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A MENU FOR RENTRÉE: THOUGHTS ABOUT OUR FUTURE

Welcome the next generation.

By Isabel Soares,
Universidade de Lisboa (Portugal)

As I write these lines, temperatures are soaring in Portugal. They call it a heat wave, and it is not the most common weather phenomenon in Portugal. It is funny to think that I am writing for a moment ahead when the weather will



PRESIDENT'S LETTER

be entering the cool bliss of autumn. Anyway, extreme heat invites leisure, the dolce far niente of summer months. However, leisure is always a reward and, as far as IALJS is concerned, much happened before we could take

a pause for summer here in the Northern Hemisphere. So, my dear IALJS-fellow members, I am happy to bring you the good tidings for this *rentrée*. Twelve years ago is a long time for some of us to have any recollections of how IALJS came into existence. Those of us who witnessed the birth of this association speak, time and again, of 2006 and a meeting at the then University of Nancy (now Université de Lorraine). But what does that really mean for the younger scholars that have only now got to know IALJS? As in life, a generational gap is a natural circumstance, an expected development. With this in mind, we are quite aware that links between past, present and future need to be established to facilitate any transitions that inevitably loom on the horizon.

Now that the Founding Generation (I have heard us called the “silver-backs”) has brought IALJS into its second decade, time has come for another generation to carry on the torch. Let’s talk business.

For conference-organizing needs, IALJS has created a vast number of documents and procedures which have been compiled in a “Conference Manual” that gets periodical updates. Hilde van Belle (Katholieke Universiteit Leuven, Belgium)—based on the original efforts of Maria Lassila-Merisalo (University of Jyväskylä, Finland)—has been revising the manual in

From its
founding in 2006,
IALJS exists
because has been a labor
of love

order to shape it better as a user’s guide that can be passed on to future conference organizers. Because this is an ongoing task involving a growing amount of work and the input of a lot of IALJS’ officers, we thought there was a need to bring some autonomy to this role within the association, so Hilde has kindly accepted to be the Chair of the Conference Archives Committee. She is thus the contact person if you would like to contribute ideas and suggestions for the conference organizing procedures.

Regarding the bridging of the past and present, Ashlee Nelson (Victoria University of Wellington, New Zealand), our wonderful Social and Multimedia Committee Chair, has volunteered to set up a Conference Time Machine Project via the IALJS YouTube channel. The intention underlying this project is to make available online, and in a single repository, all the

FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are confirmed and/or planned:

IALJS-13: Austrian Academy of Sciences, Vienna, Austria, 17-19 May 2018.

IALJS-14: Stony Brook University, U.S.A., 9-11 May 2019.

IALJS-15: University of Copenhagen, Denmark, 21-23 May 2020.

IALJS-16: Universidad Alberto Hurtado, Santiago, Chile, 13-15 May 2021.

IALJS-17: University of Gdansk, Poland 19-21 May 2022.

IALJS-18: University of California, Irvine, U.S.A., 11-13 May 2023 (pending).

IALJS-19: Belgium 23-25 May 2024 (pending).

IALJS-20: Brock University, St. Catharines, Canada, 15-17 May 2025 (pending).

IALJS-21: Lisbon, Portugal or Cape Town, South Africa, 21-23 May 2026 (pending).

DEADLINE FOR 2018 CONFERENCE SET

Submissions for IALJS-13 at the Austrian Academy of Sciences, Vienna, Austria in May 2018 are due on **1 December 2017**. See Page 5 inside for CFP.

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WWW.IALJS.ORG

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2018 ANNUAL CONFERENCE IN VIENNA, AUSTRIA

An imperial capital for centuries, the city now is a feast of contrasting cultures.

By Callie Leone, Northwestern University (U.S.A.)

Modern Vienna is the capital city of Austria, and before that it served as capital for a long line of various European empires. This imperial heritage can explain the diversity of European cultural influences that can be seen and heard throughout the city. Its reputation as a city of art and culture is par none, but it holds a just as unrivaled reputation for best city in which to hold a conference. Here are some key attractions in this city of multitudes:



CITY SIGHTS

SCHONBRUNN PALACE

A UNESCO World Heritage Site, this baroque palace and gardens served as the imperial summer residence for over three hundred years.

From its humble inception as a hunting lodge to the Austrian palace of Versailles equivalent it now resembles, the palace and grounds have entertained numerous Hapsburg rulers, most notably Maria Theresa (the only Hapsburg empress), Emperor Franz Joseph, and Archduke Franz Karl. After a tour of the palace itself, one should take an hour or so to enjoy the sprawling French-style gardens adjoining the palace. The gardens boast numerous attractions including its famous gloriette, the Roman Ruins, myriad sculptures and fountains, and Tiergarten, the world's oldest zoo.

SIGMUND FREUD MUSEUM

Vienna earned its nickname as "the City of Dreams" on account of one of its most famous and eccentric residents. Father of



The Freud museum is located in his former home, where he also treated his patients

psychoanalysis and influential thinker, Sigmund Freud resided in Vienna for most of his life until he was forced to leave by the threat of encroaching Nazism. Located in his former Berggasse abode, the museum shelters many of Freud's original writings and personal possessions. This particular residence and office is notable, as it is where Freud first met many of his original psychoanalysis patients. Although a bit more academic than whimsical in tone,

Continued on next page

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VIENNA *Continued from previous page*



this museum is a must-see for those with an appreciation of Freud’s impressive-scholarly legacy.

HAUS DER MUSIK

Of its many claims to fame, Vienna is perhaps best known as “the City of Music,” providing locale for some of the most well-known and accomplished classical musicians in history. Composers Mozart, Beethoven, Haydn, Mahler, and Strauss all called Vienna home at one point. For those who are intimidated by the steeply priced tickets of the Wiener Staatsoper (Vienna State Opera House), one can still enjoy Vienna’s enriching musical history at the Haus der Musik. This interactive museum pays homage to the history and evolution

of classical music in addition to the science behind music and hearing. It is also within walking distance of the Hofburg Palace Complex.

WURSTELPRATER

For those who can only stomach so many palaces, cathedrals, and museums, worry not because Vienna has something for you too. A famous amusement park, the Wurstelprater contains innumerable oddities and entertainment, all while

being incredibly accessible by public transportation. It is best known for its Ferris wheel, the Wiener Riesenrad or “Vienna Giant Wheel,” which was the tallest in the world from 1920 to 1985. Other features of the park include various rides and roller coasters, shooting galleries, ghost trains, wax sculptures, and much more.

DEMEL

For those with a tooth for sweets and scandal, look no further than the legendary Demel bakery and chocolaterie. Demel is an official Purveyor to the Imperial and Royal Court and has supplied Austrian royalty with confections of all kinds for centuries. While Vienna boasts innumerable sites and interests for the most sophisticated, and sometimes acquired, tastes, few would argue it boasts a taste any sweeter than that of the sachertorte, the chocolate cake of royalty. The cake in question embroiled Demel in a ferocious seven-year legal battle with Hotel Sacher over the claim of “the original Sachertorte.” Although Demel ultimately lost the case, it is hard to say their confections taste like anything other than a victory. ♦



PRESIDENT'S LETTER *Continued from Page 1*

conference videos that make the history and identity of IALJS. So please respond when Ashlee contacts you for permissions to upload videos where you feature. Also, if you have any IALJS videos you would like to share with the whole wide world of the web and beyond, feel free to contact Ashlee. I have to confess it was a benign sort of shock to see myself ten years ago as a pre-Ph.D. in one of the videos already available. Just imagine the smiles there will be ten years from now when we revisit the videos of this year's conference!

From its founding in 2006 IALJS has depended on volunteer work. Its existence is a labor of love shared by the number of people who have invested time and effort so that we hold a conference every single year, publish a quarterly newsletter and a semi-annual journal, promote a Student Travel Fund, and grant research merit awards. In a nutshell: a living, breathing association that keeps officers busy all year round. Considering the future of IALJS, we have to think about the next generation of officers and chairs—or the “NextGeners,” our affectionate moniker for them.

To this end, Mitzi Lewis (Midwestern State University, U.S.A.) and Ashlee Nelson have volunteered to spearhead IALJS's new Strategic Service Committee, a sort of hub for the next generation of leaders. That is, volunteers who will play a role in the association's the future—all are welcome to join. It is these volunteer-IALJS members who will be understudying the current officers, so that when time comes we can smoothly hand over the reins to our successors and keep IALJS going strong. The perks of being an IALJS officer or chair? Significant personal and academic growth. I can attest from first-hand experience that there is no other learned society where I would feel as fulfilled as I have in IALJS. And none other where I would learn so much and meet so many exceptional people. To Ashlee and Mitzi, thank you for taking this on.

And a reminder: Our call is open for IALJS-13 next May in Vienna. Join us now and for the future! ♦

IALJS-13 CONFERENCE SCHEDULE SUMMARY

Wednesday, 16 May 2018

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 17 May 2018

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)

Session 7 18.30 – 20.00 Conference Reception

Friday, 18 May 2018

Session 8 9.00 – 10.30 Work-in-Progress Session IV and V

Session 9 10.45 – 12.15 Panel II (President's Panel)

Lunch 12.15 – 13.30

Session 10 12.15 – 13.30 Working Lunch: LJS Staff Meeting

Session 11 13.30 – 15.00 Research Paper Session II

Session 12 15.15 – 16.45 Panels III and IV

Session 13 17.00 – 18.00 President's Address & Annual Business Meeting

Session 14 19.00 – 21.00 Conference Banquet (per reservation)

Saturday, 19 May 2018

Session 15 9.00 – 10.30 Work-in-Progress Session VI and Panel V

Session 16 10.45 – 12.15 Panels VI and VII

Session 17 12.30 – 13.00 Closing Convocation



IALJS-13

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

**Austrian Academy of Sciences
Institute for Comparative Media and Communication Studies
Vienna, Austria
17-19 May 2018**



International Association for Literary Journalism Studies

**“Literary Journalism: Theory, Practice, Pedagogy”
The Thirteenth International Conference for Literary Journalism Studies (IALJS-13)**

**Austrian Academy of Sciences
Institute for Comparative Media and Communication Studies
Vienna, Austria**

17-19 May 2018



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 2018. The conference will be held at the Austrian Academy of Sciences in Vienna, Austria.

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: Theory, Practice, Pedagogy." All submissions must be in English.

The International Association for Literary Journalism Studies is a multi-disciplinary 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.

Details of the programs of previous annual meetings can be found at:
<http://ialjs.org/past-ialjs-conferences/>

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.

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. Tobias Eberwein, Austrian Academy of Sciences (Austria)
IALJS Research Chair; e-mail: <tobias.eberwein@oeaw.ac.at>

Please submit proposals for panels to:

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

Deadline for all submissions: No later than 1 December 2017

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

Prof. Isabel Soares, Universidade de Lisboa (Portugal)
IALJS President; e-mail: <isoares@iscsp.ulisboa.pt>

Prof. Thomas Connery, University of St. Thomas (U.S.A.)
IALJS First Vice President; e-mail: <tbconnery@stthomas.edu>

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

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

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

NOTE: Submissions from students are encouraged, and a competitive Student Travel Fund has been established to assist in funding student travel. Applications will be available upon acceptance of submission.

2018 IALJS CONVENTION REGISTRATION FORM
17-19 May 2018
Austrian Academy of Sciences
School Institute for Comparative Media and Communication Studies

1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2018)		Please indicate the applicable amounts:
Current IALJS Member – \$120	(rate for those already having paid their 2018 dues)	
Current IALJS Member retired – \$100	(rate for those already having paid their 2018 dues)	
Student – \$5	(rate for those already having paid their 2018 dues)	
Student – \$30	(Includes a one-year IALJS membership)	
Non-IALJS member – \$170	(Includes a one-year IALJS membership)	
Spouse/Partner – \$50 (This fee is required only if a spouse will be attending scheduled research sessions and/or panels)		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2018 (Note: Meals & special events may not be available to those who register after 31 March 2018)		
Current IALJS Member – \$155	(rate for those already having paid their 2018 dues)	
Current IALJS Member retired – \$135	(rate for those already having paid their 2018 dues)	
Student – \$30	(rate for those already having paid their 2018 dues)	
Student – \$55	(Includes a one-year IALJS membership)	
Non-IALJS member – \$205	(Includes a one-year IALJS membership)	
Spouse/Partner – \$85 (This fee is required only if a spouse will be attending scheduled research sessions and/or panels)		
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.		
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below		
Number of meals needed:		Regular Vegetarian
Conference Banquet (Friday evening)	Number attending x \$60	
Make registration checks payable to “IALJS”		TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to “IALJS” to >>>	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, More information will be forthcoming shortly.
To register on-line via PayPal, see “Conference Payments” at WWW.IALJS.ORG		
3. REGISTRATION INFO		
Name:		
University		
School, Department		
City, State, Zip, Country		
Phone		
E-mail Address		

CALL FOR CONTRIBUTORS

Literary Journalism and Civil Wars: Reportage and Civil Wars through the Ages, Vol. 4

Juan Antonio García Galindo, Natalia Meléndez Malavé and Antonio Cuartero, Editors

Éditions PUN – Université de Lorraine; Publication date: February 2019

Due date for article abstracts (follow MLA style sheet): 15 October 2017

Due date for final articles once accepted: 1 May 2018

For as long as there have been wars, there has been war reporting. The only thing humankind seems to value more than the taking of life is the recording of that death in ink. Whether recorded on papyrus or parchment, in pamphlets or broadsheets, via epics or novels, in photographs or film documentaries, the violence of war remains one of the most horrific experiences to which the human community has been exposed. Yet, modern historical and journalistic discourses have tended to objectify war to a safe, sublimated distance, even reducing it to a cultural logic that promise renewal through destruction.

As an alternative to war literature and traditional war journalism, and to the historical legacies that have emerged from or given rise to both, literary journalism in its several written and visual avatars has sought different ways to perceive and represent the aesthetics of the war experience. Like its sister disciplines—journalism and literature—literary and multimedial journalism has repeatedly defended the necessities *and* exposed the horrors of war; has accurately chronicled the events *and* passionately dramatized its players; has rallied the troops *and* sympathized with the enemy. But, unlike its siblings, literary journalism does all of this *at the same time*. Its *verité* aesthetics offer incontestable facts with a critical distance worthy of history; its documentary heuristics capture multiple eye-witness accounts that give journalistic bylines their timely importance; and its transmedial story-telling provides visual images worthy of our greatest war novelists, playwrights, poets and photographers.

This book—the fourth in the ReportAGES series published with the Université de Lorraine—examines various forms of literary journalism about civil wars throughout the world and across time. In the context of a civil war, journalists are faced with the paradox of covering the war's tragedies and simultaneously celebrating its victories in some grand, national narrative typical of jingoistic war reporting. When brothers are killing brothers, whom do you choose to support and can you ethically demonize the Other?

All potential contributors are invited to submit a 500-word abstract of their article for 15 October 2017. The research proposed must demonstrate an engagement with current scholarship on literary journalism and articulate a clear and meaningful relationship between reportage literature and civil war.

**Send all inquiries, proposals and articles to
John S. Bak (john.bak@univ-lorraine.fr) and Antonio Cuartero (cuartero@uma.es).**

LITERARY JOURNALISM IN SWITZERLAND

Varieties of truth, Into the Wild and the power of uncertainty.

By Pascal Sigg, University of Zurich (Switzerland)

I was 25 when *Into the Wild* jolted me out of fundamental boredom into the wild state of equally profound but way more exciting uncertainty. Although I had studied journalism for three years and freelanced for a few Swiss local papers, I wasn't prepared for it. This had not only



AROUND
THE
WORLD

to do with Chris McCandless's story, which probably resonated with every rebellious but peace-loving youth who read it.

It also had to do with the suspicions regarding journalism that read well I had been taught to have. For me, in Switzerland, it hardly seemed possible that journalism could be something apart from a) the

freak show that gonzo journalism was presented to me as, b) the luxury of narcissism on the page at best combined with a kind of self-aware irony that made it at least funny or c) the fervent yet seemingly naïve moralizing social reportage in Egon Kisch's tradition—we had it so well in our

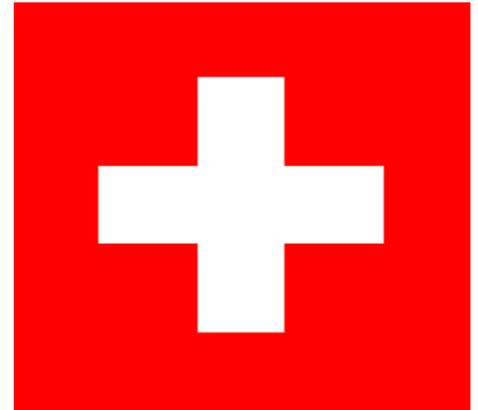
tiny, rich European oasis of moneylenders, the complaints had to come packaged in at least superficial objectivity.

So I guess *Into the Wild* gave me proof that in my culture, the relationship between language and whatever might be called the real world was different from the one accepted in at least U.S. popular culture and public discourse. Truth in Switzerland wasn't the same as truth in North America—and it still isn't. Because while the technology to rapidly disseminate words and pictures from millions of servers onto billions of screens has the power to bridge cultural gaps, it also creates a communicative chaos in which

An essential question: In what ways do the Swiss and American notions of truth differ?

simple and established claims prove remarkably powerful regardless of their argumentative power.

One of these is the claim which is popular—at least in European literary studies—that there is no genuine truth. Haven't we heard of post-structuralism? Isn't the label "fiction" actually more accurate for pretty much everything that is being said about the world we live in? This claim is a test—and, like every test, also a chance. Because



right now, when journalism gets to answer similar doubts about its own relationship to truth, we get the attention needed to tell the world why our work is important. It is also important that we analyze why it was no coincidence that a work such as *Into the Wild* was written by an American journalist and not a German, Austrian or Swiss writer. Which leads us to the heart of the matter: in what ways do the Swiss and American notions of truth differ?

I still have no clear answer to this question. Perhaps there can't be only one explanation anyway. But there are different hints: like the first-hand experience of Nazi propaganda, or perhaps the philosophical debates suggested by Nietzsche's writings. In his 1873 essay "On Truth and Lies in a Nonmoral Sense," the German philosopher's stance towards the human capacity to tell a true story was deeply cynical. A human truth claim for Nietzsche was mere dissimulation born out of vanity and weakness, because, for him, the subjectivity of human perception—along with the observation that truth claims were always only uttered in language and not the observed "thing itself"—was indication enough that truth was simply impossible.

While Nietzsche's view went on to influence an entire school of mainly French post-structuralist possibility-of-truth-skeptics, there also formed a more optimistic and, yes, pragmatic strain

Continued on next page



SWITZERLAND *Continued from previous page*

of thought in North America. Charles Sanders Peirce's theory of the sign would lead to influence Richard Rorty's currently widely accepted understanding of truth. In *Contingency, Irony and Solidarity* (1989), Rorty famously wrote:

"Truth cannot be out there—cannot exist independently of the human mind—because sentences cannot so exist, or be out there. The world is out there, but descriptions of the world are not. Only descriptions of the world can be true or false."

In Rorty's world of words, truth is possible because it is something different from Nietzsche's truth. For Rorty, truth is indeed possible, yet only in language between humans and thus in a specific context of time and space.

In our current rapid global communicative culture of Total Noise (David Foster Wallace's apt term), this understanding of truth has consequences not

only for Swiss reporters but more generally for the way writers tell stories they claim to be true: they have to expect the reader to be a) doubtful, and b) impatient. It's not enough for writers to tell a true story. The proof of the story's convincing power has to be delivered immediately within the story itself. This means that the *evidence* to account for the truth in their stories is at least as important as the stories themselves.

In my view, the convincing power of any powerful literary journalism lies in the sharpness of the two blades of the sword it uses to fight for human attention and cultural significance: its politics and its aesthetics. The first—I call it the more *journalistic*—aims to make direct, poignant claims about the real world. The second, the more *literary*, aims to infer the highest possible self-awareness of the work: the consciousness that these very claims always necessarily contain degrees of un-

certainty about their own truths. They are only made by a human, only in (a particular) language, only in a particular voice, only at a particular time in a particular place, and usually only written on a page, after all.

While Jon Krakauer's story of Christopher McCandless claims that there actually lived an intelligent, young man who was so unhappy with his social life that he left it behind to live in the wild, it also manages to communicate that we can't actually be sure if McCandless' exit was uncompromising—because Krakauer hints at the possibility that shortly before his death, McCandless intended to return into society. While telling us something about the world we live in then, it also tells us something about our perception of this world, how this perception is influenced by the perceptions of others and—potentially also in Switzerland—the precarious yet possible character of truth. ♦

TEACHING TIPS *Continued from Page 40*

for that, perhaps they should pursue a career outside of journalism.

7. Because the students can usually find out who wrote what if they set their mind to knowing. They are learning to be reporters, after all.

8. Because if the name of the author is not given and the work is especially good or bad, they will probably spend time and brain-space trying to find out who wrote it, and they will not concentrate on the lesson we want to teach using the virtues or defects of the text in question.

9. Because if they are not told who wrote a piece we criticize, they will understand that making a mistake is a crime we should feel so ashamed of committing that our names cannot be mentioned.

10. Because when a deficient or excellent text is shown without its attribution, we may inadvertently promote racial, xenophobic, gender, or class prejudice. They might unfortunately assume that the text comes from the poor, immigrant, minority,

or female classmate. A name attached to each assignment makes the good and bad examples seen as the personal work of an individual, not a group.

Even if once desirable,
the realities
of the digital age
have made
anonymity a potential liability

11. Because, on the other hand, the background of the author helps us understand where choices, styles, mistakes, and successes come from.

12. Because when a student's work is identified by author, he or she can explain,

defend or participate in the debate. In the traditional class protocol, where student work is read and debated without identifying the name of the author, there is neither this possibility nor the choice of asking for advice or challenging the assumptions of classmates.

13. A system of anonymity—making sure no student knows who the author of a piece that is to be discussed in public is—comes from an understandable wish not to shame a young person in public. I sincerely believe that even if it was once desirable and possible, in the digital age it does not comport with the experience the same student already has had—and will definitely have—in her or his professional life.

What can be done is to create a safe classroom environment, so that the work is discussed and criticized before the wider public. This is something very different from hiding the authorship of those texts from the other students. ♦

IALJS SESSIONS AT AEJMC CONFERENCE IN CHICAGO

A two-panel workshop program focused on immersive literary journalism.

By Holly Schreiber, University of Maine, Orono (U.S.A.)

Immersion is characterized by in-depth and long-term reporting, which offers journalists the opportunity to form psychologically nuanced relationships with sources and to bring their readers into worlds otherwise inaccessible to them. But what exactly distinguishes immersion journalism from other nonfiction writing such as memoir and ethnography? What are its ethical and economic limitations? These issues and more were explored in



IALJS
OUTREACH

a two-panel session, "The View from the Ground: Rethinking Immersion," held at the Association for Education in Journalism and Mass Communication (AEJMC) Annual Conference in Chicago on August 12, 2017.

The session kicked off with "The

Immersive Self," a research panel moderated by David Abrahamson of Northwestern University. In the first presentation, David Dowling of the University of Iowa argued that Morgan Spurlock's stunt documentaries expose the system of corporate sponsorship necessary to fund independent films. Dowling examined how Spurlock's immersive strategies are "uniquely adapted to deconstructing the industrial logics of corporate brands." Holly Schreiber of the University of Maine explored another form of stunt

AEJMC has
welcomed our participation
with open
arms now for a number
of years

journalism: "down-passing" or "passing for poor." She argued that this method of reporting ultimately carries negative



consequences for the representation of poverty because it highlights the behavior of individuals rather than social structures of inequality. Patrick Walters of Kutztown University rounded out the research panel with his presentation on the fraught boundary between immersion journalism and reported memoir. He proposed that immersion journalism be distinguished by its main goal of representing "the other," rather an account of "the author's journey toward that goal," which is a feature of the reported memoir.

The second session, "Teaching the Deep Dive: Journalism Education and the Challenge of Immersion," was moderated by Holly Schreiber and featured five presentations on journalism pedagogy. Carlos A. Cortés-Martínez of the University of Missouri conducted a discourse analysis of Ryszard Kapuściński's *Travels with Herodotus* through the lens of Edward Said's *Orientalism*. The goal of his project was to give students strategies to talk about "the other" and to engage directly with the difficulties of representing marginalized groups. Taking up a similar challenge, Bret Schulte of the University of Arkansas presented on his experience teaching John Howard Griffin's 1961 book *Black Like Me*. Schulte argued that while his students were critical of the racial politics in the book, the classroom exercise

Continued on next page



FROM LEFT: MARK MASSE,
ANDREW WESTOLL,
AND BRET SCHULTE.

TRANSNATIONAL APPROACHES TO U.S. PERIODICALS

A one-day symposium entitled “The Transnational American Periodical,” will be held in collaboration with the Network of American Periodical Studies at the British Library in London on 15 December 2017. The symposium hopes to interrogate the relationship between theory and the archive that emerges from a transnational perspective on American periodicals. How does uncovering the material, economic, and social conditions of transnational periodical production and circulation encourage us to rethink theories of cosmopolitanism, the border, or the Black Atlantic? How can we write a transnational history of American periodicals using archives that were shaped in response to nation-centric models of cultural, political, and intellectual history? And how can theoretical approaches adapted from other disciplines inform our approach to and understanding of the transnational impact of American print? Please send all proposals and any questions to the conference organizers James West (University of Birmingham) and Katie McGettigan (Royal Holloway, University of London) at <transnationalperiodicals@gmail.com> by 15 September 2017. Decisions of acceptance will be made by 1 October 2017.

CULTURAL CONNECTIONS BETWEEN EUROPE & SOUTH AMERICA

A symposium entitled “Chroniclers, Correspondents and Cultural Travelers between South America and Europe” will be held at the 56th International Congress of Americanists (ICA), 15-20 July 2018 in Salamanca, Spain. With the cultural, intellectual and literary approaches recently developed regarding the periodical press, this symposium aims to explore different works of the 19th- and 20th-century chroniclers and correspondents. The deadline for submission of papers via <<http://ica2018.es/historia>> is 20 October 2017. For more information, please contact Emiliano Gastón Sánchez <esanchez@untref.edu.ar> or Magalí Andrea Devés <magalideves@gmail.com>.

IALJS/AEJMC *Continued from previous page*

successfully encouraged engagement with journalism on race.

In addition to addressing issues of diversity in the classroom, the panelists also shared their experience with innovative methods of teaching immersion journalism. Andrew Westoll of the University of Toronto focused on easing creative writing students into the world of immersive reporting.

He noted that their main challenges included gaining the “confidence to engage strangers in conversation, a critical awareness of the zeitgeist, the emotional intelligence to ask the right questions, [and] the knack for disappearing in plain sight.” Additionally, Mark Massé of Ball State University outlined classroom-tested strategies for teaching



immersion in an on-line graduate course.

Drawing on her experience teaching in a medium security men’s correctional center, Kate McQueen of the University of Illinois Urbana-Champaign described how practicing immersion journalism offered her students a way to “critically explore key issues surrounding the experience of marginalization.”

We plan a session at the 2018 AEJMC conference in Washington, D.C. in August 2018. Mark your calendars and watch for the upcoming CFP. ♦

TOP: DAVID DOWLING, PATRICK WALTERS, AND HOLLY SCHREIBER. LEFT, CARLOS CORTES-MARTINEZ. BELOW, THE IMPRESSIVE MARRIOTT BAR.



Call for Papers

Special forum on Interdisciplinary Methodologies for Reading and Using the Modern Magazine
(*Modernism/modernity*)



As an assemblage of heterogeneous materials, the magazine has proven to be a useful and engaging resource for scholars of modernism and modernity across the disciplines: from the study of advertising and marketing, literature, gender, history, and celebrity to the visual arts, political and aesthetic movements, print culture, media, and more. Moreover, just as readers move through and use these texts in a variety of ways, so too do scholars: the magazine's internal diversity demands an interdisciplinary range of approaches. While this richness and diversity affords a multitude of scholarly interventions, the correlative conundrum is, as Patrick Collier (2016) has noted, scholars of modern periodicals cannot come to an agreement about what our *object of study* is: "we need greater self-consciousness and a concerted effort to come to consensus or, better, to a clear articulation of our differences."

In this digital essay cluster, we wish to highlight the productive interdisciplinarity of modern periodicals and, in particular, the scope of methodologies that inform scholarly work on magazines across the disciplines. To that end, we are assembling a cluster of **highly inquisitive** and **process-conscious** essays of 4,000-6,000 words that begin to engage the question:

How does my discipline shape how I read, use, and navigate a magazine?

To best display the richness and productivity of interdisciplinary approaches, we are asking this question of a particular periodical: *The Western Home Monthly* (1899-1932). Recently digitized by the Peel Prairie Provinces project, a digital initiative of the University of Alberta Libraries, this periodical will be, for most if not all scholars involved in this project, **an unknown and unfamiliar object** (learn more at <http://modmag.ca/whm/>). With this "blank slate" we can move in a self-conscious and self-reflexive way through the recently digitized archives and reflect on how our discipline frames our approach to research and produces our object of study.

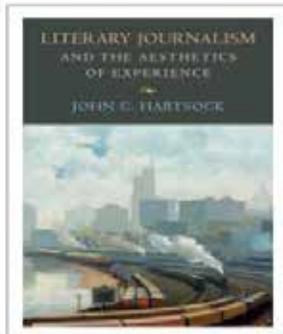
We welcome a broad range of approaches and specialities including:

- | | | |
|----------------------------|-----------------|---------------------|
| ~Marketing and advertising | ~Gender Studies | ~Cultural Studies |
| ~Literary studies | ~History | ~Digital humanities |
| ~Political Science | ~Media studies | |

Brief abstracts detailing your specialty and approach due September 15th, 2017. Send abstracts to Hannah McGregor (hannah_mcgregor@sfu.ca) and Katja Lee (katjalee@gmail.com) with subject heading: WHM Abstract. Full papers (4,000-6,000 words) due January 1, 2018. This inquisitive round table will be published on the Print Plus platform of *Modernism/modernity*. As such, dynamic, visual and multi-media materials are warmly encouraged.

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Literary Journalism and the Aesthetics of Experience

Makes the case for narrative literary journalism as a distinct and valuable genre

JOHN C. HARTSOCK

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Description	Reviews	Author
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Proponents and practitioners of narrative literary journalism have sought to assert its distinctiveness as both a literary form and a type of journalism. In *Literary Journalism and the Aesthetics of Experience*, John C. Hartsock argues that this often neglected kind of journalism—exemplified by such renowned works as John Hersey’s *Hiroshima*, James Agee’s *Let Us Now Praise Famous Men*, and Joan Didion’s *Slouching Towards Bethlehem*—has emerged as an important genre of its own, not just a hybrid of the techniques of fiction and the conventions of traditional journalism.

Hartsock situates narrative literary journalism within the broader histories of the American tradition of “objective” journalism and the standard novel. While all embrace the value of narrative, or storytelling, literary journalism offers a particular “aesthetics of experience” lacking in both the others. Not only does literary journalism disrupt the myths sustained by conventional journalism and the novel, but its rich details and attention to everyday life question readers’ cultural assumptions. Drawing on the critical theories of Nietzsche, Bakhtin, Benjamin, and others, Hartsock argues that the aesthetics of experience challenge the shibboleths that often obscure the realities the other two forms seek to convey.

At a time when print media appear in decline, Hartsock offers a thoughtful response to those who ask, “What place if any is there for a narrative literary journalism in a rapidly changing media world?”

NOW INTO THE FUTURE: ADVANCED LITERARY JOURNALISM

A close examination of the literary aspects of literary journalism.

By Edvaldo Pereira Lima, University of São Paulo, (Brazil)

There seems to be a growing understanding in the literary journalism studies community that this field is reaching a level of maturity comfortable enough to welcome new lines of research at the front desk of our common interests. In addition to traditional content analysis and recovery of our history, we are now seeing experimental and theoretic approaches in increasing numbers. This article chronicles the development of one such initiative in Brazil, since the mid 1990s. It also adds its voice to those advocating for a category of



RESEARCH
ESSAY

its own for literary journalism; for it to no longer be a sub-genre of either journalism or literature.

It all began the decade before, when I designed a General Systems Theory model applicable to journalism as my Master's dissertation. The key interest was literary journalism, but as I immersed in the theoretical study of the field, it became clear that a new encompassing conceptual framework would be necessary first. Literary journalism was too complex to be seen through the shallow, linear and reductionist views that prevailed in hard news journalism. It had to be viewed through the eyes of a new epistemology.¹

What were the values, principles and paradigms that governed literary journalism? Where did they come from? What was the philosophical mindset that made the craft of literary journalism what it was? To answer these questions, it was necessary to go beyond classic studies of the field and explore new territories of

knowledge, as literary journalism is not an isolated island; I first had to tackle journalism under a broad perspective.

General Systems Theory—as designed by Ludwig von Bertalanffy—provided the right epistemic tool for the task. The system approach helps one gain a processual view, as nothing should be seen through a static, fragmentary angle of view. Everything is related to all. Everything is part of a system, a group of parts that relate together, comprised by subsystems, the same way systems are surround-

The findings of
quantum physics represented a
new hole
in the epistemological
dam of science.

ed by encompassing larger environments.²

Bertalanffy classified systems in two major categories. Closed systems refer mostly to mechanical, non-developing groups of parts working together. They respond in quite a limited way to the demands, stimuli, and impulses presented by the environment or by subsystems. They do not transform themselves. In time, they deteriorate and fall victims of entropy. Open systems, on the other hand, relate to the environment in a highly complex mode, exchanging information, energy, and inputs. They import, process, and export these things. They generate feedback. They adjust to changing demands, both internal and external. They may evolve or they may perish. It all depends on whether or not they respond by adjusting to the perennial changing nature of the world. Literary journalism is an open system *par excellence*.

TRANSDISCIPLINARITY

In the early 1990s, as my career moved on and I wrote my Ph.D. thesis, a full chapter was dedicated to a theoretical proposal I designed then, and would further develop in the following years as a proactive contribution to the advancement of literary journalism. As a faculty member of the University of São Paulo, I joined a research center devoted to studying the epistemology of journalism. Headed by Professor Cremilda Medina, this center was on the way to establishing a multi-disciplinary dialogue with other areas of knowledge.³

Finding this favorable scholarly environment, my own trail was soon carved within it, as it became clear to me that no interdisciplinary nor multi-disciplinary approaches would suffice. This proposal would have to be trans-disciplinary. System thinking was not the only scientific platform to have challenged prevailing models of science. It stated, for example, that the sum of the parts does not make the whole of something, as mainstream science believed. A system generates new properties that are not present in its individual constituent parts. A similar view had previously been expressed by Émile Durkheim, the pioneer of social sciences, who believed relationships and interactions should also be the main concern of any study, not just hard data.

When the findings of quantum physics came to light, such as Heisenberg's uncertainty principle, they represented a new hole in the epistemological dam of science. Science's founding Cartesian and materialistic beliefs were considered universally valid; suppressed water begun to pour out through these holes as more and more new discoveries increasingly challenged the pillars of orthodox science. A central question in the philosophy of science is the concept of reality. Science ultimately deals with reality, tries to perceive it, understand it and unveil this understanding to the world so we can relate to it

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in the most appropriate way.

Isn't this also the case in literary journalism? Don't we immerse in reality, and come back with with the narrative power to convey that reality to our readers, so that they can understand it better and relate to the real world in a wiser way, having taken on the perspective we provided? Doesn't our fine storytelling deliver them a catharsis that opens a new expanded way of signifying reality? The problem is that for a long time orthodox science made us believe reality is objective, factual, hard. Only the material world exists, and it is like a monstrously structured machine, a mechanical world populated by mechanical human beings. A machine is predictable; its laws of functioning can be logically known and dealt with. For a human being, social groups, and society at large, only what the five senses perceive can be taken as real. However, quantum physics challenged the scientific church of Newtonian certainty even more. By the early 1980s David Bohm was announcing that reality is multi-dimensional. He summarized his views in two large groups of dimensions he called implicate and explicate order. The first means the objective, external world. The second means the subjective, unseen world that surrounds and pervades the first.⁴

Even more paradoxically, quantum physics brought up the notion that everything we see in the material world has a beginning in the subtle world. From there it travels as energy and then collapses into our familiar objective world, having as a gateway what is called the zero-point energy field. And then whatever this becomes, we can perhaps see it, touch it, measure it. The implicate and the explicate orders relate. Ultimately, reality is this multi-layered interactive field of dimensions. Instead of certainty, the dynamic process of reality is made of probabilities. Determinism is out. Open systems are creative, they can become things we aren't even capable of imagining or predicting. The principle of locality - that there is cause and consequence only when bodies are physically

related in the same space and time - of classic science falls short of explaining all of this. There are also meaningful relationships between bodies non-physically related in the same place and time.

This non-locality principle in quantum physics encouraged Carl Gustav Jung's 1952 full announcement of a similar finding in his field of deep psychology: that there is such a thing as synchronicity, a word he coined to express a meaningful relationship between an objective fact and a subjective phenomenon. For example,

Reality cannot
be seen as mainstream
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of intellectual power have
made us believe.

out of the blue you feel something good or bad about a friend you haven't see for a long time and the following day somebody calls and tells you something happened yesterday to this friend.⁵

These heavy intellectual blows on the fortress wall of established orthodox science tell us life and reality are organic, systemic, holistic, deeply entangled, and embedded in interconnectivity. Reality is not a big machine. Humans do not behave by the laws of robotics, even though the dominant powers would love them to. Fritjof Capra, the quantum physicist who in the 1970s left his comfortable job in the laboratories of such distinguished houses of knowledge as Berkeley and Stanford to come to the larger outside world to publicize his new findings, gave us the metaphorical validity of it all, concerned with the well-being of our troubled and endangered civilization. Poetically he called this new world view "the web of life" and "the

cosmic dance of the universe" which vibrates and moves in all beings.⁶

Capra dared to bridge science and Eastern traditional knowledge, pointing out parallels between quantum physics and Taoism. In addition, he brought us the "shoe string theory," the idea that a profound epistemological revolution is occurring in our time, as more and more scientific thinkers in the advanced frontiers of knowledge question the established paradigms—the foundations that forge and condition the way we see and conceive reality—and through different paths reach the same destination: an entirely new extended world view that correlates the multiple aspects of reality into a single complex perspective. Reality cannot be seen as mainstream dominant centers of intellectual power have made us believe. It is diversified, multiple, and governed by different categories and rules in comparison to the linear model presented to us before. Like Capra, many other open-minded philosophers of science painfully self-criticized scientific knowledge, both in academia and in unorthodox houses of knowledge, in the last decades of the last century. Edgar Mitchell, an astronaut of the Apollo 14 mission and Ph.D. in astrophysics by Harvard, came back from his moon journey so impacted by his experience that he established, with the help of his Stanford peers and others, the Institute of Noetic Sciences (IONS). He was convinced that science up to then had at best been concerned with the material world only, and had stayed nearly totally ignorant of the inner world, where quite different laws operate. IONS took off in the 1970s to become what it is today: a scientific island of excellence in the unorthodox



FRITJOF CAPRA

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study of phenomena such as the interference of mind over matter.⁷

Some of these *avant-garde* thinkers concluded that science alone is incapable of depicting a plain picture of reality. It can't by itself tell us the full story of what we, the world, and the universe are. They argue that inter-disciplinarity and multi-disciplinarity are not enough; both continue to base their faith of discovery on the same basic world view models that cement our inquiring consideration of reality. Those paradigms, they were humble to admit, are limited. They invited three other major channels of knowledge to come together and jointly work in the pursuit of understanding: the arts, philosophy, and traditional knowledge. This last refers to knowledge of native peoples, mysticism, and religions, which is accepted in its own terms. Hence trans-disciplinarity is born, endorsed by such a prominent thinker as Edgar Morin.⁸

All of these discoveries made me jump out of my seat as my career reached cruising altitude and I started teaching graduate courses. The epistemic revolution on the way heated my intellectual blood. And then I ardently asked myself: where is literary journalism in all this? It isn't. A dramatic and immensely profound and impactful revolution is happening before our eyes, just beneath our noses. But we are seeing too little of it, at best. We aren't smelling its aroma. We aren't feeling its deeply transformative dance happening two steps away from our bodies.

The most dramatic thing of all is that experts of other areas are coming to general audiences to tell these fabulous, transformative, real stories of relevance as deep as the ocean. Most of us literary journalists keep afloat and indifferent, however, looking at today's present with the frozen eyes of the past. On the other hand, Capra and many other frontier science experts of the 1970s and beyond wrote bestselling books conveying the news. Capra even produced a movie: *Mindwalk* was directed by his movie-maker brother Bernt, and stars the great actress

Liv Ulmann, of Bergman fame. The movie is about science and paradigms and the reality of our natural world, and what dooms industrialized society. At a certain point a character played by John Heard recites a Pablo Neruda poem translated by Robert Bly: *Enigmas*. Trans-disciplinarity.

Furthermore, it is not just some science and trans-disciplinarity experts who are taking this revolution and its multiple aspects as themes for the stories they tell to general audiences. Some professional storytellers are also doing more in

Literary journalism is
also a field of
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behind the shift in
paradigm everywhere else.

this revolution than enlarging their world views. One of the revolution's byproducts is new instruments for telling stories. Movie-makers, fiction writers, actors, painters, and choreographers embrace them. And I asked myself: where are our literary journalists in this? Almost nowhere to be seen, except for one minor exception here or there. What could I do about it?

I had to move. To forge my iron in the fire of intellectual alchemy, and bring up something new that is attuned to the emerging world view; and pay the price of whatever response it provoked.

HOLISTIC JOURNALISM

Advanced Literary Journalism. ALJ. That's what I would in time coin my vision turned into theory and practice. If a contribution were to be made to propose an upgrade to literary journalism, it wouldn't have to start by working on elements of the trade which have accumulatively proven their value since the modern phase

of this nonfiction narrative art began in Europe and in the Americas in the second half of the 19th century. Procedures, techniques, and craftsmanship such as immersion writing and editing have been successfully developed. By the 1990s this arsenal of expertise was strongly established. No need to reinvent the wheel. I started beyond it.

Where I saw a gap, in comparison to the revolution rising elsewhere, had to do with the prevailing world view and the way literary journalism tackles reality. As it could be read then, literary journalism carried the implicit universal purpose of providing storytelling and an understanding of reality. The implicit pact between the writer and the reader is that the former offers the latter a narrative representation that contributes to the expansion of the reader's world view. It delivers new meanings to the world. Literary journalism is a narrative of (re)discoveries.

If a story does not bring readers a higher level of understanding, does not try to make sense of the human condition, society, and our contemporary world, it is not worth anything. To find meaning for their stories, writers should crisscross objective and subjective elements. What brings us meaning are not facts or events, but the symbolism attached to them. Symbolism rises from the human pond of emotions and intuition. This is organic and natural, coming less from logical reasoning, which is artificial and soulless. Writers now have to deliver readers multidimensional unified stories. Otherwise, we have little to offer the world. In the history of literary journalism, many distinguished writers have immersed their stories with some degree of intuitive openness to the subjective side of reality. Nevertheless, it seems to me that in general we have been too timid. We are not incorporating the possibilities the epistemological revolution is spreading. Literary journalism is also a field of knowledge, but it is lagging behind the shift in paradigm everywhere else.

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As I researched further, I saw literary journalism was too much attached to the Cartesian point of view that ruled social realism, the school of thought behind Tom Wolfe's New Journalism, for example. This is perhaps true of the history of literary journalism in many different countries. A case in Brazil: pioneer literary journalist Euclides da Cunha took Émile Zola's naturalism as an epistemic model when writing his seminal book *Rebellion in the Backlands*. Man, geographical conditions, and facts were correlated in an attempt to make sense of a highly misunderstood social upheaval. Even so, the author's hand was far too logical and materialistic.⁹

Even in Colombia, where the tradition of literary journalism could have inherited some influence from the logically loose magic realism of fiction, I didn't see much of this broad and complex integrated perspective of reality, except for a few metaphorical language experiments in the works of the prominent author Alberto Salcedo Ramos. But it was far too little.¹⁰

Somewhere else, anthropologist Carlos Castaneda had already brought nonfiction literature to a large audience, such as the alien, but intrinsically coherent view resulting from his immersion in the world of Mexican shamans, in his best-selling book *The Teachings of Don Juan*, and subsequent series.¹¹

We should do something. I saw literary journalism as much too reactive, and not proactive enough. We write our stories mostly when some fact gains social prominence and enters mainstream society. It's not common, however, that we sense new waves and trends that may transform core values, heading from the peripheral outskirts of society toward the power centers of our civilization. Our eyes are set in the past, our ears set to yesterday's alarm clock. We seldom look from the present into the future. This is the case because the fact, the social event that is materialized in terms of hard news, the beginning epistemic primary factor of all journalism, is a one-sided paradigm element. It's a member of the objective world. The fact is

closely related to the concept of actuality. As quantum physics has shown, however, nothing begins in the manifested world

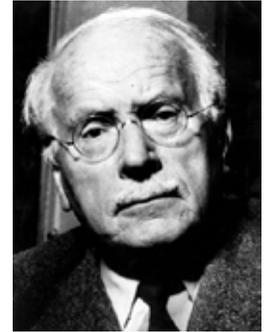
This limited notion of time is not good for literary journalism. Because we must provide the reader with a holistic view, we should go back in time as far as needed in the quest for the real beginning of things. The notion of time that prevails in hard news journalism, so straight and narrow, frozen in the present day or time vicinity, does not serve us. Our concept of time should be much wider and more

Truth likewise changes.
Don't fall into
the vanity trap of promising
your reader the
absolute ultimate truth.

flexible, as the origin of facts may be hidden so far back, and may go on shaping and influencing reality far ahead into the future. We must embrace the much more flexible notion of contemporaneity.

Time and memory were among the first elements I worked on in building my proposed ALJ. After incorporating the idea of contemporaneity as the time reference, I crossed borders to borrow a principle from another field, knocking at the door of oral history. Sometimes an oral historian records the memories of someone who is the only remaining witness or agent of an event; there are no recorded files. And this witness recounts their story as he or she remembers it. How can you know it is true? Oral historians know the truth coming from someone's memory may not be the hard factual truth. It is the truth that makes sense for that person at the moment of recalling the past. It is nourished by emotions and feelings and sensations. It is

a construction. Its meaning is symbolic. It is also dynamic and may change. If you go back to the same person five years later, the same event may be retold in a different manner. Because we change, and our internal values and



CARL JUNG

understanding may change with time, the meaning we give events may also change. Truth likewise changes. That's fine, provided you don't fall into the vanity trap of promising to deliver your reader the absolute ultimate truth. The reader doesn't need that promise. What he or she expects is to symbolically immerse with you in the world your story creates for their mental and emotional delight. To feel it and understand it is more important than a cold, aseptic, fallacious idea of absolute truth.

The next step involved incorporating selected principles from deep psychology. Literary journalism is a human-centered narrative art. Much more than conventional hard news journalism, where people are just sources of information for a story, in our craft they are real life characters. We go deep into their lives as we write their profiles, as we place them as the protagonists of our stories. The need of enhancing our skills to understand human beings in a broader perspective made me feel I should nourish the proposal with relevant inputs from Jung. Profiles that bring to the spotlight just the achievements, factual victories, and defeats of peoples' lives are not enough. The factual external side of somebody's life is just a slice of the whole truth. Psychology has proven how the psyche - the interior reservoir of ideas, thoughts, feelings, experiences, and memories hidden within oneself - plays such a vital role in our lives.

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SPECIAL ISSUE, NOW AVAILABLE

“Periodicals and Colonial Empires”

I. Gonzalez Gonzalez and F. Renucci (eds.), *Clio@thémis*, n. 12, 2017

Periodicals are omnipresent within the scientific, institutional and political realms (and even everyday life). They are often comprised of abundant and interesting information but are disparate in providing international scientific literature. This is likely because, behind the apparent homogeneity of the object, the plurality of forms, temporalities, contents and actors is concealed.

A number of sociologists, literary scholars, historians, political scientists, jurists, amongst others, have published numerous works about periodicals. Within the literature, their study is quite developed in Belgium, where it is often associated with a sociological approach. In Anglo-Saxon countries, an autonomous field of research has been built around periodical studies. This historiography reveals the relationship between periodicals and politics, their gender implications, and their structuring role.

The *structuring role* should be examined. Initially, it appears to be based on a paradox: reviews, often ephemeral regarding their lifespan, with a more or less coherent editorial line (the legitimacy of which is less than that of other works, such as novels, essays, patents or law texts) are particularly effective organizational vectors. Applied to the imperial or colonial context, this hypothesis means that specialized journals (scientific or popular) produce political, social, legal or ideological unity. How? By what means? Do magazines collectively create networking? To what extent do they transmit homogeneous representations? Do they organize content to be a decisive element in the construction and dissemination of knowledge or a discipline?

It is these questions that the nine articles of this special issue of *Clio@thémis* on "Periodicals and Colonial Empires" aim to answer.

It is available at <http://cliothemis.com/Clio-Themis-numero-12>.

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The first contribution from Jung is that a human being has many "Is." Each one of these many "Is" that dwell in us has its own agenda, purpose, goals, needs, and so forth, which are very often in conflict with the other "Is." It's a mad house inside. What prevents this inner circus going crazy is the ego, in the first instance, and the Self, at a more advanced level. These two elements of the psyche rule the messy state of chaos and put some order into it, uniting the different internal demands toward a major unifying goal. In the case of the ego, it may call our psyche's forces to direct themselves and make us move towards external goals, such as developing a career, getting married, buying a house, and raising a family. In the case of the Self, it may stir our psyche's energies toward the goal of self-discovery of who we are beyond the realm of thoughts. It may show us how instead of being separated from everything else, as the ego tries to convince us, we are interconnected.

Jung helped us walk the extra mile of discovering that we navigate within the orbits of different levels of the mind. Each person operates in the world with his or her own individual conscious mind, but also - and much more so - operates with the individual unconscious mind, and is also influenced by the collective unconscious. This mind originated in the complex interconnectivity of the minds of countless people from different social groups and places, from the whole human-kind experience across time. This Jungian portrait of the human creature is not static, nor fragmentary. On the contrary, Jung shows there is a pattern of psychological development that pushes every single human being in life so he or she can evolve from states of lesser quality to states of advanced quality of being. By that, he means a qualitative growth in consciousness. We are pushed by life to face our shadows and gain higher degrees of consciousness by transforming them into light. All human lives are imprinted by the probability of a self-development process he called individuation. We are beings in the making.

Every time we write a profile, we can rest assured that the story we are witnessing carries a two-layer reality, at least. The factual story hides within it a portion of the individuation evolutionary process that presses our protagonist to grow in consciousness. Going even deeper into the abyss of the unknown of the collective unconscious, Jung returned by delivering the gift of the Archetypes. Countless universal psyches' inner forces of different fashions and qualities help us in the way of individuation. They are also externalized in

When we immerse
ourselves in
someone's life, we should
pay attention
to external and inner life.

the form of personification in mythology. Mythological characters translate psyche forces in a metaphorical way. They educate us across time and place, worldwide, on the challenges, perils, and joy they may represent, as instructional mirrors of the many circumstances we must face in life: The Mother, the Hero, the Victim, the Lover, the King, the Wizard, the Warrior, the Lost Child, and so on.

The process of psychological development in life is a consciousness expansion walk from the simplistic and rigid world view the main stream educational and cultural system imprints on us, toward the complex, relational world view human kind is being stirred to discover at our present time. As this process happens, logical thinking is not able to deal absolutely with all challenges life places in our paths, as old paradigms reveal themselves to be obsolete in dramatic cases when we don't find answers for incomprehensible

events.

What does this do for literary journalism? It makes us aware that when we go out into the field, immersing ourselves in someone's life, we should pay attention to both the facts of external life and the symbols of inner life that come to the surface. That's when we can feel the waves of the unconscious ocean that makes that individual life respond to circumstances the way it does. It makes us observe, talk, and ask questions that are not limited to mundane social reality. We may talk and ask about dreams, emotions, feelings, sensations, intuitions, and synchronicities. And thus, we may get an encompassing and exciting picture of that life, and we may write a truly meaningful portrait that will make sense to our readers and will connect their lives to the life being exposed. If we are skillful enough at structuring the way the individual story is told, there may come along patches of the universal drama that stirs all lives; the connecting bridge. The struggle for consciousness, which is the theme that really matters, makes us feel identified with and projected into the lives of others.

Jung is the source of another great contribution to ALJ. This one, however, is mingled with a similar but parallel contribution that was created from mythology and would be completed by Hollywood. When Joseph Campbell launched his book *The Hero With a Thousand Faces* in 1949, he put in a detailed perspective of one of the archetypes. Campbell saw the hero throughout history and in different societies in a pattern of development. They were basically all the same, although some specific aspects had to do with the particular culture in question. Mythology - and "myth" referring to narratives with profound meaning - told stories of gods in great adventures in ancient Greece, as did Japan of the samurai, and in the United States of the lonely ranger serving justice in the West. Mythology, Campbell understood, is not a thing only of the far

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away past, but also a social, cultural, and psychological phenomenon of our contemporary world. Individuals go on representing the hero archetype today, such as our top athletes.¹²

Campbell's seminal book would have remained isolated in erudite circles of knowledge, were it not for Hollywood. George Lucas was introduced to it while a cinema student at the University of California, and fell in love. Parallel to this, script consultant Christopher Vogler figured out it could well be a solution to the problem he faced of having to analyze hundreds and hundreds of scripts and select the ones that could be transformed into movies for the studios. He found that both Jung and Campbell tapped into the domain of storytelling when writing on archetypes and the hero. He also realized that the best fiction literature usually uses a narrative pattern similar to what these two erudite researchers had come upon. Fiction writers of the past probably used this in an intuitive way, but what was really important is that it worked.

Vogler and movie-makers soon gave name to what these gentlemen of wisdom had designed: The Hero's Journey. The hero, both in mythological literature and in fairy tales, as well as in modern fiction, is simply the protagonist of a story who is usually challenged by unexpected events and launched on a road of adventure that ultimately will make him or her respond to drastic circumstances. In so doing, if successful, he or she brings back from the adventure some special transformative reward to the community he or she belongs to. The hero (the heroine) renews, recycles, and rejuvenates life in him (her), and may save a social environment that may be sliding down into stagnation and the exhaustion of its life force.¹³

Simultaneous to the external circumstances of the hero's adventure, there is an inner journey of self-knowledge and transformation calling upon the protagonist for fulfillment. The hero's journey is also an adventure of consciousness expansion, resembling the psychologi-

cal process of growth that makes people walk their real-life paths, whatever they are. One could say that the hero's journey happens in one's life many times and in different shapes, in small and large scale. The ultimate hero's journey is one's life itself, which is constituted by several other smaller scale journeys: leaving home and getting married, moving away to college, or taking up arms and going to fight a battle somewhere, for example. In all cases, there may be a universal pattern and corresponding theme, underlying

ALJ students had to be prepared to write not just facts, but also be able to express meaningful subjectivity.

the plot. Deep in the adventure, there is always a double faced conflict (or a group of conflicts) in question, one belonging to the external world of events, the other to the inner world of psyche. As we know in storytelling, what makes a story run is the conflict.

The Journey establishes the different stages a hero (or heroine) goes through in his/her adventure, all centered in three major moments: departure, initiation, and return. It also identifies the other archetypal characters the hero deals with in the adventure: the ally, the shadow (the villain or enemy), the trickster, the shape-shifter, the goddess, the wizard, the mentor, the herald, and so forth. Vogler felt the Journey was also a method that could help writers structure a narrative. Lucas felt the same, and was catapulted to pop culture stardom with the three initial films of his series *Star Wars*, using the Journey to organize the paramount challenge all storytellers

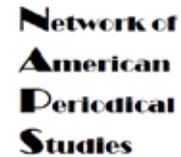
must embrace: how to set in an appealing and palatable way the complex and messy combination of facts, action, place, time, characters, conflict, and everything else that constitute a story. And how to do it in such a manner that underlying the plot is a clear a universal theme that will link the local and specific to the general and total, allowing the story to reach a massive, heterogeneous, spread out audience.

When I found the Journey, I sensed it could also help real life writing. Some adjustments needed to be done to insert it into literary journalism frameworks. Soon, an experimental approach was made in my graduate course at the University of São Paulo. This evolved well, and later I supervised a Ph.D. Thesis written by my student Monica Martinez, testing the model by teaching undergraduate journalism students how to write life stories.¹⁴

Regarding language and style, ALJ students had to be prepared to write not just facts, but also be able to express meaningful subjective elements. The problem was that by the mid and late 1990s most of the graduate students were professional newsroom staff members. They loved literary journalism but were frozen in their writing skills by the inverted pyramid and other similar marvelous techniques and procedures of hard news journalism. They had a very difficult time producing stories in the exciting and aesthetic narrative *grandeur* we see in literary journalism. So I figured I had to help them out in this area.

By researching innovative approaches to creativity, I came across free writing methods in the United States. I experimented with a few and developed my own, partially inspired by those, partially by designing my own set of techniques and procedures, deriving ideas from my experience and my knowledge that Brazilian people function somehow differently than Americans, in cognitive terms. Our Brazilian brains are wired in slightly different ways, because cultural paradigms

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**CALL FOR PAPERS: Radical American Periodicals
Special issue of *Radical Americas***

The [Network of American Periodical Studies](#), in collaboration with UCL Press journal [Radical Americas](#), invites submissions for a special issue focusing on Radical American periodicals

In an early issue of New Left magazine *Radical America*, the editors outlined their aim to educate readers 'about the radical traditions of this country', to provide a 'forum for students of American radicalism', and to break down the barriers between the 'activist' and the 'intellectual'. In doing so, *Radical America* refashioned a blueprint for American periodical radicalism that had been passed down by activists and editors for generations. As oppositional outlets for expressions of political, cultural, or social dissent, radical American periodicals have played a vital role as a forum for radical debate, and a challenge to mainstream understandings of American democracy, citizenship, and community. Yet what makes a periodical 'radical'? And what makes it 'American'? How has our understanding of these terms been shaped by the complex and constantly shifting nature of radical protest and the nation-state? And in what ways does this definition change depending on the editorial production, financial composition, geographic distribution or visual aesthetic of each 'radical' periodical?

This special issue seeks to address these questions through exploring the role and resonance of radical periodicals in America from the 18th to the 21st century. Bringing together scholars from a range of different disciplines and historical periods, we seek to interrogate how the concept of the 'radical periodical' in America has varied across time and place. We are not only interested in well-established oppositional periodicals, but also more transient forms of radical print - the hand-printed, mimeographed, photocopied, short-lived, minority, dissident, or extremist periodicals which have offered radical new perspectives on American culture, values and politics. We are also interested in papers which examine the connections between individual ideology and editorial intent, radical social movements and periodicals, the development and composition of radical audiences, and the challenges and opportunities of preserving radical periodical in the digital age.

Topics for papers may include:

- Dissident or banned periodicals.
- Communist, fascist or anarchist periodicals.
- Minority, feminist and queer radical publications.
- Reactionary radicalism, white nationalist and far-right periodicals.
- Radical American periodicals abroad and the circulation of radical foreign periodicals in America.
- The illustration, formatting and design of radical periodicals.
- The relationship between radical periodicals, organisations and networks.
- Radical periodicals, conservation and the archive.
- Radical zines and periodical radicalism in the digital age.

We welcome work in a number of different formats, including photo-essays, book reviews, interviews and archival notes. Articles for peer review should be between 4,000 and 12,000 words including footnotes. Book reviews should be no more than 1,000 words. Other pieces should be between 2,000 and 5,000 words. Please consult the [UCL Press house style](#) in advance of submission.

Initial proposals (max 4 pages) should be sent to Dr. Sue Currell (S.CURRELL@SUSSEX.AC.UK) and Dr. James West (E.J.WEST@BHAM.AC.UK) with 'Radical Americas' as the subject _____

Completed essays will need to be submitted to the editors, with permissions, by September 30th 2017

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shape the brain, and the cultural environment in Brazil differs from the one in the United States.

I invented the method *Escrita Total* (Total Writing).¹⁵ How is a free writing method useful for literary journalists? We must be creative to think, feel, and see beyond a black box. We must enlarge our perspectives and have the right questions. If we are to express both the factual and the subtle layers of reality, we must be able to represent reality in metaphorical ways sometimes. We may need to write our prose with the subtle quality of a poem. The metaphor, poetic language, and the narrative rhythm are tools that help us see connectivity between the local and the global, the small and the big, the simple and the complex.

Among the many techniques *Escrita Total* encompasses, *creative visualization* and *mind mapping* are two worth mentioning. The first can be used to improve writing skills by mentally anticipating writing exercises before actually doing them, for example. The second - a free graphic expression of a creative process - supports a writer putting down on paper or any electronic device his or her first creative ideas of how the dots and ends of his or her research fit together in a story.¹⁶

These educational tools gained additional scientific support when the concept of neuroplasticity became known. Until a little while ago, science believed neurons were the only cells that didn't renew themselves. When they're gone, they're gone. There's no replacement. No new cells spring up. More recently, however, science discovered this is not the case. Neurons can be reactivated and new neurons can be born even in old age. When neurons related to specific cognitive functions are lost for good, other neurons may resume functions left inactive by the lost ones. It is the miracle of neural nets and synapses. It all depends on how you excite and fire together dormant neurons. The way to do it is not through Cartesian, logical, linear means. To wake up creativi-

ty, one has to play unusual games.¹⁷

Resonance and morphic field theory provided additional support for the ALJ framework. Best advocated by Rupert Sheldrake, the morpho-genetic fields theory states that there is resonance, memory and learning in the natural world. The basic patterns of a learned practice in some place and time, by a specific group of people, can be reactivated later by another group somewhere else, through specific procedures, like rituals. These create a bridge between the subjective and the

What people acknowledge
in the external world,
and in themselves, tends to
correspond to
their internalized worldview.

objective realms of reality. If we are aware in these occasions, our level of perception expands.¹⁸

How has this knowledge been used to train ALJ students? There are many creative ways. Two examples: The practice of brief and light rituals that took inspiration from Brazilian native peoples' cultures. The goal is to support writers' self-confidence to immerse in the world. And to do it so they can perceive both factual and subtle elements of reality plus the interconnectivity between them. The practice consists on choosing a writer-hero (heroine) of one's preference and then in guided imagery establish a meeting and a dialogue with this hero, to honor and feel gratitude for his or her talent. This has the effect of inspiring one in a very creative way. And then one asks this hero permission to borrow for a moment some of his or her narrative quality. Finally, the student feels free to write a short piece as if

one has embodied this hero's style.

TRANSFORMATIVE NARRATIVE

A special chapter of the ALJ proposal is the suggestion that writers choose to work on stories that may contribute to the transformation of the reader's level of consciousness. It is reasonable to accept, I believe, the idea that mass media messages contribute to the forging of world views in readers' and the collective minds. In turn, readers and the collective respond to challenges in life according to these complex imprints of world models put forth by culture and society at large, media and education included. What people acknowledge in the external world, and in themselves, tends to correspond to the world view they have internalized; accepting the reliability and credibility of those who imprinted these models.

These conveyed models of reality are not innocent entities. Every message has the power to cause some sort of impact on peoples' psyche. The emotional and psychological disturbance a message excites may generate two different states. Brazilian social psychologist Dante Moreira Leite called these states "destructive" and "productive" thoughts. He was referring to fictional literature, but it can be easily applied to journalism. The "destructive" thought in one's mind results from an accumulative reception of a high volume of negative messages for a lengthy time. A negative message is one that does not create a catharsis in the reader: there's no improvement in his or her level of consciousness. The majority of journalism messages convey contents related to the dark side of life, the shadows of society and the endless cruelty of humankind. When writers and editors work on these issues with a shallow world view of their own, and of the social, cultural, and perhaps political groups they represent, the message stays frozen on the unilateral negative aspects of the event. Thus, it may create in the reader's mind a state of psychological depression, hopelessness, fear,

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and impotency in relation to the outside world, and perhaps in relation to themselves. On the other hand, the reader tends to be influenced by the world view that was imprinted on his or her mind.¹⁹

These individual dark world views go out into the collective unconscious as psyche garbage polluting the mental, emotional, psychological, and archetypal giant ocean of thought-forms we are all immersed in. This garbage is not innocent stuff, as it affects us and may mold to some extent the manifestation of our individual and collective realities. Instead of serving the transformation of consciousness, “destructive” driven messages are a hindrance to evolution. They hold people’s level of consciousness in a low state. They work on behalf of involution, creating entropy. This is not to say journalism shouldn’t carry stories of highly negative content. Of course, it is one of the noblest roles of journalism to investigate the wrongs of the world. What is a problem, however, is the excessive exposure of negative content and the lack of will to carry stories of a different psychological potential. It is a problem to look into the world with a one-eye lens only and not to see that beyond the dark side there is the luminous aspect. To do this, media should immerse into the world with two eyes and two lenses; should be able to see it through a complex model of reality, not through the narrow dis-empowering model still prevailing in society.

The “productive” thought, in turn, results from messages that deliver to readers a catharsis in the end. The content may have contained events of hard, difficult, tragic, and stressful situations. But the message doesn’t stop there. The author’s eye is not myopic, and he or she goes beyond the dark face of reality, checking if there is some light behind it. The enlarged world view such a message carries may imprint hope and empowerment in one’s mind. This circulates into the collective unconscious, sowing subtle seeds of probabilities, helping perhaps to co-create a healthier, wiser reality. Worlds are created

by resonance and by the complex interaction between factual and subjective fields of realities. If our individual and collective thoughts and feelings are influenced by an overwhelming volume of mass media negative messages through time, mass media is helping to generate a world of chaos and destruction. If, on the other hand, the stories we put out contain real cases that illustrate positive, transformative, conscious lifting events, they are helping to co-create a life-loving world, not the life-hating and self-destructive world our civilization

Journalism wastes time;
other mass media
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in these new paradigms.

model has mostly established.

This issue is not just an intellectual journey of mental excitement. Thinkers, leaders, men and women of vision and open-minded institutions have been alerting humankind for a long time now that our civilization is reaching a dangerous point of entropy. Destruction, death and tragic collapse are waiting for us around the corner. Our oceans are polluted, social unrest pops up everywhere, chemical toxins are wide spread in most of the food we take in, the social imbalance between the poor who don’t have anything and the rich who have it all is growing, wars of all kinds color the maps of the planet red. The human soul is unhappy. The human mind is unquiet. The human heart knows no peace. This is a civilization of deep sadness.

The reason for it all? The mindset. The predominant world view and its corresponding paradigms that do not

serve us well anymore. The low degree of consciousness spread out in society. The ignorance about ourselves, the whole species, the environment, the planet, and the intricate and delicate relationship among all these elements. The imbalance among them all. And yet, new, positive views and events and people and mindsets are emerging. Revolutionary initiatives are bouncing and blossoming, sometimes at the peripheral zones of mainstream society, making their way up to fully flower, illuminating hearts and minds to new possibilities.

Where is journalism covering these events, profiling these bright, brave men and women of vision? Almost nowhere. Where is journalism playing its noble role of spreading new visions of hope and so contributing to co-create a harmoniously enlightened society? Nearly nowhere. This is not to say journalism should buy into these new world views in a naive way. It is perfectly reasonable to go in and investigate; to do it in an open-minded fashion. Trying to figure out these innovative proposals by their own terms. Decoding them, experimenting with them, telling the stories of people who live by them. I don’t think conventional hard news journalism has the will, the tools, and the qualification to do it, however. Literary journalism can do it though, if it upgrades itself a bit here and there. ALJ is a proposed intellectual instrument designed to support this. Other initiatives and methods may spring up and they will be welcome.

While journalism wastes time, other mass media channels are already putting out messages framed in these new paradigms. The movie industry is doing something. Some nonfiction and fiction books are doing it. A few blogs and websites are doing it, as well as a few Facebook pages. My hope is that more and more literary journalism jumps on this bandwagon. ALJ has, in fact, already done it—in the admittedly modest range it has been able to achieve so far.²⁰

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Hence the suggestion, the know-how, and the educational tools it provides to inspire writers to produce transformative narratives. It is just a drop of water in the lagoon. But it contributes with morphic resonance to stir like responses everywhere possible across the global community of literary journalism: the storytelling of the paramount mythological hero adventure of our times, in its billion faces.

And this is the adventure of mankind toward consciousness, the achievement of illumination by individuals of the species, the co-creation of the first ever planetary civilization and the sacralization of Earth.²¹ ♦

NOTES

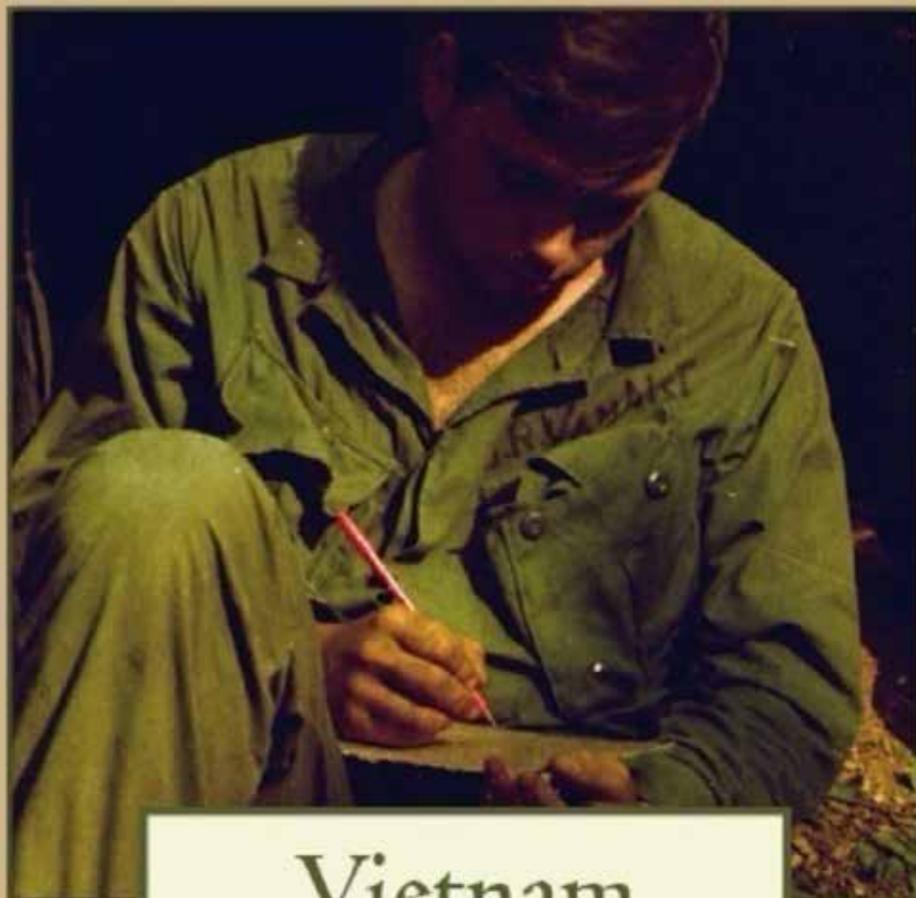
1. Turned into a book, the dissertation was published by Trillas in Mexico City, 1991. *El Periodismo Impreso y La Teoría General de los Sistemas: Un Modelo Didáctico* (Print Journalism and General Systems Theory: An Educational Model).
2. Ludwig von Bertalanffy, *General Systems Theory: Foundations, Development, Applications* (New York: George Braziller, 1969).
3. The Thesis became the book *Páginas Ampliadas: O Livro-Reportagem Como Extensão do Jornalismo e da Literatura - Jornalismo Literário* (Amplified Pages: Reportage-Book as an Extension of Journalism and Literature - Literary Journalism) (São Paulo: Manole, 2009, reprint).
4. David Bohm, *Wholeness and the Implicate Order* (London and New York: Routledge, 1980).
5. C. G. Jung, *Synchronicity: An Acausal Connecting Principle* (New York: Routledge, 2008, reprint).
6. *The Tao of Physics*, 1975, and *The Turning Point*, 1982, were Capra's first best seller books. Full list at <http://www.fritjofcapra.net/books/>.
7. Research reports available at noetic.org.
8. Nicolescu Basarab, ed., *Manifesto of Transdisciplinarity* (New York: New York State University Press, 2002). Edgar Morin and Anne Brigitte Kern, *Homeland Earth: A Manifesto for the New Millennium (Advances in Systems Theory, Complexity and the Human Sciences)* (New York: Hampton Press, 1999).
9. Euclides da Cunha, *Rebellion in the Backlands* (Chicago: University of Chicago Press, 1957). For further exploration of this theme, see my article "A Century of Nonfiction Solitude: A Survey of Brazilian Literary Journalism" in *Literary Journalism Across the Globe*, John S. Bak and Bill Reynolds, eds. (Amherst and Boston: University of Massachusetts Press, 2011).
10. Alberto Salcedo Ramos, *El Oro y La Oscuridad* (Gold and Darkness) (Bogotá: Aguillar, 2012).
11. Carlos Castaneda, *The Teachings of Don Juan: A Yaqui Way of Knowledge* (Oakland: University of California Press, 1968).
12. Joseph Campbell, *The Hero With a Thousand Faces* (Novato: New World Library, 2008, reprint).
13. Christopher Vogler, *The Writer's Journey: Mythic Structures for Writers* (Studio City: Michael Wise Productions, 1998).
14. Monica Martinez, *Jornada do Herói: A Estrutura Narrativa Mítica na Construção de Histórias de Vida em Jornalismo* (The Hero's Journey: Mythic Structure for Life History Writing in Journalism) (São Paulo: Annablume and Fapesp, 2008).
15. The method was published as a book with the title of *Escrita Total* (Total Writing) (São Paulo: Clube de Autores, 2009).
16. There are many books about both techniques. I adjusted them to reporting and writing needs. Shakti Gawain, *Creative Visualization* (Novato: New World Library, 2002, reprint), and Tony Buzan, *The Mind Map Book* (London: BBC, 1995).
17. The first popular account of the neuroplasticity revolution was *Train Your Mind Change Your Brain* by science writer Sharon Bagley (New York: Ballantine, 2007). Norman Doidge, a medical doctor, saw his *The Brain That Changes Itself* (New York: Penguin, 2007) become an international bestseller. Jill Taylor, a brain scientist, made her *My Stroke of Insight* (New York: Penguin, 2008) a key feature in her neuroplasticity crusade to change experts' and the general public's old paradigm views.
18. Research reports, articles, videos, and book list available at <http://www.sheldrake.org/>.
19. Dante Moreira Leite, *Psicologia e Literatura* (Psychology and Literature) (São Paulo: Unesp and Hucitec, 1987).
20. Occasionally my graduate students in Brazil and Colombia have applied ALJ when writing professional stories for media outlets. As both a scholar and a practitioner, I've done this in my reportage books whenever possible.
21. A shift in consciousness is moderately happening not just in science and the arts. It is occurring in business, education, medicine, and sports. If and when it reaches a large scale, we may see a new planetary civilization arise beyond geographical and political barriers. We may become one global village in consciousness, tomorrow.

CONFERENCE ON THE INTERSECTION OF ART & LITERATURE

A conference entitled "Borders of the Visible: Intersections between Literature and Photography," organized by Centro Studi Arti della Modernità, will be held 15-18 November 2017 at the Università degli Studi di Torino in Turin, Italy. The meeting will investigate the many cross-currents connecting literature and photography in modernist, postmodernist and contemporary art and culture, and will include readings and special events. The conference aims to map the rhetorical forms of what is by now generally deemed as a kind of pervasive intertextuality and to understand the reasons *Why Photography Matters* (Jerry L. Thompson, 2013) in a field where various media are integrated in the search for new artistic possibilities. Questions that will be addressed include: For what purpose do so many writers embed photographs in their written texts? How do they choose their images, where do they gather them from? Do they represent or create anew? What kind of interaction is established between photographs and written texts? Are photographs meant to throw light on what authors leave unsaid or do they open up false tracks? And how do photographers interact with literary texts (short stories, novels, poetry)? For more information, please contact <info@centroartidellamodernita.it>

"FAKE NEWS" MEETING IN NEWCASTLE, U.K.

"Fake News: A Historical Perspective," is the title of the Tenth Annual Conference of the Newspaper and Periodical History Forum of Ireland, to be held at the Newcastle University in Newcastle upon Tyne, U.K. on 10-11 November 2017. Fake news is a term that has become familiar in late 2016 and early 2017, not least because of international political developments. The control, presentation, and manipulation of news has played a key role in the history of the assertion and subversion of power in colonial, totalitarian and radical societies throughout history worldwide. Topics that may be addressed include: propaganda, political lobbying and activism; news manipulation across the political spectrum; war reporting; and fake news and celebrity. For more information, please contact James O'Donnell <nphconference@gmail.com>..



Vietnam Warrior Voices

CAPUTO, DEL VECCHIO,
BUTLER, O'BRIEN

MARK H. MASSÉ

IMPORTING FOREIGN WORDS IN DOMINANT LANGUAGES

An examination of contrasting Spanish and English influences.

By Felix Rodríguez Gonzalez, Universidad de Alicante (Spain)

Languages have always been constructed thanks to the words and phrases coined by their own speakers, with their idiosyncrasy, but in great part they also reflect the historical and cultural legacy of the peoples with which they came into contact. Hence the utility



RESEARCH
ESSAY

of studying the incorporation of foreign words, their assimilation and adaptation, and their surviving use in their respective national languages.

In the face of the denomination of one language over another, its influence

is felt practically in all facets of language, but particularly in the lexis, and more precisely, in the category of nouns. In effect, when two peoples are in close contact they feel the need to adopt new terms to refer to the objects, materials and various concepts that draw their attention because of their novelty and convenience for their daily exchanges. The most simple and fastest process is precisely the adoption of a foreign word, the “loanword,” but when it is not very transparent because of its exotic and alien morphology, one resorts to their translation, to the oft-quoted “calques.” Both devices, word-borrowing and loan translations, are two faces that converge in a single coin to make intercommunication possible.

Throughout the time, English has borrowed heavily from all sorts of languages, particularly Latin and French, a fact that was facilitated by the loss of the complex declension system as shown in the early stages of its history. When con-

trasting languages, the role of Spanish also needs being highlighted as it has made one of the major contributions to English vocabulary. Its influence began to be felt in the sixteenth century, at a time when Spain was a world power in conflict with the English Crown, and it gained new momentum when Spain set foot in America. For historical reasons, most of the Spanish loanwords in English are specific to American English, constituting one of the most distinctive features when compared with British English. This will be better under-

English is the most dominant language, especially in the context of economic and cultural globalization.

stood if we consider –and this is something of which not everyone is well aware– that Spaniards were the first inhabitants to settle in America, and therefore Spanish preceded English as the American native language.

Thus, at an early age, the concepts subject to borrowing were related to colonization, and chiefly connected with topography (*canyon*), fauna (*mosquito*) and flora (*maize*), as well as with economic activities such as livestock, rearing, agriculture, and mining (*rodeo, vaquero*); without forgetting basic foodstuffs such as *tortilla, tomato, and tamale*, which are widely viewed as Spanish, although further etymological investigation points to a pre-Columbian origin. Later additions were made from various fields, including loans of a more informal nature which in the eyes of foreigners comprise the stereotype of typical Spanish (words such as *siesta, fiesta, flamenco, and señorita*). The *Oxford English*

Dictionary (1989) includes over 1,000 words and phrases with a Spanish source, of which nearly 40% are of current usage, and *Webster’s Third* (1961) over 2,000. A more updated recording of Spanish terms is contained in my own *Spanish Loanwords in the English Language* (Mouton de Gruyter, 1996), thus far the most comprehensive work on the subject.

By contrast, in today’s world English is undoubtedly the most dominant language, and in the context of an economic and cultural globalization it has been welcome to become the lingua franca owing to its practical advantages in everyday communication. Looking to the past for a moment, and focusing on Spanish, we can recall that throughout the Middle Ages, Arabic was – after Latin – the main foreign element providing Spanish with more than 4,000 words. From the fifteenth to the seventeenth centuries, and most particularly during the Renaissance, Spain imported many “learned” words, especially from Italian; in the eighteenth century, with the advent of the Bourbon dynasty, French gained the upper hand, and its influence continued through the nineteenth century up until modern times; in the nineteenth century, coinciding with the emergence of Britain as a world power, English began to exert a significant influence on Spanish as it did on other European languages, and this influence increased as time went on, with English replacing French as the main source of foreign loans.

In the nineteenth century, especially in the last quarter, English influence intensified as a result of the technological developments of the Industrial Revolution, giving rise to designations in various fields such as transport and cloth making. Of even greater lexical import were the borrowings related to social life: the late nineteenth and early twenty centuries saw the first important waves of Anglicisms in many domains such as music, dance, drinks, clothing, breeds of dogs, motor cars, and especially sports. During this

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“EDITING IN THE 20TH CENTURY” MEETING IN LONDON IN SEPTEMBER



A workshop entitled “Editing the Twentieth Century” will take place on 5 September 2017 at the British Library, London, U.K. The focus will be on questions such as: What do editors actually do? What makes a good editor? And more importantly, what makes a successful editor? From the *Times Literary Supplement* to *Les Temps Modernes* and *Novyi Mir*, from *The Criterion* to *Die neue Rundschau* and *Spare Rib*, there can be no doubting the influence of literary-intellectual magazines in selecting and shaping our cultural knowledge, our beliefs and values. But we still know surprisingly little about how these crucial cultural institutions were led and managed and even how day-to-day editorial duties were undertaken in practice. Above all, we lack any kind of comparative perspective on the role of the periodical editor, both across national and historical boundaries, and across different types of publications. How does the role of editor compare between the nineteenth and twentieth centuries, for example, or between the French and British intellectual fields? How does it vary across literary reviews, newspapers, academic journals and commercial magazines? And in all these cases, how can we reconcile the reality of editorial practice – so often mundane and resolutely collective – with the stubbornly persistent myth of the singular charismatic editor? The workshop will explore the key role played by the editors of periodical publications throughout the long twentieth century. As well as specific studies of individual editors and publications, there will be comparative analyses (both chronological and geographical), theoretical approaches, and reflections from practitioners. For more information, please contact Matthew Philpotts at <mjphilp@liverpool.ac.uk>.

FOREIGN WORDS *Continued from previous page*

period, people started to practice or to hear about sports disciplines such as football, golf, polo, tennis, horse-racing, and hockey and became familiar with some of the English terminology. With the Spanish Civil War (1936-39) and the dictatorship that followed, the country experienced a period of linguistic chauvinism and political isolationism which lasted until the 1950s. In the 1960s, with the start of tourism, the impact of English became massive, and the trend continued in the 1970s and especially the 1980s with the emergence of new technical fields such as computers, and the

te, the *Nuevo Diccionario de Anglicismos* (Gredos, 1997), with more than 3,000 entries. Now, in the last twenty years the tendency has increased to such an extent that a new dictionary, more updated and complete, was needed, and with that aim in mind I recently published the *Gran Diccionario de Anglicismos* (Arco/Libros, 2017), with more than 4,500 entries.



Loanwords make their
first entry
through the print media, but
then spread via
broadcasting and micromedia

1990s brought the Internet, with growing numbers of users and its characteristically anglicized jargon.

In general, there was a decline of British English influence after the Second World War and from then onwards most Anglicisms have a particularly American stamp, being most noticeable in the domains of technology and youth subcultures, as in *motel*, *hippie*, *freak*, *flower power*, *grunge*, and *reality show*. They make their first entry through the media, especially in generalist dailies and weekly magazines, but with the advances in communication they are also reproduced and diffused in the oral media (radio, TV, cinema) and micro-media, such as blogs, forums, and other social networks.

As a result of the massive data of English borrowings in Peninsular Spanish in the last quarter of the twentieth century, I compiled, with the collaboration of Antonio Lillo at the University of Alican-

As expected, elements of the English language are being adopted in a similar fashion, though with varying frequency, in each of the European countries. In order to look closely at the spread of English vocabulary in a list of sixteen European languages, Manfred Görlach edited *A Dictionary of European Anglicisms* (Oxford U.P., 2001), a pioneer in this little-studied area of lexicography which was awarded the National Award in Applied Linguistics in the U.K in 2002. Following suit, recently a Global Anglicism Database (GLAD) network has been created, with the objective of observing the growing Anglicization of world languages, especially focusing on European languages. In particular, it aims at producing an on-line global database of Anglicisms and their translation equivalents. It counts on a website <www.glad-network.org> where an annual conference and other Anglicism-related events are announced.

These scholarly contributions to the study of anglicized languages and dialects, particularly in the process of lexical borrowing, have shed some light on the historical role of dominant languages, like English or Spanish, in the domains of sociolinguistics and anthropology. The never-ending importation of foreign lexis, considered by some as a threat to national languages, is an exceptional opportunity to comprehend the sociocultural permutation of words. ♦

WHEN BUYING PROOFREADING SERVICES, CAVEAT EMPTOR

A bit of research reveals a Nigerian offer we are able to refuse.

By Callie Leone, Northwestern University (U.S.A.)

“Hello, Valued Customer,” the email starts before rushing into how your bank account is compromised. Or perhaps it kicks off with a “Dear Winner” before congratulating you on having won a lottery you’ve never heard of. In this case, it begins with a “Dear Colleague” before



INVESTIGATIVE
REPORT

inviting you to peruse and consider its very affordable proofreading and editing services geared towards non-native English speakers. It is called Felivic Proofreading, and much like its friends who do not know your name despite claiming to know

you, it appears to be a seductive scam.

There have been few reports about Felivic Proofreading: specifically a posting of the email to the website FakeLetters.org as well as a Korean scam forum notice. But as Cambridge Proofreading LLC wrote in a blog post, it is far from the only proofreading hoax. They claim that they regularly have clientele who come to them after using a proofreading service that either simply stole their money or did a terrible job. This comes as no surprise, considering Americans alone lost over \$8,000,000 in cybercrime in 2014. And the trend line points upward, according to the Federal Bureau of Investigation’s Internet Crime Complaint Center.

A visit to the Felivic Proofreading website reveals little beyond its glossy edges. No names, no faces, no locations, no testimonials, no information about hiring. Its seamless web page, although sparse for details, appears to show no chink in the chain-mail. There is no information about its employees, Bright Victor or Patrick Woods, who appear to write the emails. All that can be seen is a smooth graphic

design with details about its services and bland sales buzzwords, which is hardly incriminating. This graphic design, it turns out, is provided by NHS Unlimited, which specializes in web design in Nigeria and Lagos. One can find the Felivic website listed in their portfolio. A domain search reveals that the website is owned by one Clarke Gilbert in Sapele, a port city in the Delta state of Nigeria.

Nigeria is widely known as one of the global hotspots of email scams. Its British colonial history make it a reasonable choice for services that promise proof-

All that can be seen are
the smooth
graphic design and the bland sales
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—hardly incriminating.

reading from native English speakers. The site is surprisingly tidy, lacking the common warning signs for email scams: poor spelling, outrageous claims and emphasis on non-reversible, untraceable international wire payments through services like Western Union or MoneyGram.

The emails and website are spotless in terms of grammar—the least one could ask from a proofreading service. The company claims to accept bank transfers, on-line payments through credit card, Paypal or Western Union MoneyTransfer. The on-line payment portal is run through 2checkout.com, a variant on Paypal that operates in several languages and currencies, a logical choice for potentially foreign clients. The use of a verified sales vendor means that the people behind it are probably not stealing identity information, just money for incomplete services. In contrast

to many of its fellow Nigerian scams, Felivic Proofreading’s most betraying factor is probably the dearth of information and testimonials from users of the service.

Although fraud emails are sent from all around the globe, Nigeria is particularly associated with email scams, especially advanced-fee fraud. In fact, it is so well-known that advanced-fee scams are typically called “419 scams,” referring to Section 419 of the Nigerian criminal code that deals with fraud. Advanced-fee fraud works by convincing the victim that if they pay the sender a sum of money, the victim will somehow earn a larger sum of money in return. The classic example is an email from a “Nigerian prince” explaining how a regime change or natural disaster has somehow made him incapable of accessing his fabulous fortune, and if the victim can send him a payment to hold him over or help him pay a fee to access the money, then the victim can receive a cut of his fortune. As one might suspect, the victim sends their irreversible payment via wire transfer and then never hears from the prince again.

There are many more elaborate variants on this scheme, which dates back as far as 18th century Spain, according to an 1898 *New York Times* article. As our friend Mr. Gilbert can attest to though, gullibility is timeless. ♦



THE QUEST: THE GEOGRAPHIC CENTER OF ALL FIFTY STATES

A literary journalist takes to the road on a journey of discovery.

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

Oriana Schwindt, like many of us, wants to know what the future holds for America. But instead of just wondering as she watches her nightly news and reads the CNN notifications on her phone, she's going to go find the answer. Through a project she has called "Centerville, USA," Schwindt plans to



NOTES ON
THE PRACTICE

visit the city or town closest to the geographic center of all fifty states. She will profile each of the trips with stories about the places and the people. She wants to know both the past and present of these places, what they have been

through and where they are now, in order to figure out where they're going and, finally, where this means America might be going.

The question then might be, "How do you know that these places put together will capture the diversity of America to give a holistic picture that will actually provide answers?" or put more plainly, "what if all of these places are similar towns filled with similar ideas about where America is going?" Schwindt has stated that these places are diverse: municipalities, decent-sized cities, state capitals, and university towns. So maybe she will get a good representation of America and come back with a diverse and well-researched answer to the what's in store.

But another question might be, "How is she going to do this? That's a lot of time and money just to ask a question that many people are wondering right now." The answer: she's crowd-funding

through Patreon! If you're interested, you can become a patron of Schwindt's trip, read her stories before they are posted online, and piece together for yourself what the future of America looks like.

The exciting part is that she's already started her journey. She's posted her profiles of Wenatchee, Washington; Prineville, Oregon; and Fairbanks, Alaska online and is going to keep going. I personally am interested to see if she'll complete her journey, as this is a lot of time and is expensive. It will also likely wear her out emotionally. How likely is it that the stories she will be encountering are those of hope instead of those struggling or scared for the future? But I have faith that she will finish this project. It's bold to say you're going to do something as ambitious as this, tell so many people, and start a blog. And the fact that she has done these things shows that she's committed to completing the task she has created for herself.

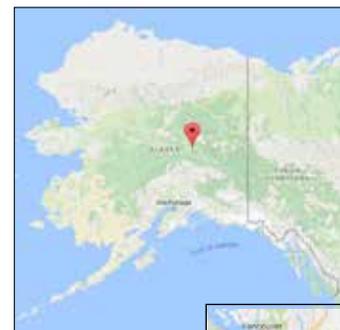
Plus, this is a question many people, like I've said, want an answer to. Times are tough, and things can be scary. Maybe Schwindt will finish her journey enlightened and come back as a beacon of hope for the future of America. I think she's hopeful, and deeply believes that this project will help spread that hope and reassurance to the rest of America. ♦

AMAZON.COM BIO

Oriana Schwindt (1987-) grew up in the swampy backwater of Central Florida, escaped to the Midwestern oasis of Chicago for college and now resides in New York City—making her an honorary member of the East Coast Elitists (a.k.a. citizens of Non-real America). She regrettably turned her back on journalism after stints at *BusinessWeek* and *Entertainment Weekly*, but still talks constantly about television and other trivialities. Her writing is character-



ized by the blending of the real and the surreal, which renders many of her pieces apparently unmarketable. <<https://www.amazon.com/Oriana-Schwindt/e/B004UMIOUM>>



quality sports journalism

A space devoted to the study of the use of language and narrative and ethical aspects of journalism in general, and of sports journalism in particular.

Wednesday, June 14, 2017

Félix Rodríguez: "the defense of the language has led campaigns against foreign words by their indiscriminate use and acceptance by cultural snobbery"



Felix Rodriguez. Source: www.diarioinformacion.com

The sports information is, together with which is about fashion, the journalistic area where they proliferate most foreign words. It is a continuous import and to some extent inevitable if we take into account the foreign origin of the sport or modern regulated sport and because, in addition, there are terms for which not always easily find an equivalence in Spanish. Although this does not justify any abuse that can commit these foreign voices, yes favours to be used. In any case, to use well the words foreign, know what are necessary and which are superfluous, and finding a proper arrangement in our language,

there is nothing better than go to the dictionaries.

And so, since just a few days ago, the reference text is the *great dictionary of anglicisms*, work of [Félix Rodríguez González](#), Professor of English Philology in the University of Alicante and researcher expert in the areas of Lexicology, lexicography and sociolinguistics of English and Spanish. Doctor in romance Linguistics from the University of Alberta (Canada), Rodríguez is author or editor of a dozen books and more than eighty publications, especially on acronym and anglicisms.

This new dictionary, which has just published the editorial [Arch books](#), is a text that summarizes the definition and explanation of etymology, usage and pronunciation of more than 4,500 words and expressions from English in the current Spanish, which are used regularly in areas like fashion or sport, but also in technology, music or the economy.

To talk about this important text, a real practical guide for philologists, translators, writers and journalists, we have been in contact with Félix Rodríguez. Incidentally, taking advantage of the nature of the blog that we are concerned, we have asked for the use of foreign words in sports journalism in Spanish language.

-Why was it necessary to publish a new dictionary of anglicisms?

-The Spanish language incessantly records a flood of anglicisms, especially in the press, and it

Novelty

Second radar of new trends in digital sports information

2016 was a year where the informative coverage of major events, mainly Olympic Games, European Football Championship and games Pa...



Sports journalism's manual



Valencia: Tirant Humanities ISBN: 978-84-16786-57-2

Loud and clear. Pronunciation guide for media coverage of major sporting events

is clear that there are many speakers who do not know the English for what is necessary an explanation of their meanings. If we take into account that the first and only dictionary on this matter, the *new dictionary of anglicisms* (Gredos, 1997), which I created with the collaboration of Antonio Lillo, published therefore makes four decades, you will understand the opportunity to give the reader a more complete and most up-to-date collection.

-Do through what channels reach the Spanish words and expressions from English? Mainly journalism?

-Borne multiple pathways, mainly newspaper type, through newspapers, magazines and other media (radio, television, internet...), but also by the press, and once disseminated invade the literary field, especially the novel. Now, the most striking innovations arise daily in the General press, in particular in the Chronicles sent by correspondents of press and news agencies foreign journalist, stoked by the time pressure and the difficulty of finding an equivalent in Spanish, where resorts to what is easier, import no more than the anglicism raw and direct.

-Perhaps avoidable is the media in certain issues such as technology, fashion, music or sport, non of these anglicisms especially when they are so widespread?

-The question requires a clarification. There are those that correspond to new realities in the different areas of specialty, and the uniqueness of their voices are useful for communication, and if they are extended it is difficult to replace them, especially if they contribute a certain economy in expression, as for example **volleyball** for **volleyball**. Now, when we find a Word so rote and superfluous as *fashion*, **fashion**, with exotic morphology and that does not provide any nuance, think it me is the most ridiculous.

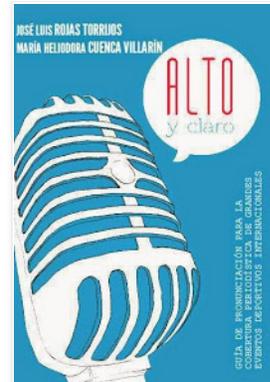
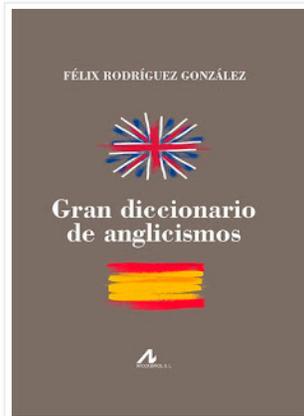
"Now, the most striking innovations arise daily in the Chronicles sent by correspondents of press and news agencies foreign journalist, stoked by the time pressure and the difficulty of finding an equivalent in Spanish, where resorts to what is easier, import no more than the crude and direct anglicism"

-No risk that by wanting to sometimes translate it all to the Spanish can lose is effective communication to convey the message to the audience? I ask is because in many areas of specialization both the protagonists and the public handled a significant number of anglicisms that are understood.

-Yes, indeed, talk about a **master** or **Master**, both in the academic field and in the sports, being a very rooted voice in these contexts, which subtract efficiency communicative if we using the voice **master**, most polysemic. The anglicism has triumphed because it has also moved at the oral level. However, a tournament as the so-called **Open** in tennis parlance, when going a record written mostly, is giving way now to its Spanish equivalent **Open**, its literal translation

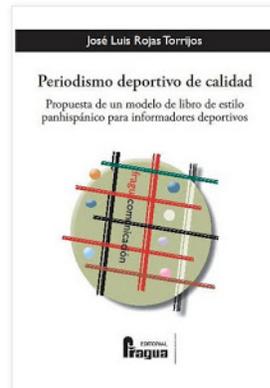
-What sporty foreign words would be considered avoidable in journalism and which others would be more justified?

-There are football terms as **referee**, **referee**, or **off-side** by **offside**, which have fallen into disuse precisely because their morphology does not make them transparent semantically, but still appear sporadically on some sporting Chronicle. But already be obsolete the journalist should avoid them and opt for their native equivalents, much more descriptive. A more current voice and carrying traces of perpetuate, while its morphology and pronunciation are alien to our language guidelines, is **hat-trick**, as the three goals scored by a same player are called. It can support at one time, by Coreference, as stylistic license, but we can not dispense with its synonym indigenous and much more understandable, **Triplet**. It thus seems to understand this *El País Style book*, to recommend their use.



Madrid: Vision books, 2013 ISBN: 978-84-9949-215-5

Quality sports journalism



Madrid: Forge, 2011 ISBN: 978-84-7074-459-4

Books of style and global journalism in Spanish



Valencia: Tirant Humanities, 2011 ISBN: 978-84-939316-6-7

-According to its etymology, foreign words are also sometimes used with impropriety.

-Sometimes by its low familiarity with English graphic mistakes with words that have the same pronunciation as correct to consider its format incurs journalist. Such is the case of *pull* rather than *pool*, in banking jargon, or *pool position* by *pole-position* in the sport. Also called me attention writings as *Streep stripper*, or *travesty* by *transvestite*, in the area of eroticism and announcements of contacts, or *stablishment* for *establishment*, in the political arena, believing that they are more English.

-In what sports is committed to a greater abuse of these imported terms?

-There are sports such as golf, being still minority and elitist, and lacking its implanted equivalences terminology, used profusely the anglicisms, which is understandable. The same could be said for baseball if this sport was opened way in our country, and not to mention another even more unknown such as cricket.

-Do you, feel as indicated by some scholars of the language, that the purity of the Spanish is at risk by the use of foreign words or is this a somewhat exaggerated account?

-The defence of the language since time immemorial has led campaigns against the use of foreign words, a response that has its *raison d'être* to use indiscriminate and disproportionate large part of them and their acceptance by mere inertia and cultural snobbery at the expense of own voices. When we journalists, especially in fashion magazines, who can't write without splashing her writings continually with the words "in" of the moment, we cannot less than join this criticism. But on the other hand, we can not forget that a language is never pure, but that has been shaping thanks to foreign voices of very different origins. What would our language if we prescindieramos of the linguistic legacy that we have been reporting latin and Arabic during the middle ages, the Italian in the Renaissance, and French and English in the modern and contemporary era? Not in vain, as my admired Venezuelan philologist Ángel Rosenblat wrote "foreign voices of the languages are reflection of the prestige and the expansive power of the cultures". And some centuries before already said Goethe also that "the strength of a language is not to reject the foreign, but devour it". And in "Digest" it, could you add more accurately.



Tags: [Dictionary](#), [interview](#), [foreign words](#), [Félix Rodríguez](#), [Research](#), [sports language](#), [book](#), [University](#)

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AN ARGUMENT AGAINST ANONYMITY

Why a sense of professional responsibility is so critically important.

By Roberto Herrscher, Universidad Alberto Hurtado (Chile)

At the 12th Conference of the IALJS in Halifax last May, a very interesting and revealing study was presented detailing ways in which writing educators tackle the difficult task of teaching students



TEACHING TIPS

how to read and write nonfiction. In the fascinating responses to a survey of educators, three of the responses made reference to the traditional method of discussing the journalistic work of students without revealing the identity of the author. Is such anonymity still needed or a good thing? I think not.

I know that some professors agree, while others prefer the road of anonymity—and I understand their reasons. For the sake of the debate, these are my argu-

ments. In this list of 13 reasons, I will argue that it is better for us, in presenting the work of our students, to reveal their names.

1. Because they should understand from the beginning of their education that as journalists, they must be responsible for everything they write and send away.

Their sources are made responsible for their own words, so our students must learn to set an example

2. Because the second question in the Five W's of the Inverted Pyramid is "who." Who said or wrote the words that are being read is an important part of the message. They should be the first to apply

this principle by signing their own work, and understand that, in the present age, who the message is from is as important as the message itself.

3. Because they are learning to make their sources responsible for their own words, and should learn to behave likewise, as an example. We ask them to push their sources to let their names, ages and even nationalities be published. Why should they be spared the public scrutiny of what they write?

4. Because, unlike what happened in the pre-digital times, they are already public, and having their work presented as anonymous would be a step backwards. All of them already tell tales and opine in social media, and many have blogs attributed to their names already.

5. Because good work should be credited publicly.

6. Because sloppy or irresponsible work should be shown publicly, so that they do not to do it again. If their skin is too thin

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