

THE NEWSLETTER OF THE IALJS

# LITERARY JOURNALISM

VOL 9 NO 2

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2015

## ANNUAL MEETING IN MAY IN MINNEAPOLIS

The registration for our annual conference in May can be completed using the form on <http://ialjs.org/conference-information/> via PayPal with your credit card. You may also register with the form on Page 4 inside. As in the past, there is a substantial discount for early registration.

## FUTURE SITES FOR ANNUAL MEETINGS

To help you with your own scheduling, the following future IALJS convention venues are confirmed and/or planned:

**IALJS-11:** Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil, 19-21 May 2016.

**IALJS-12:** University of King's College, Halifax, Nova Scotia, Canada, 11-13 May 2017.

**IALJS-13:** Universitat de Barcelona, Barcelona, Spain, 17-19 May 2018.

**IALJS-14:** Brock University, St. Catharines, Ontario, Canada, 9-11 May 2019.

**IALJS-15:** University of Nova Gorica, Slovenia, 16-18 May 2020 (pending).

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WWW.IALJS.ORG

## IS IT EVEN POSSIBLE TO DEFINE OUR FIELD?

*At IALJS-10, we will try.*

*By Norman Sims,  
University of Massachusetts-Amherst (U.S.A.)*

I heard a wonderful but apocryphal story the other day. Steven Shapin told the story in a review of a history of science written by a theoretical physicist and Nobel Prize winner. He said a distinguished cardiac surgeon on the cusp of retirement decided to take up the history of medicine. "He sought out a historian friend, and asked her if she had any tips for



PRESIDENT'S  
LETTER

him. The historian said she'd be happy to help but first asked the surgeon a reciprocal favor: 'As it happens, I'm about to retire too, and I'm thinking of taking up heart surgery. Do you have any tips for me?'" That asymmetry between heart surgery and the skills of the historian is less evident in literary journalism. As I've said elsewhere, we have excellent literary history written by contemporary literary journalists such as Richard Rhodes, Nick Lemann and Michael Norman. Literary journalists love great stories wherever found—although scholars in our field may ask different questions or study literary issues that aren't as dramatic. Defining the field and labeling it have been persistent questions.

At our tenth conference in Minneapolis from May 7-9, we'll have opportunities to explore these issues. The host's panel organized by Tom Connery will take on the question: "What is Literary Journalism?" My president's panel with Tom Kunkel, John Pauly and Ben Yagoda will be discussing early scholarship on the field, which happened during the New Journalism era but not during the early

years of the genre itself.

Discussing the genre always involves terminology. We may find ourselves defining or re-examining our favorite term, literary journalism. I have seen two related media usages. *Esquire* (Jan/Feb 2015) mentioned that Jill Abramson, former executive editor of the *New York Times*, is "currently developing a long-form-journalism start-up." Lots of hyphenation in that term but it's encouraging that such a high-ranking editor would think long-form or literary journalism might be an appropriate next step.

The *Wall Street Journal* (17-18 Jan. 2015) had an interview with one of the most famous of the New Journalists. The Journal identified him this way: "Author Gay Talese, 82, helped pioneer literary journalism in the 1960s with articles like

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Please don't  
forget to pay your 2015  
member dues,  
and we'll celebrate at IALJS-10  
in May

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"Frank Sinatra Has a Cold." I've never been a fan of using the term New Journalism to refer to literary journalism outside of its original 1960s context, but I can't remember seeing an actual New Journalist such as Talese identified simply as a literary journalist. Maybe we can sort this out better in beautiful Minneapolis.

I didn't get much response to my question about current literary journalism devoted to economic conditions among common people. But some of the papers and work-in-progress reports in Minneapolis will touch on the topic, in contemporary and historical terms, including presentations on Katherine

*Continued on Page 3*

# COMMUNICATION AND JOURNALISM DEPT. WILL HOST IALJS-10 COJO at the University of St. Thomas emphasizes ethical communication practices to all students.

By Megan Suckut, Northwestern University (U.S.A.)

The IALJS conference this May at the University of St. Thomas in St. Paul will be hosted by the Department of Communication and Journalism, located on the first floor of the O'Shaughnessy Educational Center.

Affectionately called "COJO", the Department of Communication and Journalism at the University of St.



WELCOME,  
IALJS  
MEMBERS

Thomas seeks to make the world a better place through ethical communication. "Every COJO student takes our capstone course in communication ethics where the focus is on doing ethics rather than just learning about it," says Wendy Wyatt, Ph.D.,

chair of the department.

COJO employs 16 full-time faculty members with diverse specializations ranging from rhetoric and communication theories and methods to journalism and visual communication. Two COJO professors have recently been awarded the



University of St. Thomas' "Professor of the Year" distinction. As a department within the College of Arts and Sciences, COJO boasts a link to more than 350 majors and minors throughout the university, which ensures an interdisciplinary and diverse education for all of its undergraduate majors and minors.

Along with its journalism courses in such fields as Multimedia Reporting and Videography, COJO also offers theory and rhetoric courses like Public Speaking, Communication in the Workplace and Communications of Race, Class & Gender, as well as marketing courses like Public Relations Writing and Advertising Copywriting.

Majors and minors at COJO participate in a wide range of extracurricular activities like Communication Club, which provides a place for COJO and business communications majors to find out how to succeed in the real world, and Ad Fed (Advertising Federation), which brings in guest speakers from local ad

agencies and puts on social events to give students an opportunity to learn more about the field of advertising. COJO also has a chapter of Lambda Pi Eta, the national communication honor society,

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The department  
is particularly proud that  
its students  
have won numerous awards  
over the years

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and the Public Relations Student Society of America, which encourages the understanding of current theories and procedures in the practice of public relations. TommieMedia, an award-winning student-run news organization, provides

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**ST. THOMAS** *Continued from Page 2*

news, information and advertising opportunities for a staff of more than 50 students who work closely with six faculty advisors. Students from COJO have won awards from the Associated Collegiate Press, the Society of Professional Journalists and the Minnesota Newspaper Association, with 11 MNA awards in 2013 alone.

The Department of Communication and Journalism at the University of St. Thomas is excited to host the IALJS Conference in St. Paul this May. Take the time to explore the department and its students' work once you're here! ♦



**PRESIDENT** *Continued from Page 1*

Boo's *Behind the Beautiful Forevers* and Florence Aubenas's work on people of the abyss in France.

Right after the closing convocation in Minneapolis on Saturday, thanks to Film Platform, we will show a new documentary, *The 50-Year Argument*, directed by Martin Scorsese and David Tedeschi, about the *New York Review of Books*. It's not so much about literary journalism as it is about the journalism of literature, but that's okay. In the film, Samuel Johnson is quoted saying: "Literature is a kind of intellectual light, which, like the light of the sun, enables us to see what we do not like."

And then Johnson asks a very disturbing question: "Who would wish to escape unpleasing objects by condemning himself to perpetual darkness?" Joan Didion, James Baldwin, Norman Mailer, Mary McCarthy and others are present to offer their insights in the film. ♦



**International  
Association for  
Literary Journalism  
Studies**

**IALJS-10 CONFERENCE SCHEDULE SUMMARY**

**Wednesday, 6 May 2015**

Session 0 16.00 – 18.00 Executive Committee Meeting

**Thursday, 7 May 2015**

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 – 12.30 Panel I (President's Panel)  
 Lunch 12.30 – 13.45  
 Session 4 13.45 – 15.15 Research Paper Session I  
 Session 5 15.30 – 17.00 Work-in-Progress Session II and Panel II  
 Session 6 17.15 – 18.45 Panel III (Conference Host's Panel)  
 Session 7 19.15 – 21.00 Conference Reception

**Friday, 8 May 2015**

Session 8 8.00 – 9.00 Breakfast for Your Thoughts (free to students)  
 Session 9 9.30 – 10.30 Keynote Speech  
 Session 10 10.45 – 12.15 Work-in-Progress Sessions III and IV  
 Lunch 12.15 – 13.30  
 Session 11 12.15 – 13.30 Working Lunch: Publication Committee and *LJS* Staff  
 Session 12 13.30 – 15.00 Research Paper Session II  
 Session 13 15.15 – 16.45 Panels IV and V  
 Session 14 17.00 – 18.00 President's Greeting & Annual Business Mtg  
 Session 15 19.00 – 21.00 Conference Banquet (per reservation)

**Saturday, 9 May 2015**

Session 16 9.00 – 10.30 Work-in-Progress Sessions V and VI  
 Session 17 10.45 – 12.15 Panel VI  
 Session 18 12.30 – 13.00 Closing Convocation

**2015 IALJS CONVENTION REGISTRATION FORM**

**7-9 May 2015**

**University of St. Thomas**

**College of Arts & Sciences and Department of Communication and Journalism, Minneapolis, Minnesota, U.S.A.**

<b>1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2015)</b>		Please indicate the applicable amounts:
Current IALJS Member – <b>\$120</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Current IALJS Member retired – <b>\$100</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Student – <b>\$5</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Student – <b>\$30</b>	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – <b>\$170</b>	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – <b>\$50</b>	<i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>	
<b>1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2015</b> <i>(Note: Meals &amp; special events may not be available to those who register after 31 March 2015)</i>		
Current IALJS Member – <b>\$155</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Current IALJS Member retired – <b>\$135</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Student – <b>\$30</b>	<i>(rate for those already having paid their 2015 dues)</i>	
Student – <b>\$55</b>	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – <b>\$205</b>	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – <b>\$85</b>	<i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>	
<b>1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership).</b> NOTE: Meals & special events may not be available to those who register on site.		
<b>2. SPECIAL EVENTS:</b> Please indicate the number of meals required next to each item below		
<b>Number of meals needed:</b>		<i>Regular</i> <i>Vegetarian</i>
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*	
Conference Banquet (Friday evening)	Number attending x \$60	
<small>*NOTE: Breakfast on Friday is <b>FREE to students</b>, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
<b>Make registration checks payable to "IALJS"</b>		<b>TOTAL ENCLOSED:</b>
Please return completed form with a check or bank transfer payable to "IALJS" to >>>  <b>To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG</b>	BILL REYNOLDS, IALJS President 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, <b>DoubleTree Suites by Hilton Hotel Minneapolis</b> special IALJS rate information (single/double: \$175.11) hotel and the registration form can be found at the following link:  <a href="http://www.ialjs.org/?page_id=21" style="color: blue; text-decoration: underline;">http://www.ialjs.org/?page_id=21</a>
<b>3. REGISTRATION INFO</b>		
<b>Name:</b>		
<b>Address/Department</b>		
<b>School/University</b>		
<b>City, State, Zip, Country</b>		
<b>Phone</b>		
<b>E-mail Address</b>		
<b>Name of Spouse (if attending)</b>		



# " LITERARY JOURNALISM: MEDIA, MEANING, MEMORY "

The Tenth International Conference  
for Literary Journalism Studies (IALJS-10)

May 7-9, 2015

Minneapolis, Minnesota, U.S.A.



**UNIVERSITY of ST. THOMAS**

MINNESOTA

College of Arts and Sciences

[www.stthomas.edu](http://www.stthomas.edu)

HOSTED BY:

The University of St. Thomas  
College of Arts and Sciences  
Department of Communication  
and Journalism

CONTACT:

[tbconnery@stthomas.edu](mailto:tbconnery@stthomas.edu)

REGISTRATION:

[www.ialjs.org](http://www.ialjs.org)



ialjs

International  
Association for  
Literary Journalism  
Studies

**International Association for Literary Journalism Studies  
IALJS-10 CONFERENCE PROGRAM**

**“Literary Journalism: Media, Meaning, Memory”  
The Tenth International Conference for Literary Journalism Studies (IALJS-10)**

**The University of St. Thomas  
College of Arts & Sciences  
and  
Department of Communication and Journalism  
Minneapolis, Minnesota, U.S.A.**

**7–9 May 2015**



**Thursday, 7<sup>th</sup> May 2015**

*NOTE: Venue for all presentations—Terrence Murphy Hall (TMH)*

**8.00 – 8.45**      **Check-in and Registration**      *(TMH: Thornton Auditorium)*

**Session 1**      **9.00 – 9.15**      **Introduction and Welcome**      *(TMH: Thornton Auditorium)*

Thomas B. Connery (University of St. Thomas, U.S.A.)

Terence Langan, Dean, College of Arts & Sciences and McQuinn Distinguished Chair  
(University of St. Thomas, U.S.A.)

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

**Session 2**      **9.15 – 10.45**      **Work-in-Progress Session I**      *(TMH: Thornton Auditorium)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: “Remembrance of Things Past: Literary Journalism and the Politics of Memory”**

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

1. Jan Miklas-Frankowski (University of Gdansk, Poland), “Repression and Anamnesis: Hanna Krall’s *Hipnosis* (1989) as an Example of Restoring Polish Jews in Collective Memory”
2. Christine Isager (University of Copenhagen, Denmark), “Shaping Public Memory with Style? The Tender Child Abuse Case and Danish Literary Journalism 2007–2014”
3. Mark Massé (Ball St. University, U.S.A.), “The Impact of Literary Journalist Philip Caputo’s ‘Combat Veteranitis’ on his Writing Life: From Post-traumatic Stress to Post-traumatic Growth”
4. Isabelle Meuret (Universiteit of Gent and Université Libre de Bruxelles, Belgium), “In Search of Lost People, Remembrance of Lives Past: Florence Aubenas’s Literary Wanderings *En France*”

Q&A – 20 minutes

**Session 3**      **11.00 – 12.30**      **Panel I**      *(TMH: Thornton Auditorium)*

**PRESIDENT'S PANEL: "Sources for Our Scholarship: The Sixties and Earlier"**

**Introduction and Moderator:** Norman Sims (University of Massachusetts, Amherst, U.S.A.)

1. Tom Kunkel (St. Norbert College, U.S.A.)
2. John Pauly (Marquette University, U.S.A.)
3. Norman Sims (University of Massachusetts - Amherst, U.S.A.)
4. Ben Yagoda (University of Delaware, U.S.A.)

Q&A – 30 minutes

**Lunch**      **12.30 – 13.30**      (on your own)

**Session 4**      **13.45 – 15.15**      **Research Paper Session I**      *(TMH: Thornton Auditorium)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: "Extraordinary Lives: Practitioners of Literary Journalism"**

Moderator: Roberta Maguire (University of Wisconsin, Oshkosh, U.S.A.)

1. Rob Alexander (Brock University, Canada), "Reporting the *Umwelt*: Jakob von Uexküll, John Vaillant, and the Felt Life of Animals"
2. David Dowling (University of Iowa, U.S.A.), "Firestorm on the Prairie: D'Agata, Kidder, and Literary Journalism at the Iowa Writer's Workshop"
3. Dmitry Kharitonov (Editor, *New Literary Observer*, Russia), "Brother Journalist: Tom Wolfe and the Serapions"
4. Thomas Schmidt (University of Oregon, U.S.A.), "Michael Kernan: Poet and Newspaperman"  
*(WINNER, BEST GRADUATE STUDENT PAPER)*

Q&A – 30 minutes

**Session 5a**      **15.30 – 17.00**      **Work-in-Progress Session II**      *(TMH: Thornton Auditorium)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Legacies, Trends, and Dilemmas in Contemporary Literary Journalism**

Moderator: Holly Schreiber (Indiana University, U.S.A.)

1. Tobias Eberwein (Austrian Academy of Sciences, Austria), "Functional Deceleration: Aims and Effects of Journalistic Storytelling in the Digital Age"
2. Miles Maguire (University of Wisconsin, Oshkosh, U.S.A.), "Getting Down to Business: A Reader Response Approach to the Definition Dilemma"
3. Mileta Roe (Bard College at Simon's Rock, U.S.A.), "Ars Medica: Narrative Nonfiction and Medicine"
4. Josh Roiland (University of Maine, U.S.A.), "Derivative Sport: The Literary Legacy of David Foster Wallace's Journalism"

Q&A – 20 minutes

**Session 5b**      **15.30 – 17.00**      **Panel II**      *(TMH 152)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: “A ‘Living Book Review’ of Thomas Kunkel’s *Man in Profile: Joseph Mitchell of The New Yorker*”**

Moderator: John Hartsock (State University of New York, Cortland, U.S.A.)

1. Tom Kunkel (St. Norbert College, U.S.A.)
2. Brian Nerney (Metropolitan State University, U.S.A.)
3. James Silas Rogers (University of St. Thomas, U.S.A.)
4. Ben Yagoda (University of Delaware, U.S.A.)

Q&A – 20 minutes

**Session 6**      **17.15 – 18.45**      **Panel III**      *(TMH: Thornton Auditorium)*

**CONFERENCE HOST’S PANEL: “What is Literary Journalism? A 10<sup>th</sup> Anniversary Discussion”**

**Introduction and Moderator:** Thomas B. Connery (University of St. Thomas, U.S.A.)

1. David Abrahamson (Northwestern University, U.S.A.)
2. John Hartsock (State University of New York, Cortland, U.S.A.)
3. Sue Joseph (University of Technology, Sydney, Australia)
4. Isabelle Meuret (Universiteit of Gent and Université Libre de Bruxelles, Belgium)
5. Bill Reynolds (Ryerson University, Canada)
6. Nancy Roberts (State University of New York, Albany, U.S.A.)

Q&A – 20 minutes

**Session 7**      **19.15 – 21.00**      **Conference Reception**      *(TMH 455: Fireplace Lounge)*

**21.00 – ?**      **Informal Drinks and Dinner (on your own)**

## Friday, 8<sup>th</sup> May 2015

**Session 8**      **8.00 – 9.00**      **BREAKFAST FOR YOUR THOUGHTS** *(TMH 255, per reservation; students free)*

**Moderators:** Tobias Eberwein (Austrian Academy of Sciences, Austria) and Maitrayee Basu (Middlesex University, U.K.)

**“The Future of Literary Journalism and Literary Journalism Scholarship”**

**Session 9**      **9.30 – 10.30**      **Keynote Speech**      *(TMH: Thornton Auditorium)*

**Introduction:** Norman Sims (University of Massachusetts, Amherst, U.S.A.)

**Keynote Speaker:** Nicholas Lemann (Columbia University, U.S.A.), “The Journalism in Literary Journalism”

Q&A – 15 minutes

*Continued on next page*

**Session 10a**    **10.45 – 12.15**    **Work-in-Progress Session III**    *(TMH: Thornton Auditorium)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Foundations and Forebearers: Early American Literary Journalism**

Moderator: Nancy Roberts (State University of New York, Albany, U.S.A.)

1. Brian Gabriel (Concordia University, Canada), “‘An Experiment in Stephen Crane’: Willa Cather’s Portrait of the Artist Dying Young”
2. Roberta Maguire (University of Wisconsin, Oshkosh, U.S.A.), “Ted Poston’s Literary Journalism: Crossing the Color Line at the *New York Post*”
3. Hendrik Michael (University of Bamberg, Germany), “A Newspaper’s Marginal Men: The Editorship of Lincoln Steffens at *The Commercial Advertiser*, 1897–1901”
4. Allie Tollaksen (University of Notre Dame, U.S.A.), “O Pioneers!: *Godey’s Lady’s Book* and Nineteenth Century Women’s Literary Journalism”

Q&A – 20 minutes

**Session 10b**    **10.45 – 12.15**    **Work-in-Progress Session IV**    *(TMH 152)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: “Perception and Reality: Literary Journalism’s Methods of Documentation”**

Moderator: Tobias Eberwein (Austrian Academy of Sciences, Austria)

1. Kari Evanson (Fordham University, U.S.A.), “The Albert Londres Effect: Towards a Theory of *Grand Reportage*”
2. Roberto Herrscher (Universitat de Barcelona, Spain), “Tomàs Eloy Martínez: Bridging Fact and Fiction on Larger-than-life Historic Characters”
3. Lieselot De Taeye (Vrije Universiteit Brussel, Belgium), “Objectivity and Documentary Literature in the 1960s: Visibility of the Narrator in Two Dutch Reportages”
4. Marla Zobel (University of Minnesota, U.S.A.), “Modern Modes of Perception: The Influence of Visual Media on Interwar Literary Journalism”

Q&A – 20 minutes

**Lunch**    **12.15 – 13.15**    (on your own)

**Session 11**    **12.15 – 13.15**    **Working Lunch: Literary Journalism Studies Publication Committee Meeting**

**Session 12**    **13.30 – 15.00**    **Research Paper Session II**    *(TMH: Thornton Auditorium)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: Epistemology and Literary Journalism: The Uneasy Embrace**

Moderator: Maitrayee Basu (Middlesex University, U.K.)

1. Lindsay Morton (Avondale College of Higher Education, Australia), “Re-reading Code: Representation, Verification, and a Case of Epistemic (Ir)responsibility”  
*(WINNER, GREENBERG PRIZE FOR BEST RESEARCH PAPER)*
2. John Hartsock (State University of New York, Cortland, U.S.A.), “Negotiating Cultural and Personal Revelation”
3. Manuel Coutinho (Universidade Nova de Lisboa, Portugal), “Democracy in Action—Portuguese and International Literary Journalism”

**Session 13a**    **15.15 – 16.45**    **Panel IV**    *(TMH: Thornton Auditorium)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: “Into the Labyrinth: The Literary Journalism of Charles Bowden”**

Moderator: Josh Roiland (University of Maine, U.S.A.)

1. Roberto Herrscher (Universitat de Barcelona, Spain): “Views of the Frontier: Charles Bowden, Ted Conover, Alma Guillermoprieto, and Sergio González Rodríguez”
2. Martha Nandorfy (University of Guelph, Canada): “Bowden’s Trinity: Arena of War and *Beauty Place*”
3. Melissa Nurczynski (Kutztown University, U.S.A.): “How to De-glamorize the Cartels: Charles Bowden and Alice Leora Briggs’s *Dreamland: The Way Out of Juárez*”
4. Bill Reynolds (Ryerson University, Canada): “Magic Realism, Ford SUVs, and AK-47s: How Bowden Assembled His Literary Cocktail”
5. Jeff Sharlet (Dartmouth College, U.S.A.): “*Murder City* Road Trip: On Listening to Charles Bowden”

Q&A – 20 minutes

**Session 13b**    **15.15 – 16.45**    **Panel V**    *(TMH 152)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: “Story Talk, Story Craft: Classroom Challenges of Literary Journalism”**

Moderator: Lindsay Morton (Avondale College of Higher Education, Australia)

1. John Hanc (New York Institute of Technology, U.S.A.): “Introduction”
2. Mitzi Lewis (Midwestern State University, U.S.A.) and John Hanc (NYIT): “The State of the Art: Analysis of Survey Responses from Literary Journalism Educators”
3. Christopher Wilson (Boston College University, U.S.A.): “Story Talk: Introducing Students to Reading Narrative Journalism”
4. John Capouya (University of Tampa, U.S.A.): “What Works: Tools Techniques for Teaching Literary Journalism Practitioners”

Q&A – 20 minutes

**Session 14**    **17.00 – 18.00**    **President’s Address and Annual Business Meeting**    *(TMH: Thornton Auditorium)*

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

**Session 15**    **19.00 – 21.00**    **Conference Banquet: The Newsroom** *(Per Reservation. 990 Nicollet Mall, Minneapolis, MN 55403)*

## Saturday, 9<sup>th</sup> May 2015

**Session 16a**    **9.00 – 10.30**    **Work-in-Progress Session V**    *(TMH: Thornton Auditorium)*

**Session Title: “Social Issues and Storytelling: Theorizing How Literary Journalism Works”**

Moderator: Juan Domingues (Pontificia Universidade Catolica de Rio Grande do Sul, Brazil)

1. Maitrayee Basu (Middlesex University, U.K.), “The Bourdieuan Struggle of *Beautiful Thing*: Literary Reportage and Legitimacy in Contemporary Indian Writing”

2. Anne Kirstine Hermann (University of Southern Denmark), "Ethnographic Impulses in American Literary Journalism: From Nellie Bly to Ted Conover"
3. Holly Schreiber (Indiana University, U.S.A.), "Love and Squalor: Reporting Global Poverty Beyond Pathos"
4. David Swick (University of King's College, Canada), "Everybody Loves a Good Storyteller: Palagummi Sainath in India"

Q&A – 20 minutes

**Session 16b**    **9.00 – 10.30**    **Work-in-Progress Session VI**    *(TMH 152)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: "Historicizing Humanity: Charting the Changes in Literary Journalism's Approach"**

Moderator: Rachael Hanel (Minnesota State University, Mankato, U.S.A.)

1. William Dow (American University of Paris, France), "Profiles of Lived Experience: Charles Reznikoff, Muriel Rukeyser, and Mark Nowak"
2. Juliana Adele Rausch (Temple University, U.S.A.), "Minding the Gap: Reporting and Reflection in the New Journalism"
3. Patrick Walters (Kutztown University, U.S.A.), "Cracking a Closed Culture in Immersion Journalism"
4. Dale Zachar (St. Cloud State University, U.S.A.), "'This Strong Human Interest Angle of the War': The Business of Literary Journalism and World War I"

Q&A – 20 minutes

**Session 17**    **10.45 – 12.15**    **Panel VI**    *(TMH: Thornton Auditorium)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: "Gonzo Beyond Thompson: Fear and Loathing Worldwide"**

Moderator: Roberto Herrscher (Universitat de Barcelona, Spain)

1. Hilde Van Belle (KU Leuven, Campus Antwerpen, Belgium): "Among Madmen and Crooks: Stella Braam's Undercover Journalism in the Netherlands"
2. Pablo Calvi (Ithaca College, U.S.A.): "From Gonzo to Camp: Gabriela Wiener and the Journalist as Sexual Vortex"
3. Tobias Eberwein (Austrian Academy of Sciences, Austria): "Diffusion of the Inimitable: Helge Timmerberg and the Advent of German Gonzo"
4. Ashlee Nelson (Victoria University of Wellington, New Zealand): "Future Gonzo and *Transmetropolitan*: Thompson's Journalism Adapted to Graphic Novel"

Q&A – 20 minutes

**Session 18**    **12.30 – 1.00**    **Closing Convocation**    *(TMH: Thornton Auditorium)*

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

Juan Domingues (Pontificia Universidade Catolica de Rio Grande do Sul, Brazil)

## LITERARY JOURNALISM IN DENMARK

*There are advantages to a vibrant collective spirit.*

By Christine Isager, University of Copenhagen (Denmark)

As a new rhetoric student 20 years ago, I was trained to exchange critical feedback with fellow students on work in progress. This writing pedagogy was American, but we had some excellent local role models in Copenhagen, namely the young journal-



AROUND THE WORLD

ists at what is routinely evoked as the all time coolest journalistic magazine in Denmark: the monthly *PRESS*. It specialized in long-form, critical journalism and was run on high energy and a low, fragile budget from 1985 to 2001. Assigned

reading material in my writing class of 1993 was an authentic, early draft for a *PRESS* story alongside the published version. Our professor diagrammed how tedious chronology had been transformed into excellently effective montage by being shared with peers and then cut up, reassembled and rewritten, jointly and tirelessly.

One *PRESS* journalist, Peter Øvig Knudsen (b. 1961), is today the single most prominent literary journalist in Denmark. He has written best-selling books on liquidation of informers among resisters during the German occupation of Denmark 1940-1945 and on the "Blekinge Street Gang," a Danish group of Marxist activists who committed a series of brutal, highly professional robberies in the 1970s and 1980s to support the Popular Front for the Liberation of Palestine. Recently, in two large volumes, Øvig tells first the bright and then the darker story of the Danish hippie movement with a focus on how its vision was turned into practice for 74 days when a new society, the Thy Camp, was built on a bare, northwestern field in the summer of 1970.

Øvig is very much a soloist in narrative nonfiction but in interviews, forewords and a recent book on methodological dilemmas, Øvig carefully credits his so-called "backing band" of former colleagues from *PRESS* who are still involved in his work as sparring partners. Possibly, the backing band has helped develop Øvig's still more transparent style of writing which seems to have become pertinent when memory played tricks on his sources for the hippie books. Øvig decided to present their mutual contradictions explicitly.

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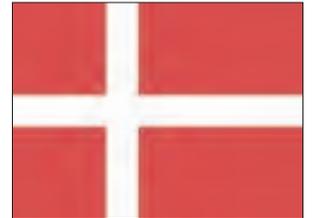
An effective montage had been created by sharing with peers, disassembled, reassembled and rewritten jointly

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In an opening scene, "Claus-the-Carpenter" arrives in Thy. He works alongside Henning, making preparations for the camp and sharing Henning's site-hut. Next, we meet Henning who comments that Claus wasn't even there for the preparations. And then another key figure, Leo, states that actually, Henning himself was only participating over the phone from Copenhagen. With that kind of source material to work with, serious journalistic sparring should be treasured.

Recently, in 2012, a new, independent backing band has entered the literary journalism scene in Denmark under the name of Zetland (as in that unlikely hybrid of a Shetland pony and a zebra.) The four members, all journalists and born around 1980, publish journalistic singles in digital format and are doing quite well—even if e-reading as such is still not a big thing in Denmark. Zetland cooperates with *The Atavist* in the U.S. and *Longplay* in Finland (some of you may

have heard Maria Lassila-Merisalo speak about these in a presentation at IALJS-9 in Paris in



May). Moreover, Zetland has produced successful, highly recommendable stage shows as well as more intimate garage events at different venues in Copenhagen, including the Royal Theatre, where journalistic stories are performed live.

While the bestselling Øvig recently made headlines because he received a work grant from the Danish state without even applying for it, Zetland's singles business has been denied media support because it does not qualify as proper news media. Still, the four partners have this year been able to pay wages to themselves and seem eager to go on, now offering courses in long-form journalism and running a small talent program for young writers. I often point new rhetoric students their way, as Zetland's collective care for well-told stories of current events strikes me as exemplary—and perhaps worth reminiscing about 20 years from now. ♦





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## Call for Papers: 2015 ESPRit Conference

### Politics and Periodicals

The 4<sup>th</sup> International Conference of the European Society for Periodical Research (ESPRit)

10-11 September 2015

Stockholm, Sweden

The European Society for Periodical Research (ESPRit) will hold its 4<sup>th</sup> international conference in Stockholm, Sweden, on 10-11 September 2015.

Its theme of Politics and Periodicals seeks to bring together current research on the connections between politics – most concretely, political or social movements – and individual or groups of periodicals. We welcome comparative cross-national perspectives as well as more local studies of European periodicals of any period on topics which may include but are not limited to

- Periodicals started by social or political movements
- Social or political movements invigorated by periodicals
- Periodicals devoted to political theory/political science; that is, periodicals explicitly about politics
- Periodicals as party organs
- Politicians as editors/contributors
- Periodicals and political reputations
- Politicised conflict and controversy between periodicals

We are keen to bring together postgraduates and early-career researchers with more experienced scholars, and aim to present a programme that includes various modes of engagement with research in the field: panels, round tables, workshops, etc.

Please send proposals for 20-minute papers, panels of three or four papers, round tables, one-hour workshops or other suitable sessions and short biogs by 1 June 2015 to [esprit@oru.se](mailto:esprit@oru.se).

### Upcoming events

#### Politics and Periodicals

Fourth international ESPRit conference, Thursday 10 and Friday 11 September 2015, Stockholm  
CFP deadline 1 June 2015

[\[read more\]](#)

**International Conference**  
**"A Language to Dwell In":**  
**James Baldwin, Paris and International Visions**  
**The American University of Paris**  
**26-28 May 2016**

**Call for Papers**

The American University of Paris announces a call for papers for the International James Baldwin Conference to be held 26-28 May 2016 at the American University of Paris. Other Paris venues crucial to Baldwin's experience of the city will be used as additional settings, thus taking conference participants into "Baldwin's Paris."

The Conference encourages broad international and interdisciplinary exploration of Baldwin's life and writing, with emphasis on the Paris he inhabited (intermittently from 1948 onwards), both for what it was and for what it is today as a result of the marks he left behind. An emphasis on his versatility in terms of style, genre and socio-political concerns is also of primary concern. Stressing the importance of Baldwin's life, work and literary relations, the conference will be an intersection for all those interested in Baldwin's work: from literary and cultural critics, to scholars of gender and queer theory, to political activists, poets, filmmakers, historians and musicians as well. We seek a wide range of academic and public discussions which can engage with Baldwin's work.

Topics may include but are not limited to:

- Baldwin and Expatriate Paris: Friends and Enemies
- Baldwin as a Global Explorer: The Fire Yet Again?
- Global Influence: Baldwin's Work in Non-U.S. Settings
- Baldwin in a Post-Racial Imaginary
- Baldwin and Genre
- Baldwin and Literary Journalism
- Baldwin and the Civil Rights Movement
- Teaching Baldwin Today
- Baldwin and the Other Arts

Proposal for papers should include

1. A brief (250-300 word) abstract
2. A one to two page vita.

Submissions to [acraven@aup.edu](mailto:acraven@aup.edu) and [wjow@aup.edu](mailto:wjow@aup.edu)

**Deadline for Submissions December 1 2015.**

## EMBRACING NARRATIVE AND FINDING THEIR NICHE

*Launching a new print magazine requires, above all, a willingness to be scrappy and innovative.*

By Kate Galbraith, *Texas Tribune* (U.S.A.)



INTERPRETIVE  
ESSAY

In 2011, as the Arab Spring dawned, young Lebanese journalist Ibrahim Nehme yearned to play a role in the changes sweeping the Middle East. The region's print media, he believed, didn't measure up to the hopes of the demonstrators, who demanded democracy and fresh ideas. So Nehme resolved to start his own magazine as an outlet for the voices of the younger generation. He drained his savings, took out a loan, and asked family and friends for help. The first issue of *The Outpost* <<http://www.the-outpost.com/>>, a

quarterly English-language print publication featuring long-form articles on the choices facing the Arab world, appeared in September 2012.

"I felt there's an opportunity to say and make something different, make something that would become part of the revolution," says Nehme, now 28. The idea was to create a "media voice that can capture our imagination, provide us with a space to dream, speak up, think freely, be who we are as Arab youth."

Launching a print magazine today is courageous; some would say foolhardy. Indeed, two years in, Nehme has slowed his publishing pace from quarterly to semi-annual as he faces a constant struggle to make ends meet. But *The Outpost*, with a print run of about 3,000 per issue, is hardly flying solo. Worldwide, new print titles have been popping up to cover a breathtaking array of topics, from new-age agriculture (*Modern Farmer*) to handyman ingenuity (*Makeshift*) to Californian culture (*California Sunday Magazine*).

And some of these publications are highlighting long-form narrative as a key selling point. Take *Lucky Peach*, a food magazine launched in 2011, with its award-winning features on Manhattan chef and restaurateur Wylie Dufresne <<https://medium.com/lucky-peach/on-the-trail-with-wylie-f7ab43f210ee>> and canning Southern fruits <<https://medium.com/lucky-peach/i-placed-a-jar-in-tennessee-16007dc4a63e>>, or *The Caravan*, a venerable monthly that Delhi Press relaunched in 2010 after a long hiatus, with its essays on anti-Sikh violence, Hindi literature, and the full spectrum of politics and culture in between. For these publications, print still offers a powerful brand flagship as well as a source of revenue that digital platforms can supplement but not yet supplant.

Those launching print titles today are generally independent publishers, driven by passion, with little expectation of big profits. "When was the last time you heard of a [new] magazine coming from Time Inc.?" asks Samir Husni, director of the

Magazine Innovation Center at the University of Mississippi. The number of launches has fallen over the years, as has magazines' collective circulation, yet new titles keep coming. What it takes to survive, according to magazine entrepreneurs like Nehme, is targeting a clearly defined niche, finding committed backers and creative fundraising methods and, above all, a willingness to be scrappy and innovative.

Of all the types of magazines to consider starting during the digital age, travel seems among the least likely to succeed, though Airbnb plans to launch a travel magazine called *Pineapple*. Digital travel tips have practically obviated the need for guidebooks, making Lonely Planet (my first writing job out of college) look almost like Baedekers. The graveyard of recently shuttered magazines includes *Executive Travel*, *National Geographic Adventure*, and *Everywhere*. And yet the circulation of *Afar*, started by Greg Sullivan and Joseph Diaz in 2009, in the teeth of the Great Recession, has grown to 250,000, a five-fold increase from its launch, and advertising—the saving grace of the travel market—has become the core financial pillar. Plus, the business is now profitable, says Sullivan. *Afar's* genius is targeting a different sort of journey, which the editors have dubbed "experiential" travel, in which the visitor interacts with a place as the locals do and sees it through their eyes. It's not, says San Francisco-based editor in chief Julia Cosgrove, about a "vacation built around escapist fantasies of going to the beach." Local markets, local

dress, local cuisine—all are featured, often in long, narrative formats. A popular feature is "Spin the Globe," in which writers are sent to random destinations. One that captured particular attention was <<http://www.afar.com/magazine/spin-the-globe-ryan-knighton-in-cairo>>. Cairo, while certainly a city rich with history, is more than a little difficult to navigate. The magazine avoids "homogenizing" its writers' voices, says Cosgrove, keeping "the stories as personal and fresh as possible, because I think that has more staying power than that sort of uni-voice that you find so often in magazines."

Cosgrove says *Afar* keeps a lean staff, with just nine editors, yet puts original content on its website, largely by encouraging readers to volunteer their work. "In Paris, if you discover this really great coffee shop, you can take a photo, upload to afar.com, and describe the experience," says Cosgrove. "People are willing and then wanting to share this information with other travelers." *Afar's* success reflects the importance of targeting a highly specific audience. "You just have to find your audience much more explicitly now than you've had to," says Dana Chinn, a media analytics strategist at the University of Southern California's Annenberg School for Communication and

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*Continued on following page*

**NARRATIVE** *Continued from previous page*

Journalism. Such strategies are behind magazines like *Yoga Digest*, a Dallas online community that launched a national magazine in November; *Good*, a newly re-launched magazine focusing on people making a positive impact in the world; and *Makeshift*, which features acts of ingenuity from around the world.

Knowing your audience can pay off in revenue beyond subscriptions and advertising, the traditional pillars of print profit. “You’re building a community,” says Chinn, “an audience who wants to be associated with each other.” *Afar* derives revenue from excursions it organizes each year to destinations like Cairo, Johannesburg and Montreal. The journeys, which cost \$1,800 to \$4,500, offer readers a chance to meet locals, including politicians and activists, as well as like-minded *Afar* readers. The trips “bring the pages of the magazine to life in a very literal way,” Cosgrove says.

The narrative niche itself can sometimes be the source of a title’s appeal, as readers seek out longer reads and deeper analysis. That’s why newsweeklies are losing relevance, according to Anant Nath, editor of *The Caravan*, which claims to be the first magazine in India devoted to long-form narrative. “Weekly journalism is increasingly a regurgitation of the past week’s news, which is of little relevance,” he says. “An 8,000-word profile of a politician, wherein the reporter has done some 30 to 40 interviews, presents a lot of new information,” and thus presents greater appeal to readers.

Even subjects like food, normally more associated with recipes than long-form, can lend themselves to narrative. “Twitter is awesome, but you don’t disconnect from the stress of your daily life and sink into your couch with your iPhone,” says *Lucky Peach* co-founder Peter Meehan. “You maintain the paranoia.” *Lucky Peach*, which prints about 100,000 copies of each issue, happily publishes long pieces on trends like Malaysian street food <<http://www.buzzfeed.com/luckypeach/malaysian-street-food-guide>> and Christian culinary traditions in India. The magazine won five James Beard awards this year for articles

on, among other topics, gay influences on cooking <<http://itsjohnbirdsall.tumblr.com/post/72230642839/america-your-food-is-so-gay>> and the tale of a Long Island chef <<https://medium.com/@luckypeach/a-day-on-long-island-with-alex-lee-5e0c819f6c20>> who blended cuisines long before it was cool, like roasted lobster flavored with soy sauce. “For us, it was like, Where are our strengths? What can we do that *Bon Appétit* can’t do?” Meehan says, recalling the thought process that went into starting the company. “Literature is nourishing.”

Technology has brought down printing costs, but launching a magazine remains extremely expensive. For *The California Sunday Magazine*, which debuted this fall with a print run of more

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We are  
trying to be as lean  
as possible,  
except for stories and art  
our readers love

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than 400,000, the magic number was \$2 million. Douglas McGray, one of the co-founders, says he and his colleagues raised that amount from a mix of individual investors, some from Hollywood, publishing and the technology world. With its emphasis on artfulness and narrative style, *California Sunday* carries echoes of the *New Yorker*, but with features on virtual reality and Blue Bottle Coffee instead of opera and Manhattan traffic. Perhaps inevitably for a publication born in the spirit of Silicon Valley, McGray doesn’t see it as a print launch. The same content that reaches readers at their homes the first Sunday of each month also appears on apps and the Web. McGray, a longtime feature journalist, and publisher Chas Edwards got the idea for *California Sunday* from *Pop-Up Magazine*, their live “magazine” of on-stage storytelling whose performances up and down the West Coast sell out in minutes. *Pop-Up* performs at night, a time

when even people in tech-frenzied California relax and open their minds to stories. A Sunday magazine could pleasantly fill non-working hours, he reasoned, especially if people could read it however they wanted—on tablets, on phones, in print. And California had no answer to the *New York Times Magazine* or the *New Yorker*, though *Pacific Standard* fills some of that role. “It started to strike me as strange that with all the people in California and the West, and all the cultural, political and business influence, that when we read big national features about [life and ideas in the West], it tends to be made in New York,” McGray says.

His backers’ money allows McGray to pay well for quality freelance work. The magazine currently has no staff writers. “We’re trying to be as lean as possible everywhere except for stories and art and the things that bring readers stories,” he says. The November issue included a long tale about the dangers and opportunities of deep-sea mining, with reporting from Papua, New Guinea. One article <<https://stories.californiasunday.com/2014-11-02/richard-misrach-border-signs/>> told the story of the U.S.-Mexico border fence: one image showed a scattering of shotgun shells, another a battered soccer ball, a third the high, rust-colored border fence extending down a sandy beach.

Print has emerged as a core part of *California Sunday*’s business model. Rather than laboriously building a subscriber base by itself, *California Sunday* piggybacked on the distribution of existing newspapers. The magazine currently arrives as an insert in certain home-delivered editions of the *San Francisco Chronicle*, the *Los Angeles Times* and the *Sacramento Bee*, as well as San Francisco-area copies of the *New York Times*. Paying newspapers to distribute a magazine is far cheaper than mailing them out individually, of course, and the big initial circulation numbers also allowed *California Sunday* to attract high-dollar advertisers such as Lexus and Nest Labs, the Google-owned maker of smart-home hardware. “We’re trying to be nimble,” McGray

*Continued on next page*

**NARRATIVE** *Continued from previous page*

says. “We’re launching with the footprint of a magazine that a big media company would produce, but we’re really influenced by the start-up culture of Silicon Valley.”

*California Sunday* is an outlier. For most fledgling magazines, print cannot pull in the necessary advertising dollars. Crowd-funding goes only so far, and few print magazines launch with enough subscribers to entice advertisers. Nor are many sufficiently well funded at launch to keep publishing long enough to build the circulation and reputation that attracts advertisers. (*Afar* is one exception; its founders, Diaz and Sullivan, as well as another investor, Ernie Garcia, have pumped \$20 million into it.) *The Outpost* had hoped initially to generate virtually all of its revenue from advertising, but now has given that up. “We’ve literally stopped contacting or approaching advertisers,” says Nehme, the editor-in-chief. “It’s just discouraging and demotivating and we’re worlds apart.” The alternative is a higher price for subscribers and single issues—in effect, forcing readers to pay more for the content.

Still, print often carries a cachet that digital formats do not, at least not yet, many entrepreneurs say. A print product—a copy of the *Economist* or the *New Yorker* lying on a coffee table—is a fashion statement. At *Boom*, a three-year-old quarterly about Californian history and culture published by the University of California Press, “the print edition is the beautiful, substantive and evocative object at the center of the whole enterprise,” says editor Jon Christensen. *Boom* features long essays and photographs on everything from John Muir <<http://www.boomcalifornia.com/2014/08/john-muir-a-century-on/>> to the San Francisco housing boom <<http://www.boomcalifornia.com/2014/07/boom-and-bust-and-what-comes-next/>> and is somewhat reminiscent of *Monocle* magazine, but on a California level. Last year, when *Boom* devoted an entire issue <<http://www.boomcalifornia.com/2013/09/fall-2013/>> to the controversial history of Los Angeles’ water imports from the Sierra Nevada mountains, it generated plenty of attention despite the magazine’s modest

circulation.

One of the most improbable new titles of recent years is *Makeshift* <<http://mkshft.org/about/>>, a quarterly magazine devoted to the ingenuity of ordinary people. Myles Estey, editor-in-chief and co-founder, had been living in Liberia for a couple years and became fascinated by the informal economy there—how people built and fixed their own motorbikes, how discarded stuffed animals were cleaned and reused, how people scraped and scrapped for a living. And so, in 2011, he and a like-minded engineer, Steve Daniels, decided to start a magazine devoted to this niche.

The subject matter was so specific that they knew they wouldn’t attract many advertisers or even enough sub-

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Yet the  
question remains whether  
digital will one  
day erode print so profoundly  
that it disappears

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scribers to break even, but they pushed forward nonetheless. Print was the obvious choice, according to Estey, because magazines have a special way of telling stories and building community. *Makeshift* has built a following by publishing long essays on subjects such as the blind hawkers in Mumbai’s train stations and how the tunnels under the border between Gaza and Egypt are built and destroyed. “It’s a lot of work,” admits Estey, who spends much of his time in Mexico City and has written about drug smuggling and film pirating. *Makeshift*’s editors all work other jobs, because no one can yet make a full-time living from the magazine. It’s an advantage, Estey argues, because editors pull ideas from their outside lines of work.

Readers—and, just as crucially, sponsors—have responded enthusiastically. *Makeshift* has built its circulation to 20,000. Crowd-funding helped with the early issues, which also received support

from an engineering group; subsequent sponsors have included General Electric. The magazine is now expanding into design consulting and teaching as other ways of raising revenue.

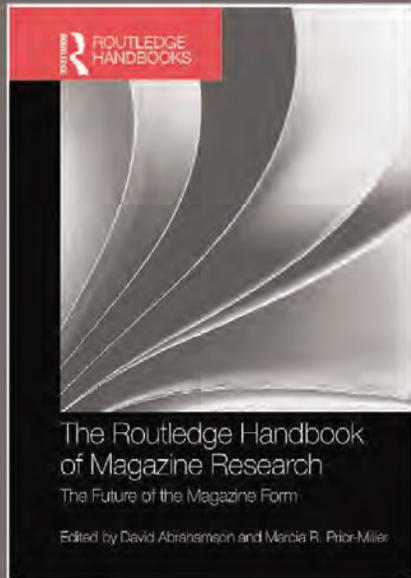
It has also innovated on the distribution side, taking advantage of new digital tools that can help small publishers reach wider audiences. Single-issue copies can be purchased at Magpile, an online library and media shop that charges sellers like *Makeshift* a monthly fee and takes an eight-percent cut of an issue’s cover price. Publishers themselves are responsible for mailing out the magazines. Another service is U.K.-based Stack; founder and director Steve Watson buys a different magazine each month to send out to his subscribers. Watson aims for interesting, fresh titles, and *Makeshift*, says Estey, is in the 2015 lineup.

For these nascent titles, digital strategies diverge. Many lack an elaborate Web presence; *Lucky Peach*, for example, has a Tumblr presence, but mostly steers users toward its print edition (“We’re going to start a real site next year, with daily content,” says Meehan.) The Web has a faster metabolism, as Casey Caplowe, co-founder of *Good* magazine, puts it. “The Web is a great place for the more quick and news-responsive thing,” he says, whereas print allows for sitting back and digging into nuance.

Yet the question remains whether digital media will one day erode print so profoundly that it disappears completely. There are signs, in fact, that users are increasingly comfortable reading long-form writing on tablets and mobile devices. Earlier this year people spent more than 25 minutes reading a 6,000-word BuzzFeed story on their phones about buying a cheap home in Detroit, according to the *Atlantic* <<http://www.theatlantic.com/technology/archive/2014/01/sit-back-relax-and-read-that-long-story-on-your-phone/283205/>>. The story received more than a million pageviews, with nearly half the people accessing it from mobile devices.

The venture planned by former *New York Times* executive editor Jill

*Continued on Page 19*



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**CONTRIBUTORS:**

David Abrahamson, Dane S. Claussen, Elizabeth Crisp Crawford, Michael Dahlstrom, Hanna Kuusa Eltonen, Bill Emmott, Kathleen L. Endres, Vincent F. Filak, Cheryl Renee Gooch, Susan Greenberg, Michael Heller, Elizabeth Meyers Hendrickson, Carol Holstead, Berkley Hudson, Anette Johansson, Elliot King, Carolyn Kitch, Helen Kopriva, Elizabeth A. Lance, Dominic L. Lasorsa, Carolyn Ringer Lepre, Kim Martin Long, Miles Maguire, Rachel Davis Mersey, Cynthia Patterson, Abe Peck, Marcia R. Prior-Miller, Bill Reynolds, Leana Rhodes, Yanick Rice-Lamb, Lulu Rodriguez, Michael Rowlinson, Sela Sar, Carol Schwalbe, Isabel Soares, Ted Spiker, Ken Waters, and Sheila Webb.

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## The Routledge Handbook of Magazine Research

### The Future of the Magazine Form

Edited by **David Abrahamson**, Northwestern University, USA and **Marcia R. Prior-Miller**, Iowa State University, USA

Scholarly engagement with the magazine form has, in the last two decades, produced a substantial amount of valuable research. Authored by leading academic authorities in the study of magazines, the chapters in *The Routledge Handbook of Magazine Research* not only create an architecture to organize and archive the developing field of magazine research, but also suggest new avenues of future investigation. Each of 33 chapters surveys the last 20 years of scholarship in its subject area, identifying the major research themes, theoretical developments and interpretive breakthroughs. Exploration of the digital challenges and opportunities which currently face the magazine world are woven throughout, offering readers a deeper understanding of the magazine form, as well as of the sociocultural realities it both mirrors and influences.

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- *Magazines as textual communication* surveys the field of contemporary magazines across a range of theoretical perspectives, subjects, genre and format questions.
- *Magazines as visual communication* explores cover design, photography, illustrations and interactivity.
- *Pedagogical and curricular perspectives* offers insights on undergraduate and graduate teaching topics in magazine research.
- *The future of the magazine form* speculates on the changing nature of magazine research via its environmental effects, audience, and transforming platforms.

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**NARRATIVE** *Continued from Page 17*

Abramson and journalist and media entrepreneur Steven Brill, which will feature mammoth long-form stories each month in digital form rather than print, shows that even old media types are considering digital as a way forward for long-form journalism.

For now, though, the new print magazines are living in the moment, and hoping to expand. *California Sunday*, for one, has grand plans. McGray hopes to increase distribution, on apps and in print, and steer the publication toward

biweekly and finally weekly frequency. “We talk around the office of not having the benefit of 100 years of history,” says McGray. “But we don’t have the burden either.” ♦

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*Kate Galbraith has covered energy and environment for the Tribune since 2010.*

*Previously she reported on clean energy for the New York Times. She began her career at the Economist in 2000 and spent 2005 to 2007 in Austin as the magazine’s Southwest correspondent. A Nieman fellow in journal-*

*ism at Harvard University from 2007 to 2008, she has an undergraduate degree in English from Harvard and a master’s degree from the London School of Economics. She is co-author of The Great Texas Wind Rush, a book about how the oil and gas state won the race to wind power.*

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*Reprinted courtesy permission of Nieman Reports. Original story found at <http://niemanstoryboard.org/stories/new-print-magazines-are-embracing-narrative-and-finding-their-niche/>.*

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## SHARING THE SECRETS OF REPORTING IN DEPTH

*Ensuring that students understand that a notebook is a passport into other people’s lives.*

*By James Sheeler, Case Western Reserve University (U.S.A.)*

Inside the nursing home, the 78 year-old man sat across from the two journalism students and me, their new professor, trying to figure out if we



TEACHING TIPS

deserved his story. At that point, I wasn’t sure if we did.

After more than two decades in the newsroom, I wondered if I could transport students to the places I relished as a reporter—those intimate spaces that open when someone fully invites you into his or her life, when you open the notebook

and enter a kind of privileged waking daydream.

In an attempt to find those moments during my first year teaching at Case Western Reserve University, I searched for a place housing people with untold stories—and the time to tell them. I decided to spend the entire semester of our “multimedia storytelling” class at the Eliza Bryant Village nursing home, the longest continually operating African-American assisted living home in the country, located in the economically

struggling but historically rich Hough area of Cleveland.

At the beginning of each semester, I hand out reporter’s notebooks and tell the students those sheets of paper are passports into peoples’ lives. I’m not sure if I came up with that myself or heard it at some teaching conference, but the

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Before handing  
out all the hi-tech gizmos  
I make sure  
the students always have  
a pad and pen

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metaphor works. (Also, before handing out all the hi-tech digital gizmos I like to make sure the students always have a pad and pen. They’ve told me they appreciate the old school cred when they pull out a pad and pen at a party and people inevitably say ‘of course—you’re the reporter.’)

Before our first trip to the nursing home, I also instructed the students on how they’ll have to earn these stories by spending time to get past the

chronologies of a life (“I was born in 1923, on a farm...”) and into the narrative. I’m not looking for oral histories, I insist—I’m looking for the same things that I searched for when I started writing obituaries of people who’d never been in the paper before: Not a story of what’s gone, but what remains—what it means, the lessons it teaches, the stuff that lasts.

At first, Andrew Bailey was suspicious of us, coming in from that upscale university nearby. He said he didn’t want to tell us the story of his life, but he would share his wife’s story, because she couldn’t tell it herself. Besides, he insisted, if it weren’t for her, he wouldn’t be here. We wouldn’t learn the full weight of that statement for weeks.

“Mrs. Bailey,” as he always referred to her, suffered from dementia, spending her days in the nursing home section of the complex while he kept an apartment in the independent living section. But that didn’t mean they lived apart. He visited her at least ten times a day, and even knew exactly how far it was from his door to her bedside: 220 steps.

After we left Eliza Bryant Village that first day, we talked about where the

*Continued on following page*

TEACHING TIPS / REPORTING IN DEPTH *Continued from previous page*

story was headed. Students caught the themes of love and devotion, but as we spent more time with the residents, those themes expanded into darker spaces not everyone was willing to reveal, but that add a crucial honesty that many students are reluctant to ask about. It's similar, I tell them, to crushing clichés when writing obituaries. When someone tells me their loved one would have given the shirt off his back to help someone, I ask them if they ever saw them give the shirt off their back. "No, one woman told me, but once I saw her take off her shoes and give them to a homeless person." *That's* the story, the image, the scene, that shatters the cliché. And students need to be as confident when looking for real life in their research—so confident that they can follow an old man into his apartment to learn the heart of his story.

On the next trip a week later, Mr. Bailey invited us to his apartment, where he opened up his scrapbook, and told us the reasons why he wouldn't be here without that woman in the hospital bed. One of the students noticed that his table was still set with two place settings, even though she would never make it back inside.

When they married 41 years ago, he said, he only thought of himself, looking for ways to "take, take, take" from life. He drank, smoked and gambled, and

people asked her, "Why don't you divorce that bum?"

Slowly, they saw how she tolerated his transgressions. How she cared for family members he ignored. Slowly, he said, by caring instead of taking, she taught him compassion.

To prove it, he opened his closet and pulled out an ancient red unopened pack of Pall Malls. On the corner, in Sharpie marker, he had scrawled a date—the last time he smoked. Without prompting, he slipped his wallet from his pocket and pulled out a fishing license. On the back, he had marked the date he took his last drink.

He took us to his bedroom, and

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I completed background checks on the home through public records to guard against horror stories

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lifted a bottle of perfume.

"This is her fragrance," he said. "When she dies, the kids can have anything here. This is all I need." His eyes welled. Everyone's did.

On the next trip, as we walked the 220 steps from Mr. Bailey's door to Mrs. Bailey's bedside, the students knew how much better the story had become since Mr. Bailey had invited them into his apartment, and far beyond. How it had transformed from a love story to a learning-how-to-love story. How the compassion Mrs. Bailey taught Mr. Bailey allowed him to spend these last days caring for her.

Upon seeing him, she smiled. She had already started forgetting him, but their rituals remained.

"Who's the boss? Who's the boss?" he asked her.

"I am the boss," she said, and he laughed, again.

Just before we left, one of the students asked Mr. Bailey how he kept so upbeat as he saw her decline, and he reminded them of the man he used to be, and how he was so glad he never won the lottery. If he had, he said, he wouldn't be standing in this hospital room talking to these young reporters.

"I'm not a rich man, I'm not a poor man," he told them. "But I'm a happy man."

The story and its lessons are hardly over, but I should interrupt to mention some of the practicalities of how this works. I met with nursing home administrators during the summer and shared some of my students' past stories with them to give them a sense of what kinds of pieces we wanted. I made it clear that this was a journalism project and the administrators would not have editorial control over the stories (I also completed background checks on the home through public records (also something I could show students) to guard against horror stories, though if a student uncovered neglect we would report it). I offered to provide DVD copies of the stories to the home and the families.

For our textbook we use the Tracy Kidder classic "Old Friends," chronicling his year immersed in a nursing home. As for equipment, we're using an



*Continued on following page*

TEACHING TIPS / REPORTING IN DEPTH *Continued from previous page*



array of tools—relatively cheap Canon videocameras, Zoom H1 and wireless mics shared among partners. Some students bring their DSLRs from the campus newspaper, others use camera phones. The students team up to produce an audio slideshow, short video and written story along with reflections to questions they can answer in video or written diaries. I use the university's subscription to Lynda.com to teach them the editing software they choose, which allows me to focus less on teaching button pushing and more on storytelling—complemented by the online training at MediaStorm.com.

On the last day of class, students present their stories to the residents at a

formal event where families and other residents are invited. Some of the residents have said they feel like movie stars, and I've seen their grown children cry when the students talk about what they've learned.

One week after our last interview with Mr. Bailey, I received an email update from the nursing home. After seeing Mrs. Bailey's declining health, we expected she would die soon, and worried about how Mr. Bailey would face the inevitable. The students had almost finished their stories. Then I opened the e-mail.

Andrew Bailey died unexpectedly in his sleep, the message said, of apparent heart failure. His wife would die a few months later. Together, however, they left us with a story we'll all tell for the rest of our lives, and the importance of caring enough to find it, earn it and keep it.

Sometimes, it's only two hundred and twenty steps away. ♦

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*Jim Sheeler holds the Shirley Wormser Endowed Chair of Journalism and Media Writing at Case Western Reserve University. He won the Pulitzer Prize for Feature Writing in 2006 and is the author of Obit (Penguin) and Final Salute (Penguin Press), which was a finalist for the 2008 National Book Award.*

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TEACHING TIPS / CONTEXT *Continued from Page 26*

reactions and, yes, on the concept and effect of context.

In our teaching, what might a heightened awareness of context yield? Recognizing that literary journalism utilizes and sometimes emphasizes context in its creation and content seems like a good place to start. And while there is a tendency to talk about narrative journalism as an entity that propels and beguiles the reader on its own, we should still be mindful of the complexities of reading. It may be true that such prose is alluring, but it is also true that every reader and reading situation affects interpretation.

My own bias is that reading and writing are dialectical activities involving a subtle interplay of observation, reaction or utterance, and interpretation. Acknowledging these interactive processes is also essential because students, now long accustomed to reading on the Web, often have less developed skills for discerning context; the ease of digital access and lack of physical presence can make texts seem all too interchangeable. Learning to unpack those contexts—real and virtual—is to begin to complicate and refine a sense of where we are and where reading literary journalism can take us. ♦

**RSAP PANEL ON VISUAL CULTURE AT A.L.A. CONFERENCE IN MAY**

The Research Society for American Periodicals will sponsor a session on "Visual Culture and Ethnic American Periodicals" at the American Literature Association conference on 21-24 May 2015 in Boston, MA. The panel will explore how African American, Asian and Pacific American, Latino/a, and Native American periodicals engage visual culture, including by publishing comics, cartoons, illustrations, and photographs. For more information, please contact Andrea Williams at <andrea.williams.osu@gmail.com>.

**'PUBLISHING FEMINISMS' SYMPOSIUM AT BANFF**

A symposium entitled "Publishing Feminisms" will be held at the Banff Centre for the Arts, Alberta, Canada on 17-20 May 2015. The meeting will seek to expand feminist print culture studies, and specifically feminist periodical studies, by emphasizing analyses of contemporary texts and communities in the west and beyond. The goal of this symposium is to explore the relationships between feminist print culture—feminist presses, periodicals, glossies, zines, independents and the production and distribution mechanisms through which they are supported—and post 1960 feminisms. For more information, please contact Michelle Meagher <mmmmeaghe@ualberta.ca>.

**CONFERENCE ON EDITING DOCUMENTS**

A joint conference of the Society for Textual Scholarship and the Association for Documentary Editing entitled "Convergences and Divergences" will be held at University of Nebraska-Lincoln on 17-20 June 2015. The meeting will explore all aspects of documentary editing and textual scholarship, including the discovery, editing, annotation, analysis, teaching and publication of texts from many disciplines, including history, literature, classics, musicology, philosophy, paleography, codicology, linguistics, art history, the history of science, library and information science, film studies, gender and sexuality studies, ethnic studies and more. We invite proposals from students. For more information, please use the following link: <<http://go.unl.edu/>>.

## LITERARY JOURNALISM & WAR

### Literary Journalism and Latin America's Wars: Revolutions, Retributions, Resignations



*The Revolutionaries (detail), 1957-65 by David Alfaro Siqueiros*

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Norman Sims  
University of Massachusetts, Amherst  
77 Back Ashuelot Road  
Winchester, NH 03470  
U.S.A.  
h/+1-413-774-2970  
normsims@me.com

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Isabel Soares  
TUniversidade 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  
isoares@iscsp.ulisboa.pt

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Thomas B. Connery  
University of St. Thomas  
Department of Communication and Journalism  
2115 Summit Ave.  
St. Paul, MN 55105  
U.S.A.  
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360  
tbconnery@stthomas.edu

### **TREASURER**

Bill Reynolds  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294, h/+1-416-535-0892  
reynolds@ryerson.ca

### **SECRETARY**

David Abrahamson  
Northwestern University  
Medill School of Journalism, 1845 Sheridan Rd.  
Evanston, IL 60208  
U.S.A.  
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088  
d-abrahamson@northwestern.edu

### **CHAIR, RESEARCH COMMITTEE**

Joshua Roiland  
University of Maine  
Department of Communication and Journalism + Honors College  
416 Dunn Hall  
Orono, ME 04469  
U.S.A.  
h/+1-314-550-9156  
joshua.roiland@maine.edu

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Rob Alexander  
Brock University  
Department of English Languages and Literature  
St. Catharines, Ontario L2S 3A1  
CANADA  
w/+905-688-5550 x3886  
ralextander@brocku.ca

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Lindsay Morton  
Avondale College  
Department of Humanities & Creative Arts  
Cooranbong, New South Wales 2265  
AUSTRALIA  
Fax/+61-(02)-4980-2118  
lindsay.morton@avondale.edu.au

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John Bak  
Université de Lorraine  
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

### **CHAIR, AEJMC ORGANIZING COMMITTEE**

Lisa Phillips  
State University of New York at New Paltz  
Department of Digital Media and Journalism  
New Paltz, NY 12561  
U.S.A.  
w/+1-845-257-3573  
phillipl@newpaltz.edu

### **CHAIR, ACLA ORGANIZING COMMITTEE**

Rob Alexander  
Brock University  
Department of English Languages and Literature  
St. Catharines, Ontario L2S 3A1  
CANADA  
w/+905-688-5550 x3886  
ralextander@brocku.ca

### **CO-CHAIRS, CONFERENCE PLANNING COMMITTEE**

Hilde van Belle  
Katholieke Universiteit Leuven  
Campus Antwerpen  
Sint-Andriesstraat 2 / 2000 Antwerp  
BELGIUM  
w/+32-3-206-0491  
hilde.vanbelle@lessius.eu

David Abrahamson  
Northwestern University  
Medill School of Journalism, 1845 Sheridan Rd.  
Evanston, IL 60208  
U.S.A.  
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088  
d-abrahamson@northwestern.edu

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Tobias Eberwein  
Technische Universität Dresden  
Institut für Kommunikationswissenschaft  
Zellescher Weg 17  
D-01069 Dresden  
GERMANY  
w/+49-351-463-35484, fax/+49-351-463-37067  
tobias.eberwein@udo.edu

### **MEMBERS, NOMINATING COMMITTEE (includes FIRST VICE PRESIDENT)**

Thomas B. Connery  
University of St. Thomas  
Department of Communication and Journalism  
2115 Summit Ave.  
St. Paul, MN 55105  
U.S.A.  
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360  
tbconnery@stthomas.edu

Isabelle Meuret  
Université Libre de Bruxelles  
Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50  
1050 Bruxelles  
BELGIUM  
w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450  
imeuret@ulb.ac.be

### **WEBMASTER**

Nicholas Jackson  
804 Anacapa Street  
Santa Barbara, CA 93101  
U.S.A.  
cell/+1-815-341-8122  
nicholas.b.jackson@gmail.com

*Continued on next page*

**IALJS OFFICERS AND CHAIRS, 2014-2016** *Continued from previous page*

**MEMBERS, AWARDS COMMITTEE**

Isabel Soares (chair)  
Universidade 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  
isoares@iscsp.ulisboa.pt

Hilde van Belle  
Katholieke Universiteit Leuven  
Campus Antwerpen  
Sint-Andriesstraat 2 / 2000 Antwerp  
BELGIUM  
w/+32-3-206-0491  
hilde.vanbelle@lessius.eu

Maria Lassila-Merisalo  
Lassilantie 53  
13430 Hameenlinna  
FINLAND  
cell/+358-50-525-5819  
maria.lassila-merisalo@iki.fi

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Alice Donat Trindade  
Universidade 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.ulisboa.pt

**EDITOR, LITERARY JOURNALISM STUDIES**

Bill Reynolds  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294, h/+1-416-535-0892  
reynolds@ryerson.ca

**ASSOCIATE EDITORS, LITERARY JOURNALISM STUDIES**

Lynn Cunningham  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294, h/+1-416-203-0803  
lcunning@ryerson.ca

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

Miles Maguire  
University of Wisconsin - Oshkosh  
Department of Journalism  
Oshkosh, WI 54901  
U.S.A.  
w/+1-920-424-7148  
maguire@uwosh.edu

Roberta Maguire  
University of Wisconsin - Oshkosh  
University Honors Program / Department of English  
Oshkosh, WI 54901  
U.S.A.  
w/+1-920-424-7364  
maguire@uwosh.edu

**BOOK REVIEW EDITOR, LITERARY JOURNALISM STUDIES**

Nancy L. Roberts  
University at Albany (SUNY)  
Department of Communication

1400 Washington Avenue  
Albany, NY 12222  
U.S.A.  
w/+1-518-442-4884, h/+1-518-583-8965, fax/+1-518-442-3884  
nroberts@albany.edu

**MEMBERS, BOARD OF ADVISORS**

John Bak  
(founding president)  
Université de Lorraine  
Centre de Télé-enseignement Universitaire (CTU)  
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

Jo Bech-Karlsen  
BI Norwegian Business School  
Department of Communication, Culture and Languages  
N-0442 Oslo NORWAY  
w/+47-90-566-907  
jo.bech-karlsen@bi.no

Susan Greenberg  
University of Roehampton  
Department of English and Creative Writing  
80 Roehampton Lane  
London SW15 5PH  
UNITED KINGDOM  
w/+44-20-8392-3257  
s.greenberg@roehampton.ac.uk

John Hartsock  
(founding editor, *Literary Journalism Studies*)  
State University of New York College at Cortland  
Department of Communication Studies  
Cortland, NY 13045  
U.S.A.  
w/+1-607-753-4103, h/+1-607-749-6756, fax/607-753-5970  
hartsockj@cortland.edu

Richard Lance Keeble  
University of Lincoln  
Lincoln School of Journalism, Brayford Pool  
Lincoln LN6 7TS  
UNITED KINGDOM  
w/+44-(0)1522-886-940  
rkeeble@lincoln.ac.uk

Jenny McKay  
University of Sunderland  
Research Centre for Media and Cultural Studies  
Sunderland SR6 ODD, Scotland  
UNITED KINGDOM  
w/+44-(0)191-515-2157  
jenny.mckay@sunderland.ac.uk

John J. Pauly  
Marquette University  
Diederich College of Communication  
Milwaukee, WI 53201  
U.S.A.  
w/+1-414-288-3588, cell/+1-414-313-7949, fax/414-288-6400  
john.pauly@marquette.edu

Alice Donat Trindade  
Universidade 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.ulisboa.pt

Doug Underwood  
University of Washington  
Department of Communication, Box 353740  
Seattle, WA 98195  
U.S.A.  
w/+1-206-685-9377  
dunder@u.washington.edu

## CONTEXT MAY BE THE KEY TO TRUE UNDERSTANDING

*Taking students beyond the text on the page produces wonderful results.*

By Mileta Roe, Bard College at Simon's Rock (U.S.A.)

Many members of IALJS teach specialized courses in writing journalism and literary journalism, honing their students' skills in reporting and reflection. At my small institution, where I am obliged to contribute to many areas of the undergraduate curriculum—from general-education seminars to Spanish-language classes to advanced literature—I am still waiting to teach a course wholly devoted to literary journalism. So, given my interests, I have had to be crafty to find ways to include literary journalism in a variety of classes. That constraint, however, has also been an opportunity to observe how students confront different material and to reconsider the importance of context when reading and interpreting.



TEACHING TIPS

In an academic setting, reading as coursework forces the issue of context. And course design shapes reading long before our students approach any text; reading *Don Quixote* in a class on the rise of the novel will never be the same as reading *Don Quixote* in a class on heroism and contemporary Latin American politics. The context of any course, therefore,

obviously alters the way individuals in it read, and nudges (if not requires) them to consider how and why such ideas and writings have come together in that particular content and format; in addition, the members of any academic discussion create their own context by virtue of who they are and when and where the class occurs.

But beyond the classic classroom context, things get a bit more interesting. Given that literary journalism deals with

I encourage students to think about who was writing and who seemed to be the intended audience.

real events and real people written about by an identified author, I think we can safely agree that there are actually a few more contexts to consider. First, the content and the characters have a context, and the writer (often openly) has a context, and the book or the text as a published thing has a context as well for format, audience, and even the language in

which it is written.

This past semester, in a class on *Perspectives of Latin America* for Spanish-language students, I included some narrative nonfiction readings. Frequently the author and content were previously unknown to the students. Among these readings were some short texts written by native witnesses to the fall of Tenochtitlan in the early sixteenth century. Before discussing the work in class, I encouraged students to think about who was writing, who seemed to be the intended audience, what kind of writing it was, and which specific descriptions and phrases displayed a particular perspective about what had happened, and then to note their own reactions. Students noticed the subjective commentary on events, were affected by the descriptions and human responses to the events, and appreciated the artful language. In our discussion students were able to make the connection that these bits of memoir bore resemblance both to journalism and to history writing, but they agreed the texts were most memorable for their storytelling and voices. After being reminded that the narratives in Spanish they were working so hard to read were actually translated from the original Nahuatl, the students found additional reasons to reflect on their own

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