowiecki, “Soft in the Middle,”** *New Yorker*, 29 March 2010: The iPad and similar products “don’t target the amorphous blob of consumers who make up the middle of the market....In many businesses, high- and low-end producers are taking more and more of the marketWhile the high and low ends are thriving, the middle of the market is in trouble.”

• **Slow Science Academy, *Manifesto*,**

2010: “We are scientists. We don’t blog. We don’t twitter. We take our time. Don’t get us wrong—we do say yes to the accelerated science of the early 21st century [but] science needs time to think. Science needs time to read, and time to fail. Science does not always know what it might be at, right now....Society should give scientists the time they need, but more importantly, scientists must take their time.”

• **The Man Who Fell Asleep, Blog post about “Social Media and Digital Narcissism,”** 13 October 2010: “The way I use Twitter, there’s no time or space for

The question is: How do we
charge customers
to come inside and linger over
the fruits of our
reportorial, writing and editing labor

ideas to develop in my mind. Bang! One idea! Bang! Another idea. No editing, no thinking, just a constant stream. In some ways this is no bad thing....Twitter is a brilliant place for me to spit out a hundred different ideas a day. Of course, the problem is that it stops me doing other things: it prevents me playing the long game. Why bother crafting away in silence, waiting weeks or months for feedback and approval, when I can get hundreds of messages a day, all about ME, ME, ME....I no longer process information—I merely consume it.”

• **Andrew Sullivan, “What Bloggers Miss,”** *Atlantic*, 21 February 2011: “We are caught up in the winds that blow every which way. And in the hullabaloo the thinking man is driven to ponder where he is being blown and to long desperately for some quiet place where he can reason undisturbed and take inventory. It may be that I exaggerate the need for occasional sanctuary, but I do not

think so—at least speaking for myself, since it has always taken me longer than the average person to think things out.”—Quotation from *Alone* by Richard E. Byrd (The Adventure Library, 1996 [1938])

• **Standpoint, “About Us,”** 28 February 2011: “In a market swamped by the journalistic equivalent of fast food, Standpoint hopes to offer the discerning reader a feast of great writing—properly edited and presented in an elegant design that makes even longer pieces a pleasure to read.”

• **Peter Jackson, “When Reading is a Pleasure,”** *In Publishing*, March/April 2011: “No one in publishing could seriously expect people to pay for online news, any more than they would pay for bottled oxygen....If news has to equate with the provision of free parking outside the store, newspapers have a much stronger case for charging customers to come inside and linger over the fruits of costly investment in eminent editors, special correspondents and investigative journalists.”

• **Paul Bradshaw, “Five Predictions for Journalism in 25 Years,”** *Online Journalism Blog*, 3 March 2011: “Number 2: Prices will head in opposite directions. Publishers will distinguish their offer from free titles by “converting the newspaper from tomorrow’s fish and chip wrapping to a luxury product, where you are buying access to an exclusive club as much as the content itself.”

• **Babbage, “Journalistic Nuclear physics,”** *Economist*, 14 March 2011: “One theme [of SXSW] over the past couple of years has been the attempt to blast what is currently the atomic unit of journalism, the article or “story,” into its constituent quarks, and reassemble them as something else. [The search is on for] ways to give more context when you’re not limited by the container of the news story.” For long magazine articles, on the other hand, the “elegant complete package is the whole point of the exercise.”

Continued on next page

SLOW JOURNALISM *Continued from previous page*

- **Emily Wilson, “Planning to Be Better,”** *Guardian*, 9 May 2011: The Swedish paper *Svenska Dagbladet* now divides its newsroom into two streams: the “fast stream that covers events that cannot be controlled, like tsunamis” and the “slow stream which concentrates on agenda-setting” journalism such as homegrown investigations.
- **Jeff Jarvis, “The Article as Luxury or Byproduct,”** *Buzzmachine*, 28 May 2011: “There’s the choice: Some news events [...] are better told in process. Some need summing up as articles. That is an extra service to readers. A luxury, perhaps.”
- **Jonathan Glick, “The News Article is Breaking Up,”** *Business Insider*, 1 June 2011: “News and analysis are getting a divorce. Within the next ten years, long-form writers will accept

that their readers have seen the facts of the story live as it happened, probably elsewhere. The longer content that succeeds in that environment will be pieces that provide the most value as back-grounders, news analyses, and commentary.”

- **Jaron Lanier, *You Are Not a Gadget*, Penguin 2011 (paperback edition, page ix):** “I asked the audience not to tweet or blog while I was talking. Not out of respect for me, but out of respect for themselves. If something I said was memorable enough to be worthy of a tweet or blog post later on...that meant what I said would have had the time to be weighed, judged and filtered by someone’s brain. Instead of just being a passive relay for me, I went on, what was tweeted, blogged, or posted on a Facebook wall would then be you. Giving yourself the time and space to think and

feel is crucial to your existence....You have to find a way to be yourself before you can share yourself.”

- **Katherine Travers, “Back to the Future (of Print Journalism),”** *Editors Weblog*, 18 August 2011: John Bracken of the Knight Foundation for journalism created a flutter on Twitter when he told a conference that “print is the new vinyl”—a reference to the current renaissance for records. Explaining it later, he said he wanted to emphasize “the value of the tactile object in a world where digitization makes the acquisition of both music and information a rather intangible experience.” ♦

Editor’s note: The above is adapted from two entries (11 February and 21 August 2011) on the Oddfish.com blog. See <http://oddfish.co.uk/2011/08/21/slow-journalism-part-2/>.

TEACHING TIPS *Continued from Page 24*

be more likely to finish at home.

- Make them editors, not readers. I don’t know about yours, but my students have no problem voicing criticism of others’ work. To do that, they have to read it, of course, but that’s no longer the overt (and scary) goal. Have students print out long reads, mark them up as editors, then turn in those edits after class discussion. They will almost certainly finish the stories and, even better, this process gets them thinking more analytically about word-craft. Should they get bored reading, that is now an editing opportunity—why did the story flag in that part?—not a negative life experience.

BRINGING THE PAIN

In my other approach you ratchet up the pressure, exaggerating the difficulty of long reads and long-form journalism. The work itself doesn’t change, but now you present it as an incredibly arduous challenge—and a mighty accomplishment just within their reach. This is going to be hard, you warn them. Not everyone can handle Long Story Boot Camp and become a Real Writer. But with your help and the support of the group—again,

they don’t face the horrors alone—they will emerge tougher and smarter, and maybe even reach that next exalted level. It’s important to stress this amid all the warnings: You know they can do it; you have faith in them.

- The right guest speakers can reinforce that long-form journalism is a worthy challenge—never ending, never easy—best met with passion and commitment. Narrative specialist Ben Montgomery of *The St. Petersburg Times* comes to my classes not just with his impressive work behind him but also with a tattoo on his forearm that reads: “The Truth.” My students see that, hear him talk about storytelling, and they understand (and some, are imbued with) his sense of mission.
- Make stressful marathons into crazy stunts. Greg Donaldson, who teaches at John Jay College, builds group morale with his “Midnight Mad-ness” exercise. Students come in at 12 am to read and discuss all of *Crime and Punishment* together, finishing around 8 a.m.—when he takes them out to breakfast. I haven’t done that, but I’m considering something similar with Michael Herr’s *Dispatches*.

- Make reading about something even harder and scarier: writing. I have my feature writing and memoir students rewrite and try to improve on published work: the ending of that *New Yorker* story, say, or the beginning of *Angela’s Ashes*. (At other times I have them write something of their own using the techniques we’ve identified in the readings.) They might whiff on reading, but very few will choose to flunk a writing assignment. Plus, they’re writing, and that’s the ultimate purpose of my courses, not just “appreciation.”

TESTING PAINS

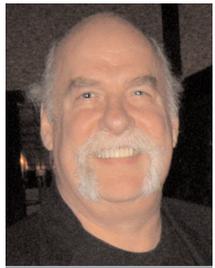
Of course, you can always quiz students on long reads to get better compliance, as some survey respondents note. But in my view that turns reading into medicine, a bitter pill—one they’ll stop taking after the required doses end. Besides, who wants to grade those quizzes? (I don’t have teaching assistants.) I prefer my mixture of pandering, fear-mongering and confidence building. How are you handling this issue? Please let me know in an email to <jcapouya@ut.edu>. But keep it short, will you? ♦

A FEW THOUGHTS FROM THE FRONT OF THE CLASSROOM

Reflecting on some of the qualities of the teaching craft.

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

First, a promise and a confession: I promise that my remarks this evening will be mercifully brief. And the confession: I probably ought to admit from the very start that I am not completely sure that I deserve this honor. I accept it, of course, and thank



MYSTERIES
OF
TEACHING

you from the bottom of my heart. But I confess to you that I wonder if I have truly earned it. Perhaps part of this insecurity comes from the fact that, like many of our colleagues at most journalism schools, before coming to the academy I had a previous professional life as a practitioner, a working journalist. Entering the academy later in life has its pluses and minuses, to be sure, but there are a number of implications which, it could be argued, border on the universal.

First, while it is probably true that latecomers do generally tend to over-idealize the academy, we may have a special appreciation of one of the terribly important and quite wonderful core truths about the Leafy Grove. Compared to the regular work-a-day commercial world, it is quite remarkable. The university is about ideas, rather than money and power. Oh, is it not about money and power.

And it is hard to overstate how refreshing and, yes, inspiring, this fact is for those of us who come to the academy from previous lives in the commercial realm.

Second, it is possible that those coming to the teaching profession a little later in life many have a heightened awareness of just what a privilege it is to do this for a living. As a dear friend once noted, one reason that teaching is unique is simply because it calls for

what she terms a certain “generosity of spirit” on the part of the teacher. At heart, it is a giving profession. Wonder of wonders, you are not only permitted, but encouraged, to care about others.

And lastly, to be brief, as someone who has not taught for my entire lifetime, I must mention the truly pivotal, absolutely essential, place of role models in my own education—my own teachers who I am sure that, without a flicker of conscious thought, I model myself on every single day in the classroom. It is not a particularly long list, but the qualities are perhaps timeless.

I see a bright future for
long-form
journalism, and I am happy
to ensure
my students know this

I recall Mrs. Humiston’s kind humor in eighth-grade English. The late historian David Herbert Donald and his gentle questions from my junior year in college. The way that the late Neil Postman, in one of my doctoral classes, seemed to genuinely treasure the organic nature of class discussion. And my dissertation director, Paul R. Baker, who by word and deed led me to one of the great underlying truths about teaching. As Yeats so aptly said: “Education is not the filling of a pail, but the lighting of a fire.”

Since we are the AEJMC Magazine Division and there is an urgent, even existential, question facing us all, perhaps you will kindly permit me a moment more at this bully pulpit. I’d like to say just a word about the magazine form in the brave new digital world in which all of journalism is, at this moment, trying to find its place in. We’ve all heard it said that long form is

dying, but I suspect that there is ample evidence to suggest that is simply not true. As the web matures, it continues to demonstrate that wonderfully insightful observation by Victor Navasky, long-time editor of the *Nation*. He once said something that everyone in this room knows only too well: that “Magazines are an art form, not just a delivery system.”

And I would argue that the magazine form is finding its place in the brave new world. One need only to look at:

- Longform.org
- Byliner.org
- Narrativemagazine.com, “dedicated to storytelling in the digital age”
- Atavist.net
- “The Best Magazine Articles Ever” (one of my favorites, which can be found at KK.org).

All demonstrate that truth so eloquently stated by Tim Holmes in *Inside the Magazine*: “Magazines are prime examples of a cultural resource. They are full of stories we tell about ourselves, which we accept as being ourselves.”

And so, to conclude, two final thoughts: I am quite certain that there is a very bright future for magazines in the years ahead, and I’m happy to ensure that my students know this.

And I thank you for this kind and thoughtful award. In accepting it, I share the honor with my own teachers, my colleagues, and, of course, my students. And with your kind permission, I shall hope that they agree with you that I deserve it. ♦

Editors note: The address above was delivered on 12 August 2011 at the annual meeting in St. Louis, MO of the Magazine Division of the Association for Education in Journalism and Mass Communication. The occasion was the presentation to David of the division’s 2011-2012 Educator of the Year Award.

Call for Submissions

Literary Journalism Studies

Published by the International Association for Literary Journalism Studies

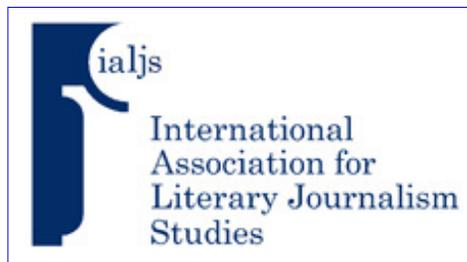
Literary Journalism Studies, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions of scholarly articles on literary journalism, which is also known as narrative journalism, narrative nonfiction, literary reportage, reportage literature, New Journalism and the nonfiction novel, as well as literary nonfiction that emphasizes cultural revelation. The journal is international in scope and seeks submissions on the theory, history and pedagogy of literary journalism throughout the world. All disciplinary approaches are welcome.

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BOOK REVIEWS: The journal will include a book review section and invites short reviews of 1,000-2,000 words on both the scholarship of literary journalism and recent original works of literary journalism that deserve greater recognition among scholars. Book reviews are not blind reviewed but selected by the book review editor based on merit. Reviewers may suggest book review prospects or write the book review editors for suggestions. Usually reviewers will be responsible for obtaining their respective books. Book reviews and/or related queries should be e-mailed to Nancy L. Roberts at <nroberts@albany.edu>.





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Continued on next page

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DEALING WITH STUDENTS' RESISTANCE TO READING

It may be inevitable, but there are strategies you can use to overcome it.

By John Capouya, University of Tampa (U.S.A.)

They hated it. “Way too long,” my students complained. “Why did the writer have to use all that description and detail?” whined one young journalist. Their clear message of protest: “Why did you put us through this ordeal?”



TEACHING TIPS

Confidently—shrewdly, I thought—I’d assigned them Gary Smith’s classic feature/profile, “Shadow of a Nation.” This deeply reported and beautifully nuanced story centers on a struggling young man close to my undergrads’ ages; he’s Native American; and a

basketball star. (I knew we had would-be sportswriters in class). Surely they’d love it as I did.

But no. Not at all. Quite a few clearly hadn’t finished the 26 pages; not one student stood up for the story. Since that debacle three years back, I’ve confronted the question my co-panelists and I addressed at IALJS-6 in Brussels: “In the age of 140-word tweets and six-word texts, how do we get students to read a 10,000-word work of literary journalism?” I’ve developed a teaching framework and

some tricks—techniques, I should say—that might be useful. Several of these ideas found confirmation in the educators’ survey our panel presented.

But first, I realized that my students’ “failure” and “resistance,” as I initially saw them, weren’t just due to laziness and lack of skills, though those certainly exist. Instead, it’s fear: fear of challenging material, fear of being alone, fear of being disconnected—from their peers and easier forms of stimulation—for the time it takes to immerse oneself in a long, complex text. At least that’s my stance, what I choose to believe; to conclude otherwise is just too grim. So I’ve used two approaches in response: Reducing that fear—and the reverse, increasing the fear, purposely amping it up. Here’s how.

EASING THE PAIN

- Change the terms of engagement. “Texts” are intimidating and boring, as is anything “literary.” Even the word “narrative” can set off alarms. But “stories” are their friends, so that’s the way to describe long reads. Writing techniques become “storytelling methods” and “story choices.” Remember, these kids, as I should probably stop calling them, grew up enthralled with the Harry Potter stories—and how long was that saga?
- Wrap literary journalism in another form of storytelling they enjoy: the movies. Show films (or just clips) adapted from great nonfiction works—our col-

league Nick Nuttall uses *In Cold Blood*—and have the class compare them with the print versions. From there it’s a natural transition to working on “cinematic writing” techniques, including scenes, dialog, character portrayal, etc.

- Start lighter, then go dark. Many writers we admire, including Gary Smith, take on tough subjects and give them intense treatments. Others, like Susan Orlean, Tom French and James B. Stewart, are wonderful too, but less threatening.
- Make this a shared “burden.” As some of our respondents noted, dividing the responsibility for reading and critiquing can relieve the individual anxiety they feel. I task rotating teams of three or four with analyzing the home reading at the next class meeting. Multiple groups also report on different aspects (reporting, structure, tone) of the same assigned piece.
- Don’t make it homework. At least, don’t make them read everything at home alone—the thing they dread and don’t do well. I email my feature writing students examples right before class, then we read, discuss and compare. This group grounding seems to help them get through the next two examples at home.
- Leave them hanging. Start a long piece in class, then stop the reading at a pivotal, dramatic turn—at cliff’s edge—and they’ll

Continued on Page 18

LITERARY JOURNALISM

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