

DOSSIER

EDUCATORS' EXPERIENCES TEACHING LITERARY JOURNALISM:

insights gained from five years of
web-based surveys

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ABSTRACT – To support international literary journalism as a discipline, and for the discipline to reach its full potential, it may be helpful to understand how literary journalism is being taught. As John S. Bak states, “[t]he steady production of strong criticism, theory, and pedagogy will eventually coalesce the literary journalism that is out there now and create the discipline’s niche” (Bak, 2017, p. 236). In this article, we investigate questions about teaching literary journalism from both a broad and narrow perspective. In what countries, universities, departments, and classes is literary journalism taught, and how is it being taught? What methods and texts are used? What challenges do educators face, and how do they meet those challenges? These are just some of the questions that we have attempted to address here by surveying educators online annually since 2011 (with the exception of one year, 2013). The purpose of this article is to summarize some of what we have learned through these web-based surveys. We hope that readers will digest what is offered here, ask questions, discuss with colleagues, and consider future lines of inquiry so that the discipline of literary journalism may continue on its path of coalescence and achieve its potential.

Key words: Journalism. International literary journalism. Literary journalism. Pedagogy.

EXPERIÊNCIAS DE EDUCADORES NO ENSINO DE JORNALISMO LITERÁRIO: *insights* obtidos a partir de cinco anos de pesquisas com questionários na internet

RESUMO – Para apoiar o jornalismo literário internacional como uma disciplina, e para que esta alcance todo o seu potencial, pode ser importante entender como o jornalismo literário está sendo ensinado. Como afirma John S. Bak, “a produção sólida de crítica, teoria e pedagogia eventualmente aglutinará o jornalismo literário que existe agora e criará o nicho da disciplina” (Bak, 2017, p. 236). Neste artigo, investigamos questões sobre o ensino do jornalismo literário de uma perspectiva ampla e específica. Em que

países, universidades, departamentos e classes há o ensino do jornalismo literário e como ele está sendo ensinado? Quais métodos e textos são utilizados? Que desafios os educadores encontram e como eles estão sendo enfrentados? Estas são apenas algumas das questões que tentamos abordar aqui, investigando educadores on-line anualmente desde 2011 (com exceção do ano de 2013). O objetivo deste artigo é o de resumir um pouco do que aprendemos com tais pesquisas feitas na internet. Esperamos que os leitores digiram o que é oferecido aqui, façam perguntas, discutam com colegas e considerem futuras linhas de pesquisa para que a disciplina do jornalismo literário possa continuar em seu caminho de desenvolvimento e alcançar seu potencial.

Palavras chave: Jornalismo. Jornalismo literário internacional. Jornalismo literário. Pedagogia.

EXPERIENCIAS DE EDUCADORES EN LA ENSEÑANZA DE PERIODISMO LITERARIO: *insights* obtenidos a partir de cinco años de investigaciones con cuestionarios en internet

RESUMEN – Para apoyar el periodismo literario internacional como una disciplina, así como para que la disciplina alcance todo su potencial, puede ser útil entender cómo se está enseñando el periodismo literario. Como afirma John S. Bak, “la producción sólida de crítica, teoría y pedagogía eventualmente aglutinará el periodismo literario que existe ahora y creará el nicho de la disciplina” (Bak, 2017, p. 236). En este artículo, investigamos cuestiones sobre la enseñanza del periodismo literario desde una perspectiva amplia y específica. ¿En qué países, universidades, departamentos y clases se enseña el periodismo literario y cómo se está enseñando? ¿Qué métodos y textos se utilizan? ¿Qué desafíos los educadores encuentran y cómo los están haciendo frente? Estas son sólo algunas de las cuestiones que tratamos de abordar aquí, investigando a los educadores en Internet anualmente desde 2011 (con la excepción del año de 2013). El objetivo de este artículo es resumir un poco de lo que aprendemos de estas investigaciones realizadas. Esperamos que los lectores digieren lo que se ofrece aquí, hagan preguntas, discutan con colegas y consideren futuras líneas de investigación para que la disciplina del periodismo literario pueda continuar en su camino de desarrollo y alcanzar su potencial.

Palabras clave: Periodismo. Periodismo literario internacional. Periodismo literario. Pedagogía.

1. Origins of the survey

The idea to survey literary journalism educators began as part of the development of a teaching panel for the 6th International Association for Journalism Studies (IALJS) Annual Congress held at the Université Libre de Bruxelles in Belgium in May 2011: “Literary Journalism: Theoria, Poiesis and Praxis” (International Association for Literary Journalism Studies, n.d). The panel was the first of seven panels to date that have examined educators’ responses to web-based surveys regarding their thoughts and experiences teaching literary journalism. Results from five of the seven panels are reported here¹.

Before discussing what was learned through these surveys, it is worth noting that the topic of teaching literary journalism had been explored at IALJS conferences each year since the very first conference.

Understanding and improving literary journalism pedagogy is part of the organization's mission: "The mission of the International Association for Literary Journalism Studies is the improvement of scholarly research and education in Literary Journalism/Reportage...." Many rich discussions were engaged at previous years' presentations, listed here, as well as at our presentations and other teaching-related presentations at each of the following years' conferences. These previous years' presentations were identified by searching conference programs from IALJS-1 through IALJS-5 for presentations that included the prefix "peda" or cognates of the word "teach":

IALJS-1 "Celebrating *The Jungle*: A century of literary journalism throughout the world"
19–20 May 2006
Nancy-Université, Nancy, France
Session: "Literary Journalism and Higher Education: Whose child is this anyway?"
Presenters: David Abrahamson (Northwestern University, U.S.A.), Susan Greenberg (Roehampton University, U.K.)
Chair: Bill Reynolds (Ryerson University, Canada)

IALJS-2 "Literary Journalism in an international context"
18–19 May 2007
Institut d'Études Politiques de Paris (Sciences Po), Paris, France
Panel: "Teaching Literary Journalism: From English to journalism and back again"
Panelists: Mark Massé (Ball State University, U.S.A.), Bill Reynolds (Ryerson University, Canada), Alice Trindade (Instituto Superior de Ciências Sociais e Políticas, Portugal)
Moderator: Norman Sims (University of Massachusetts – Amherst, U.S.A.)
Session: "Literary Journalism: Theory, Differentiation and Pedagogy"
Presenters: John Kenny (National University of Ireland – Galway, Ireland), Anna Jungstrand (Institutionen för litteraturvetenskap och idéhistoria, Stockholms Universitet, Sweden), Doug Underwood, (University of Washington, U.S.A.), Greg Rubinson (UCLA, U.S.A.)
Moderator: Lynne van Luven (University of Victoria, Canada)

IALJS-3 "Literary Journalism: theory, practice, pedagogy"
15–17 May 2008
Instituto Superior de Ciências Sociais e Políticas, Universidade Técnica de Lisboa, Portugal.
Panel: "Teaching Literary Journalism: as writing"
Panelists: Susan Greenberg (Roehampton University, U.K.), Paulo Moura (Instituto Politécnico de Lisboa, Portugal), Bill Reynolds (Ryerson University, Canada), Patsy Sims (Goucher College, U.S.A.)
Moderator: Alice Trindade (Universidade Técnica de Lisboa, Portugal)

Panel: "Teaching Literary Journalism: as literature"
Panelists: John Kenny (National University of Ireland – Galway, Ireland), Jenny McKay (University of Stirling, U.K.), Norman Sims (University of Massachusetts – Amherst, U.S.A.), Alice Trindade (Universidade Técnica de Lisboa, Portugal)
Moderator: David Abrahamson (Northwestern University, U.S.A.)

Session: "Types and Genres of Literary Journalism"

Presenters: Sharon Norris, Melanie McGrath (Roehampton University, U.K.), Josh Roiland (Saint Louis University, U.S.A.), Maria João Ferreira (Universidade Técnica de Lisboa, Portugal), John S. Bak (Nancy-Université, France)
 Moderator: John Kenny (National University of Ireland – Galway, Ireland)

IALJS-4 “Literary Journalism: past, present and future”
 14–16 May 2009
 Northwestern University, Medill School of Journalism, Illinois, U.S.A.

Session: “Literary Journalism: the biographical and the pedagogical”
 Presenters: Aryn Bartley (Michigan State University, U.S.A.), Carolyn Edy (University of North Carolina at Chapel Hill, U.S.A.), Miles Maguire (University of Wisconsin Oshkosh, U.S.A.)
 Moderator: Isabelle Meuret (Université Libre de Bruxelles, Belgium)

Session: “Teaching Long-Form Journalism in a Short-Form World”
 Presenters: Susan Greenberg (Roehampton University, U.K.), Ginger Carter Miller (Georgia College & State University, U.S.A.), Judith Munat (University of Pisa, Italy)
 Moderator: Norman Sims (University of Massachusetts – Amherst, U.S.A.)

IALJS-5 “Literary Journalism: perspectives and prospects”
 20–22 May 2010
 Roehampton University Department of English and Creative Writing Centre for Research in Creative and Professional Writing (ReWrite), London, U.K.

Session: “Literary Journalism: theoretical/practical approaches”
 Presenters: Marcel Broersma (University of Groningen, The Netherlands) and Verica Rupar (Cardiff University, U.K.), Tobias Eberwein (Technische Universität Dortmund, Germany), Carolyne Lee (University of Melbourne, Australia) and Sonja Merljak-Zdovc (University of Primorska, Slovenia), Josh Roiland (St. Louis University, U.S.A.)
 Moderator: Isabel Soares (Universidade Técnica de Lisboa, Portugal)

Panel: “Literary Journalism: pedagogical strategies”
 Panelists: Susan Greenberg (Roehampton University, U.K.) John Hanc (New York Institute of Technology, U.S.A.) Melissa Nurchynski, (Kutztown University, U.S.A.)
 Moderator: Robert Alexander (Brock University, Canada)

2. Survey participants

The number of participants responding to the web-based survey has varied from year to year, with a range of forty-four respondents in 2012 to 110 respondents in 2014 (see Table 1)². For the first two years, the survey call was sent to an IALJS email list, and the Association for Education in Journalism and Mass Communication (AEJMC) Small Programs Interest Group listserv. Subsequent calls included the AEJMC Magazine Division listserv³. The dates of the calls have ranged from late fall semester to early spring semester.

Table 1 - Number of responses to surveys

Panel year for survey	Number of responses
2011	81
2012	44
2014	110
2015	100
2016	86

Source: elaborated by the authors

While over two-thirds of survey respondents teach in the United States, educators in twenty-seven other countries also contributed. The respondents are an experienced group: over one third have been teaching twenty or more years and over one half have been teaching fifteen or more years (see Table 2). Almost all respondents teach undergraduate students (see Table 3).

Table 2 - Responses to the question “For how many years have you been teaching?”

Number of years teaching	Percent
0-4	7.5
5-9	18.7
10-14	22.4
15-19	13.4
20 or more	38.1

Source: elaborated by the authors

Table 3 - Responses to the question “What level of student do you teach?”

Student level	Percent
undergraduate	50.7
graduate	4.4
both	44.9

Source: elaborated by the authors

3. Results

Results are presented in sequential order to illustrate how the research focus has evolved from year to year.

IALJS-6 (2011)

Panel Title: "But Will They Read It? Students' Problematic Engagement with Literary Journalism". Panelists: David Abrahamson, John Capouya, John Hanc, SuHua Huang, and Mitzi Lewis.

This panel was built on a simple but provocative question raised during a teaching panel at IALJS-5: In an age of 140-word tweets and six-word texts, how do we get students to read great works of literary nonfiction, so many of which are over 100,000 words? The survey began by checking the assumption that teachers, in fact, believe it is important for students to read longer works of journalism. Educators' responses, shown in Table 4, indicate that 99 percent reported thinking it was either very important or somewhat important for students in the digital age to read and think critically about longer works of journalism. It is not surprising, therefore, that half of the teachers assigned five or more longer stories during a course (see Table 5). Roughly seven out of ten teachers perceived that students are somewhat less or much less likely, willing, or able to read assigned longer works of journalism than students five or more years ago (see Table 6).

Next, six general themes emerged from responses to the question "What do you want students to learn through reading?": (1) think deeply and critically, (2) become better writers, (3) become better reporters, (4) feel appreciation and joy for reading, (5) gain knowledge, and (6) become better readers (Lewis & Hanc, 2012).

Finally, responses to the question "What strategies/best practices do you use to get students to read?" were used to create a "Top 10" list (see Table 7). The list suggests that successful strategies to get students to read include those that promote genuine student interest and allow them to offer personal, authentic responses to the texts, whether that be through writing or oral expression in individual or group contexts.

Table 4 - Responses to the question “How important do you think it is for students in the digital age to be able to read and think critically about longer works of journalism?”

Level of importance	Percent
very important	84.6
somewhat important	14.1
not important	1.3

Source: elaborated by the authors.

Table 5 - Responses to the question “How many times in a term do you assign longer (feature) stories to read to your students?” (LEWIS & HANC, 2012)

Number of times	Percent
None	2.6
1	14.1
2	16.7
3	11.5
4	5.1
5 or more	50.0

Source: elaborated by the authors

Table 6 - Responses to the item “Please choose the word that most accurately completes this sentence: ‘Journalism and mass communication students today are ____ likely (or willing or able) than students 5 or more years ago to read assigned longer works of journalism.’”

Word choice	Percent
much more	0.0
somewhat more	2.8
none of these choices – students today are the same as students five or more years ago	26.8
somewhat less	49.3
much less	21.1

Source: elaborated by the authors.

Table 7 - Responses to the question “What strategies/best practices do you use to get students to read?” (HANC & LEWIS, 2012)

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1. Try to assign at least some readings that meet the criteria of outstanding literary journalism – but that also involve topics your students might find interesting.
 2. Read aloud! Discuss, savor, show them what great writing is.
 3. Connect writers with readers: If you can bring in the writer of a story your class has assigned to discuss further what he or she wrote, it will enhance the experience. (And if that writer happens to be you, so much the better!)
 4. Talk about the reading.
 5. Have them write/blog about the reading.
 6. Use award-winning stuff (the Pulitzers, the ASME awards and ASJA awards – many are available online).
 7. Experiment with small-group and team-reading discussions.
 8. Sometimes, regular tests and quizzes are the answer.
 9. Give them a choice on what to read.
 10. Go teach in Finland. [NB: this was included as a laugh-line based on a comment from a Finnish teacher: “I just tell them to read. :) I don’t know if students in Finland are more obedient than somewhere else, but that’s how it works.”]
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Source: Mitzi & Hanc.

IALJS-7 (2012)

Panel Title: “Engaging Students with Literary Journalism Readings: Words that Work”. Panelists: John Capouya, John Hanc, Mitzi Lewis, and Alice Donat Trindade. Student research assistant: Hannah Hofmann

This panel continued the reading theme that we explored in our panel for IALJS-6. To assist educators with selecting stories that would be more likely to engage students, the survey asked educators what they looked for when choosing reading assignments and which literary journalism stories they had found most successful.

Three general themes emerged from responses to the question “What do you look for in choosing reading assignments for your students, particularly in regards to literary journalism?”: (1) quality and style of writing, (2) student needs, and (3) subject-related matters. Categories for each of these themes are listed in Table 8. The top nine successful book-length readings are listed in Table 9, and a complete listing of reported successful readings are provided in Appendix A.

Table 8 - Responses to the question “What do you look for in choosing reading assignments for your students, particularly in regards to literary journalism?”

Theme	Categories
quality and style of writing	<ul style="list-style-type: none"> ▶ overall quality of piece ▶ style (sentence structure, use of lead, etc.) ▶ narrative flow ▶ clear voice and message ▶ reasonable length ▶ originality ▶ anthologies ▶ bad quality to show difficulty ▶ accuracy
student needs	<ul style="list-style-type: none"> ▶ overall student interest in piece ▶ student interest in specific areas of study (e.g., social issues) ▶ encourage class discussion ▶ show relevance to students ▶ easily accessible for students ▶ will help students in future job ▶ cost
subject-related matters	<ul style="list-style-type: none"> ▶ related to subject taught in class ▶ timeliness ▶ classical status ▶ subject matter ▶ relation between journalism & literature ▶ diversity of origin ▶ ethical lesson

Source: elaborated by the authors.

Table 9 - Top nine responses to the question “During the past year, have you assigned any book-length readings from works that would be considered literary journalism (e.g., *In Cold Blood*, *House and Nicked* and *Dimed*)? If yes, please list the reading.”

Author	Title
Truman Capote	<i>In Cold Blood</i>
John Hersey	<i>Hiroshima</i>
Barbara Ehrenreich	<i>Nicked and Dimed</i>
Janet Malcolm	<i>The Journalist and the Murder</i>
William Langewiesche	<i>American Ground: Unbuilding the World Trade Center</i>
David Lewis Stein	<i>Living the Revolution: The Yippies in Chicago</i>
John Vaillant	<i>The Golden Spruce</i>
Ryszard Kapuściński	<i>The Soccer War</i>
Hunter S. Thompson	<i>Fear and Loathing in Las Vegas</i>
J. B. MacKinnon	<i>Dead Man in Paradise</i>
Annie Dillard	<i>For the Time Being</i>
Janet Malcolm	<i>In the Freud Archives</i>
Laurens van der Post	<i>Venture to the Interior</i>

Source: elaborated by the authors

IALJS-9 (2014)

Panel Title: “Teaching the New Narrative”. Panelists: John Capouya, Calvin Hall, John Hanc. Mitzi Lewis, and Cathy Yungmann. Student research assistant: Scott Ramsey.

This third panel examined a pedagogical question that emerged among the same group of IALJS members who organized teaching panels in Brussels and Toronto: How do we effectively teach new forms of multi-platform, narrative journalism that are being embraced by journalistic storytellers around the world? The survey asked what our colleagues were doing to help their students understand and engage with new, often digital forms of literary journalism. Print was still the dominant format to produce work but other formats were also used (see Table 10). In addition to video, audio, and slideshows, educators mentioned a variety of other formats, including audio slideshows, interactive graphics, infographics, websites, and social media embeds. Educators also used

many platforms to deliver long-form narrative (see Table 11) and, as noted in the comments section, to promote long-form narrative.

Table 10 - Responses to the question “In what form do you have your students produce work (as class projects or assignments) in multi-platform journalism (and if you stick to one platform, please check just that one)?”

Format	Percent
print (text)	89.1
Video	50.9
Audio	43.6
slideshows	42.7
Other	30.0

Source: elaborated by the authors

Table 11 - Responses to the question “What platforms do you teach students to use to deliver long-form narrative?”

Platform	Percent
print book	28.2
Ebook	12.7
print newspaper	45.5
online newspaper	39.1
print magazine	50.9
online magazine	45.5
class blog/website	36.4
student’s own blog/website	31.8
another publisher’s blog/ website	10.0
student media	30.0
Facebook	10.9
Twitter	11.8
Tumblr	4.5
Pinterest	3.6
YouTube	14.5
Other	16.4

Source: elaborated by the authors

Four themes emerged from responses to the question “What do these new platforms offer long-form narrative?”:

1. *increased likelihood for publication*: new platforms offer venues “for publication and dissemination of texts that would otherwise remain unknown”
2. *additional publication space*: “unlimited space on the internet, with the exception of the insipid Twitter”
3. *opportunity to promote work*: capacity to “advertise long-form narratives at other sites”
4. *broader audience*: “broader audience, broader way of telling a story”

The majority of respondents felt that new platforms had a more basic effect: roughly eight out of ten educators thought that new platforms change the stories we tell (see Table 12).

Table 12 - Responses to the question “Do these new platforms change the stories we tell?”

Student Level	Percent
Yes	81.0
No	19.0

Source: elaborated by the authors

When asked how the stories change, responses fell into four themes:

1. *enhancement*: “more intertextuality, via technological enablers”
2. *engagement*: “they throw up new juxtapositions of image and text, and digital reading has different ‘affordances’”
3. *dimension*: “new platforms literally open up the world of potential stories”
4. *exposure*: “provide opportunities to catch the attention of potential audiences who may not have otherwise been exposed to the story”

When asked about how new platforms change how we work with long-form conceptual essentials of character, setting, plot, theme, voice, and structure⁴, one respondent likened the platforms to tools in a toolbox, stating, “the more tools one has to work with, the better the story will be.” Another respondent stated, “expanding to include motion and sound and text and graphics adds incredible depth to stories.” While some felt new platforms improve storytelling by giving us “additional ways to develop and display these essentials,” other respondents pushed back: “I don’t see it changing at all; a story is a story”

and “They don’t, or shouldn’t. That’s the whole point. ... We are coded for story. A new platform is not a stage for narrative metamorphosis.”

Several new essentials were suggested in response to the question “Are there any new conceptual essential(s) that these new platforms introduce? If yes, please list”:

1. *equality*: “more equality between writer and reader in terms of accessibility to sources”
2. *interaction*: “they allow interaction, very short but very quick bursts of information, meshing of e-media with writing, photography, basically classic magazine and news journalism”
3. *engagement*: “I find the opportunity for engagement to be a new concept, the idea that one can read, watch, hear about a topic and then also become engaged in it as a citizen or participant”
4. *accessibility*: “multiple points of entry”
5. *consistency*: new platforms require and promote “consistency across media”
6. *editing*: new platforms “force students to think as multipatform editors” rather than traditional print media editors

When asked how new platforms could help sustain the viability of long-form narrative, educators’ reports included more ideas that we can introduce to our students. New platforms facilitate the dissemination of stories to broader audiences “at national and international levels” and provide new “hooks” to grab a reader’s interest by going where the reader is. In addition to making long-form narrative “more accessible and compelling to a new generation” of readers, new platforms can help writers “looking for spinoff projects for their writing – TV, film, etc.” One respondent noted that “viability comes from advertising dollars; advertisers pay more for video preroll and sponsored podcasts than they do digital display ads.” Viability can also come from appealing to a younger, more visually oriented generation and not being limited by space constraints of print media. Media creators have the possibility of becoming “their own distribution channel and potentially their own brand.” There may be other ways that new platforms will support long-form narrative that we have not seen yet: the future of storytelling “is as difficult to predict as were new forms of transportation to the railroad barons of the 19th century.”

IALJS-10 (2015)

Panel Title: “Story Talk, Story Craft: classroom challenges

of Literary Journalism”. Panelists: Mitzi Lewis, Jeffrey Neely, and Christopher Wilson

The focus of the fourth panel was “back to the basics.” How do educators teach today’s students to (a) understand and appreciate literary journalism, and, to the extent that they are capable (b) create literary journalism of their own? The first items addressed the type and level of focus given to literary journalism instruction. Just under one-quarter of the respondents reported teaching primarily the study of literary journalism, just over one-quarter of respondents reported teaching primarily the practice of literary journalism, and the remaining half of the respondents reported teaching both (see Table 13).

Table 13 - Responses to the question “Do the classes you teach that incorporate literary journalism primarily involve:_____?”

Response	Percent
the study of literary journalism	23.3
the practice of literary journalism	27.4
both	49.3

Source: elaborated by the authors

Just over one-third of the respondents teach courses wholly devoted to literary journalism, just over one-half of respondents teach courses partially devoted to literary journalism, and about one in ten respondents teach courses with both emphases (see Table 14).

Table 14 - Responses to the question “Are the courses you teach (study or practice), wholly devoted to literary journalism or just partially devoted to literary journalism?”

Response	Percent
wholly	35.2
partially	54.9
both	9.9

Source: elaborated by the authors

The next items shed light on the types of courses in which literary journalism was taught. The top four answers to the question “If you teach a course where literary journalism is the focus of the course, please list the name of the course(s)” were:

1. Literary Journalism (8 mentions)
2. The Literature of Journalism (3 mentions)
3. Advanced Magazine Writing (2 mentions)
4. Non-Fiction Narrative Writing (2 mentions)

In addition, some of the respondents noted that they teach literary journalism as a primary unit among other units in courses like “Feature Writing” or “Advanced Feature Writing,” which are not primarily focused on the genre. In all, sixty-two course names were shared. A complete listing of reported course names for each question is provided in Appendix B.

Answers to the next questions revealed which texts have been most successful for teachers of literary journalism. The top responses for the question “If you had to pick one text you keep returning to as a teacher of literary journalism, what would it be?” were:

1. *In Cold Blood* (Capote) (5 mentions)
2. *The Art of Fact: A Historical Anthology of Literary Journalism* (Kerrane & Yagoda) (4 mentions)
3. *The New Journalism* (Wolfe) (3 mentions)
4. *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University* (Kramer & Call) (3 mentions)
5. *Writing for Story: Craft Secrets of Dramatic Nonfiction* (Franklin) (3 mentions)

And the top responses for the question “Besides that one text, can you recommend two more that you’ve used successfully in teaching literary journalism?” were:

1. *Hiroshima* (Hersey) (4 mentions)
2. *Literary Journalism* (Sims) (4 mentions)
3. *Literary Journalism* (Sims & Kramer) (3 mentions)
4. *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University* (Kramer & Call) (3 mentions)

A complete listing of reported texts is provided in Appendix C.

The survey was concluded with this question: “What has been your biggest challenge in teaching literary journalism? (such as: getting students to read books or longer-form narratives, or: students can’t or won’t do the in-depth reporting that this genre

requires).” Three general themes emerged: curriculum (i.e., enrollment, finding room in the curriculum), student characteristics (i.e., what students bring to the classroom), and classroom (i.e., what instructors do in the classroom). Categories for each of these themes are listed in Table 15. Appendix D lists select responses from each of the categories.

Table 15 - Responses to the question “What has been your biggest challenge in teaching literary journalism?”

Theme	Categories
curriculum	<ul style="list-style-type: none"> ▶ finding room in the curriculum to teach literary journalism ▶ enrollment
student characteristics	<ul style="list-style-type: none"> ▶ incoming skills/preparation ▶ understanding of form ▶ interest ▶ motivation/discipline
classroom	<ul style="list-style-type: none"> ▶ understanding what it takes ▶ student time ▶ defining literary journalism ▶ reading ▶ finding good stories ▶ reporting ▶ writing ▶ trying something new ▶ critical thinking

Source: elaborated by the authors

AEJMC (2016)

Panel Title: “Longform Journalism and the conceptual conundrum”. Panelists: David Abrahamson, John Hanc, Elizabeth Hendrickson, Mitzi Lewis, Robin Reid, Leara Rhodes, and Carol Schwalbe.

This AEJMC panel explored different ways instructors can support student success. The survey examined a question that affects student learning and that arose repeatedly at the 2015 IALJS conference: How can we successfully build long-form journalism into our curriculum? The three most common responses to the question “In what department do you teach literary journalism?” were: journalism (19 mentions), mass communication (8 mentions), and English (6 mentions). A

complete listing of reported departments is provided in Appendix E.

Next, assigned readings and reading preferences were addressed. Slightly over half of the respondents reported assigning book-length readings (see Table 16). Over half of the educators did not have a preference for whether students read the paper copy or a digital copy. When there was a preference, it was for the paper copy (see Table 17). When asked, “Do you assign readings from any of the following literary journalism resources on the web?,” 29 percent of the respondents selected “I don’t assign literary journalism readings from resources on the web.” For those who do assign readings from web resources, the top eight reported were: *Atavist*, *Byliner*, *Longform*, *Longreads*, *New Yorker*, Pulitzer list, *The Atlantic Monthly*, and *Vox Magazine*. A complete listing of the reported online resources is provided in Appendix F.

Table 16 - Responses to the question, “Do you assign book-length readings?”

Response	Percent
yes	54.5
no	45.5

Source: elaborated by the authors.

Table 17 - Responses to the question, “If you assign book-length readings, do you prefer for your students to read the paper copy or a digital copy?”

Response	Percent
paper copy	38.9
digital copy	3.7
I don’t have a preference	57.4

Source: elaborated by the authors.

Roughly two-thirds of educators assign readings that have a corresponding video. When readings do have a corresponding video, the majority of teachers will include watching the video as part of the assignment (see Table 18).

Table 18 - Responses to the question, “If you assign a literary journalism piece that also has a corresponding video (e.g., Truman Capote’s *In Cold Blood*), do you have your students read the book, watch the video, both, or neither?”

Response	Percent
read the book	24.1
watch the video	4.8
both	33.7
neither	3.6
readings I assign don't have a corresponding video	33.7

Source: elaborated by the authors.

Appendix G lists specific literary journalism books and corresponding videos.

Lastly, social media was addressed. Roughly three out of ten respondents include social media in their assignments (see Table 19). Twitter, Facebook, and Instagram received the most attention. Examples of how they are incorporated are listed in Table 20. Other platforms mentioned include blogs, LinkedIn, Medium, Vine, WordPress, and YouTube. One person commented that they are not integrating social media, but “it is a really good idea.”

Table 19 - Responses to the question, “Are you incorporating social media into any of your long-form journalism assignments?”

Response	Percent
yes	31.4
no	68.6

Source: elaborated by the authors

Table 20 - Responses to the item, “If yes, please share which [social media] platforms you incorporate and how you incorporate them.”

Platform	Incorporation
Twitter	<ul style="list-style-type: none"> ▶ Share examples/content and experiences students are having in reporting/immersion ▶ Sourcing stories, sometimes incorporate into narrative ▶ Spur for writing exercises ▶ Metaphor/headline/nut graf practice ▶ A way to show brevity ▶ Short narrative writing ▶ Publishing
Facebook	<ul style="list-style-type: none"> ▶ Share content ▶ “Show how stories and community content influence each other, move in either direction, etc.” ▶ Class Facebook group ▶ Sourcing stories, sometimes incorporate into narrative ▶ Metaphor/headline/nut graf practice ▶ Short narrative writing ▶ Publishing
Instagram	<ul style="list-style-type: none"> ▶ Sourcing stories, sometimes incorporate into narrative ▶ Publishing

Source: elaborated by the authors

5. Discussion & conclusion

We have learned a great deal from the survey's respondents and from co-panelists each year of conducting this survey. Reviewing annual survey results together as a body of research instead of as individual-year findings gives a broader understanding of instructors' experiences and helps identify opportunities for future studies. Furthermore, these results may help inform discussions of considering literary journalism an independent discipline.

Survey and conference participation appears to indicate a wide-ranging and steady interest in the understanding and improving of literary journalism instruction. Respondents with a range of experience levels have hailed from twenty-eight countries.

Instructors clearly feel it is important for students to read and think critically about longer works of journalism. Their assigned readings, the considerations that go into selecting the assigned readings, and the variety of strategies to encourage reading reflect this belief. Educators' desired learning outcomes from reading (thinking deeply and critically, becoming better writers, becoming better reporters, feeling appreciation and joy for reading, gaining knowledge, and becoming better readers) could certainly help students develop as literary journalists. One could argue a wider experience of benefits is also obtained, ranging from developing skills that could be applied beyond literary journalism to helping students contemplate, as Ron Rosenbaum notes, "human nature and its place in the cosmos" (Abrahamson, 2010, p.86).

Instructors are incorporating digital forms of literary journalism into their teaching and into what they ask students to produce. Educators find that these platforms offer an increased likelihood for publication, additional space for publication, an opportunity for promoting work, and a broader audience. Correspondingly, another stated effect of the new platforms is changing the stories through enhancement, engagement, dimension, and exposure. The digital realm may also impact conceptual essentials of literary journalism. In addition to character, setting, plot, theme, voice, and structure, the new platforms introduce other possible essentials: equality, interaction, engagement, accessibility, consistency, and editing, potentially affecting not only literary journalists but also their audiences.

Reported challenges in teaching literary journalism fell into three categories: the curriculum, student characteristics, and the classroom. From a curricular standpoint, instructors report teaching the *study* of literary journalism and the *practice* of literary journalism in classes *dedicated* to literary journalism and in classes just *partially devoted* to literary journalism. The range of class names (sixty-two separate names) and the range of department names in which these courses are taught (forty-eight separate names) support a wide applicability for this form of storytelling. Additionally, the range of class and department names has implications for the consideration of literary journalism as a discipline. They could be considered an indication of the range of stories of how literary journalism has developed in different nations (see, for example, Bak, 2017, and Martinez, 2017) and as potential opportunities for collaborations and growth.

What are some possible next steps? As noted at a recent IALJS conference presentation by Monica Martinez, while some survey questions have helped describe respondents (e.g., country and number of years teaching), more information about them would help give greater context to inform data analysis and interpretation and offer a deeper understanding of the current state of literary journalism (Martinez, 2018). Additional information requested could include the schools where respondents teach, the theoretical framework they use, and their reason(s) for teaching literary journalism. It could prove enlightening to consider which additional questions (if any) would be useful to ask each year, such as assigned readings, names of courses in which literary journalism is taught, and departments in which literary journalism is taught.

Even more broadly, perhaps the reach of the survey could be expanded by forming a central research hub. A survey instrument and methodology could be refined and shared with researchers around the world, and the results could be monitored by the research hub. If participation increased enough, we could hold a valid discussion of national differences in responses and learn even more from each other. Perhaps the research hub could even attempt, systematically, to quantify and measure the borders of narrative nonfiction. This could benefit scholars and practitioners and become an important new research tool in the disciplinary fusion of literature and journalism, whence some of the acknowledged greatest works of writing in the past half century have emerged.

To further help see the value – and challenges – of such an undertaking, one can look at the Annual Surveys of Journalism and Mass Communication conducted in the United States of America and dating back to 1937. Those survey results have been shared regularly at Association for Education in Journalism and Mass Communication conferences and in the journal *Journalism & Mass Communication Educator*, thus providing scholars and administrators with valuable information in which to understand the state of education in Journalism and Mass Communication. However, the annual distribution and analysis of these surveys discontinued in 2014, when the director of the surveys retired. One of the surveys has continued at a much smaller scale and not annually (personal communication from T. Vlad, September 17th, 2018). Full administration of the surveys involved considerable time and resources, such as hardware, software, communication devices, and personnel, including a director, research assistants, and steering committee members (“History of,” n.d.). It becomes apparent that an expanded survey effort for literary journalism studies would require additional structure, logistics, and commitment to support it. Coordinating an effort among multiple stakeholders could increase the chances for longevity and a wider distribution and effect.

While the exact path for the future of literary journalism may not be clear, the potential is exciting. Survey participation over the years suggests that literary journalism educators share an appreciation for and dedication to their students and their work. If instructors continue to support and learn from each other, the process may provide as much value as the outcome.

NOTES

- 1 While survey results provide a wealth of information, it is important to keep in mind that these results are not generalizable
- 2 The authors would like to thank all the survey respondents and co-panelists for their invaluable contributions to this project
- 3 Note that the most recent call in 2018, which is still being

analyzed and not reported here, included Associação Brasileira de Pesquisadores em Jornalismo, Intercom, and COMPÓS

- 4 For a discussion of these conceptualls, see David Abrahamson (2010).

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APPENDIX A

Responses to the question "During the past year, have you assigned any book-length readings from works that would be considered literary journalism (e.g., *In Cold Blood*, *House*, and *Nickel and Dimed*)? If yes, please list the reading."

A Life Backwards by Alexander Stuart
A Moveable Feast by Ernest Hemingway
American Ground: Unbuilding the World Trade Center by William

Langewiesche

Beboerne by Steen Steensen
Bird by Bird by Anne Lamott
Blue Plateua by Mark Tredennick
Boys on the Bus by Timothy Crouse
Chambermaids and Soldiers by Arnon Grunberg
Coyotes: A Journey Across Borders With America's Illegal Migrants by Ted

Conover

Crazy Salad by Nora Ephron
Dastgah by Mark Mordue
Dead Man in Paradise by J. B. MacKinnon
Different works by Ryszard Kapuściński
Dispatches by Michael Herr
Eating Animals by Jonathan Safran Four
Electric Kool-Aid Test by Tom Wolfe
Fame and Obscurity by Gay Talese
Fear and Loathing in Las Vegas by Hunter S. Thompson
Film by Lilian Ross
For the Time Being by Annie Dillard
Generation Kill by Evan Wright
Hiroshima by John Hersey
Homicide: Life on the Killing Streets by David Simon
In Cold Blood by Truman Capote

In the Freud Archives by Janet Malcolm
Joe Gould's Secret by Joseph Mitchell
Levels of Game by John McPhee
Living the Revolution: The Yippies in Chicago by David Lewis Stein
Midnight in the Garden of Good and Evil by John Berendt
Monkey and the Dragon by Linda Jaivin
Nickeled and Dimed by Barbara Ehrenreich
Night of the Gun by David Carr
Operation Massacre by Rodolfo Walsh
Palestine by Joe Sacco
Power Trip by David Marr
Random Family by Nicole LeBlanc
Remembering Satan by Lawrence Wright
Stasiland by Anna Funder
The Bridge by Gay Talese
The Face of War by Martha Gellhorn
The Fight by Norman Mailer
The Golden Spruce by John Vaillant
The Good War by Studs Terkel
Granta Book of Reportage by Ian Jack
The Immortal Life of Henrietta Lacks by Rebecca Skloot
The Journalist and the Murder by Janet Malcolm
The Liar's Club by Mary Karr
The Lowest of the Low by Günter Wallraff
The Mirage by Zay Smith/Pamela Zekman
The Orchid Thief by Susan Orlean
The Right Stuff by Tom Wolfe
The Soccer War by Ryszard Kapuściński
The Spare Room by Helen Garner
The Story of a Shipwrecked Sailor by Gabriel García Márquez
The Tall Man by Chloe Hooper
The Tiger by John Vaillant
The Writing Life by Annie Dillard
To Mistenkelige Personer / Two Suspicious Characters by Gunnar Larsen
Up in the Old Hotel by Joseph Mitchell
Venture to the Interior by Laurens van der Post
We tell Ourselves Stories in Order to Live by Joan Didion
Whose Art Is It? by Jane Kramer

APPENDIX B

Responses to the question, "If you teach a course where literary journalism is the focus of the course, please list the name of the course(s)."

Literary Journalism (8 mentions)	Special Reports	The Literature of Literary Journalism
The Literature of Journalism (3 mentions)	American Literary Journalism	Covering Revolutions
Advanced Magazine Writing (2 mentions)	Fashion and Celebrity	Introduction to Literary Reportage
Non-Fiction Narrative Writing (2 mentions)	Literarischer Journalismus	Literary Feature Writing
Creative Non-Fiction Workshop	Literary Journalism across Cultures	Literary Journalism of Finance
Journalism as Literature	Literary Journalism: History and Theory	Literary Journalists
Literary Journalism: History and Concepts	Literature and Journalism in America	Literature and Social Change
Literary Reportage	Magazine Journalism	Narrative Journalism
Literature of Journalism	Narrative Journalism in Text and Photo	Narrative Nonfiction
Narrative Journalism (How To)	Non-Fiction Narrative	Reportage and Opinion Journalism
New Journalism and the Sixties	Ordinary Extraordinary 40 Towns	The Feature Article
Non-Fiction Prose	Structure—How Good Books are Built	Travel Literature

Responses to the question, "If you teach a course where literary journalism is **its** own unit among other units in the course, please list the name of the course(s)."

Advanced Feature Writing (2 mentions)	Advanced Reporting	Advanced Writing
Feature Writing (2 mentions)	Enterprise Reporting	Feature Reporting Workshop
Depth Reporting and Writing	Foundations of Journalism	Intermediate Writing
Introduction to Journalism	Journalism & Democracy	Journalism & Ideas

Journalism and Journalists in France	Journalism History	Kritische Tekstanalyse (“Critical Text Analysis”)
Magazine Editing	Magazine Writing	Many Modes of Narration
Narrative Techniques in Journalistic Writing	Opinion Journalism	Opinion Writing
Raising the Dead	Rhetorical Writing	Storying Place in the Nuclear Southwest
The Investigative Memoir	Topics in American Literature	

APPENDIX C

Responses to the question, “If you had to pick one text you keep returning to as a teacher of literary journalism, what would it be?”

- In Cold Blood* (Capote) (5 mentions)
- The Art of Fact: A Historical Anthology of Literary Journalism* (Kerrane & Yagoda) (4 mentions)
- The New Journalism* (Wolfe) (3 mentions)
- Telling True Stories: A Nonfiction Writers’ Guide from the Nieman Foundation at Harvard University* (Kramer & Call) (3 mentions)
- Writing for Story: Craft Secrets of Dramatic Nonfiction* (Franklin) (3 mentions)
- Fame and Obscurity* (Talese) (2 mentions)
- Hiroshima* (Hersey) (2 mentions)
- Intimate Journalism: The Art and Craft of Reporting Everyday Life* (Harrington) (2 mentions)
- The Literature of Journalism: Text and Context* (Berner) (2 mentions)
- Storycraft: The Complete Guide to Writing Narrative Nonfiction* (Hart) (2 mentions)
- The Art of Creative Nonfiction: Writing and Selling the Literature of Reality* (Gutkind)
- American Ground: Unbuilding the World Trade Center* (Farrar, Straus & Giroux)
- “Bangkok” (Kero)
- The Best American Magazine Writing* (American Society of Magazine Editors)
- “Chapter II” (the Karagatch Road vignette) in *In Our Time* (Hemingway)
- Down and Out in Paris and London* (Orwell)
- Ferdaminne* (Vinje)
- A Fortunate Man: The Story of a Country Doctor* (Berger & Mohr)
- “Frank Sinatra Has a Cold” (Talese)
- German Autumn* (Dagerman)
- The Journalist and the Murderer* (Malcolm)
- “Justice at Night” (Gellhorn)
- Let Us Now Praise Famous Men* (Agee & Evans)

Literary Journalism (Sims)
Literary Journalism: A Reader (Chance & McKeen)
Literary Nonfiction: Learning by Example (Sims)
 "The Long Fall of One-Eleven Heavy" (Paterniti)
On Writing Well: The Classic Guide to Writing Nonfiction (Zinsser)
 "Strange Rumbblings in Atzlan" (Thompson)
 Susan Orleans collection
Up in the Old Hotel (Mitchell)
 work by Charles Bowden
 work by Walt Harrington
You Can't Make This Stuff Up (Gutkind)

Responses to the question, "Besides that one text, can you recommend two more that you've used successfully in teaching literary journalism?"

Hiroshima (Hersey) (4 mentions)
Literary Journalism (Sims) (4 mentions)
Literary Journalism (Sims & Kramer) (3 mentions)
Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University (Kramer & Call) (3 mentions)
The Best American Magazine Writing (American Society of Magazine Editors) (2 mentions)
Joe Gould's Secret, as a full text and a selection from it: "Professor Sea Gull" (Mitchell) (2 mentions)
The Literature of Journalism: Text and Context (Berner) (2 mentions)
The Art and Craft of Feature Writing (Blundell)
Back to the Congo (Joris)
Bokhandleren i Kabul (Seierstad)
 Bowery sketches by Stephen Crane
Congo: The Epic History of a People (van Reybrouck)
 "De Tragiek van de Koperdief" (The Tragedy of the Copper Thief) (van Casteren)
 "Death of an Innocent" (Krakauer)
Drama High: The Incredible True Story of a Brilliant Teacher, a Struggling Town, and the Magic of Theater (Sokolove)
Encounters with the Archdruid (John McPhee)
 "Er is een Kind Vermoord" (A Child is Murdered) (Luyten)
Falling Man: A Novel (DeLillo)
Footnotes in Gaza: A Graphic Novel (Sacco)
A Fortunate Man: The Story of a Country Doctor (Berger & Mohr)
 "Frank Sinatra Has a Cold" (Talese)
The Good Soldiers (Finkel)
Hidden America: From Coal Miners to Cowboys, an Extraordinary Exploration of the Unseen People Who Make This Country Work (Laskas)
 "The Holy Grail of the Unconscious" (Corbett)
 "How it Feels to Be Forcibly Fed" (Barnes)
I Naomis Hus, (Sæther)
I, Rigoberta Menchu: An Indian Woman in Guatemala (Menchu)
In Fact: The Best of Creative Nonfiction (Gutkind)
The Jollity Building (Liebling)
The Kentucky Derby is Decadent and Depraved (Thompson)
The Last Cheater's Waltz: Beauty and Violence in the Desert Southwest (Meloy)
The Last Cowboy (Kramer)
Let Us Now Praise Famous Men: The American Classic, in Words and Photographs, of Three Tenant Families in the Deep South (Agee & Evans)

Literary Journalists (Sims)

"The Long Fall of One-Eleven Heavy" (Paterniti)

The Lost City of Z (Grann)

Mother Meira Finding her Children (Tochmann)

"Mr. Hunter's Grave" (Mitchell)

Mules and Men (Hurstun)

My Kind of Place: Travel Stories from a Woman Who's Been Everywhere (Orlean)

The New Journalism (Wolfe)

The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft (Boynton)

Next Wave: America's New Generation of Great Literary Journalists (Harrington & Sager)

On Writing Well: An Informal Guide to Writing Nonfiction (Zinsser)

Orchid Fever: A Horticultural Tale of Love, Lust, and Lunacy (Hansen)

"Pillelu, Pillelu!" (Cahan)

Pol Pot's Smile (Idling)

"Professor Sea Gull" (Mitchell)

Random Family: Love, Drugs, Trouble, and Coming of Age in the Bronx (LeBlanc)

Slaughtering Towards Bethlehem (Didion)

The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures (Fadiman)

Storycraft: The Complete Guide to Writing Narrative Nonfiction (Hart)

Strength in What Remains (Kidder)

There Are No Children Here: The Story of Two Boys Growing Up in The Other America (Kotlowitz)

"Trina and Trina" (Leblanc)

True Stories: A Century of Literary Journalism (Sims)

A Voyage Long and Strange: On the Trail of Vikings, Conquistadors, Lost Colonists, and Other Adventurers in Early America (Horwitz)

Whose Art Is It? (Kramer)

work by Chris De Stoop

work by Gay Talese

work by Hunter S. Thompson

work by Rebecca Solnit

work by Stijn Tormans

Writing Creative Nonfiction: The Literature of Reality (Talese & Lounsberry)

Writing Literary Features (Berner)

You Can't Make This Stuff Up (Gutkind)

APPENDIX D

Select responses to the question, "What has been your biggest challenge in teaching literary journalism? (such as: getting students to read books or longer-form narratives, or: students can't or won't do the in-depth reporting that this genre requires)?"

Theme: Curriculum

Category: Finding Room in Curriculum to Teach Literary Journalism

"The biggest challenge is to make them to produce long-form narratives in only two months. In my opinion, it's not a long time for students."

"In an ideal world, my students would spend a semester reading literary journalism followed by a semester trying to write on a single project. But it would be hard for most programs to justify that sort of curricular commitment."

Category: Enrollment

"In the literature of journalism course, the challenge has been getting students to enroll. In the feature article course, no real problems."

"Since the course is not required it has been canceled a couple of times due to insufficient enrollment."

Theme: Students

Category: Incoming Skills/Preparation

"Most of our students...have bad writing habits so ingrained it would take two semester or remedial work just to get them to baseline."

"Part of it is they're trained to get the quote/snippet/story fast, and tweet/shoot/iPhone it in, and so then they come into an LJ-style reporting class and have to be deprogrammed."

Category: Understanding of Form

"Getting students interested in the form. So hard. They think everything is video this and "Snowfall" type stuff. And they don't read magazines. They are unfamiliar with the form to begin. I have had about three students in 11 years who actually read pieces of the length that appear in *Vanity Fair* or *New York*, let alone the *New Yorker*."

"Students don't appreciate (and don't do) the extensive reporting the genre requires."

Category: Interest

"It's long and they often can't see aspects of themselves in the writers or the subjects."

"Most students want to go into PR or be TV anchors. Trouble getting the true J-student into lit n-f."

"No big challenges, the love it – and they read!"

"But the times are changing, and the students are quite happy about the course."

Category: Motivation/Discipline

"Most of our students lack the discipline to become good writers."

"Students often unwilling to do the kind of reporting you need for this genre"

Theme: Classroom – Understanding What it Takes

Category: Student Time

"Teaching the immersive reporting process when students have a life and schedule that doesn't allow for much immersion in any single thing."

“Students often do not devote the time to being the fly on the wall, the idle bystander who soaks up a scene. An interview devoid of setting gives the student less to work with, and I suspect their time limitations are to blame.”

Category: Defining Literary Journalism

“Conveying the difference (what is it?) among long-form journalism, literary journalism and creative non-fiction.”

“No major challenge except that of making them understand the ‘literariness’ of some texts. They do not always make a difference between narrative and literary journalism.”

Category: Reading

“Undergraduate students generally under-read the assigned readings.”

“Students don’t like to read literary journalism.”

“They don’t object to reading out loud in class, which I have them do, but I don’t rely on the fact that they will read entire pieces outside of class.”

“My students really read.”

“No big challenges, they love it – and they read!”

“Reading lots is always a challenge but if you find the right examples, they usually come round, particularly if you give them the opportunity to follow their own interests.”

Category: Finding Good Stories

“Finding good stories to write.”

“Given the age of the students I teach, not many have had enough life experience to find interesting stories to research.”

“Getting them to recognize that the work that matters will be that which is for high stakes.”

“Students pitch topics, not stories. Students have difficulty finding the type of subjects that would lend themselves to this type of storytelling.”

Category: Reporting

“Students often cannot or will not do the extensive research necessary to have an excess of material from which to select the perfect anecdote, source, etc.”

“Students don’t appreciate (and don’t do) the extensive reporting the genre requires.”

“Students often do not devote the time to being the fly on the wall, the idle bystander who soaks up a scene. An interview devoid of setting gives the student less to work with, and I suspect their time limitations are to blame.”

Category: Writing

“The root of it is an acute unawareness / lack of understanding of how difficult this kind of writing is to do well.”

“Making students understand that everything, everything begins with the sentence.... Most of all, it is almost impossible to get students to rewrite anything because they think that ‘rewrite’ means changing a word or two.”

Category: Trying Something New

“The biggest challenge is getting students to break out of the inverted pyramid model (or hourglass formula, or other formulae) and tell stories with sensory description, in-depth reporting and extensive sourcing.”

“Getting students to try various literary techniques; they’re accustomed to straight reporting.”

Category: Critical Thinking

“Getting them to think as they write. Getting them to think critically about the world. Trying to convince them that politeness is not always the best mode for the reporter or the writer.”

“Getting students to assess the literary construction of the texts, rather than simply agreeing/disagreeing with the content.”

APPENDIX E

Responses to the survey question, “In what department do you teach literary journalism?”

Journalism (19 mentions)	Graduate program in Professional Communication
Mass Communication (8 mentions)	I teach in a journalism program that is transitioning from the English department to becoming a freestanding entity.
English (6 mentions)	Journalism & Integrated Media
Communication (3 mentions)	Journalism and Mass Communication
Creative Writing (3 mentions)	Journalism and Mass Communications
Journalism and Media Studies (3 mentions)	Journalism and/or Literature
Communication and Media Studies (2 mentions)	Journalism Studies
Journalism and Communication (2 mentions)	Journalism team (Arts, Design and Media)
American Studies	Language, Culture, and Communication: Journalism and Screen Studies Discipline
Banff Centre – Mountain and Wilderness Writing	Magazine
Communication (journalism program comes under this)	Media and Communications
Communication and Culture	Media and Communications; and English (co-taught)
Communication Arts	Media and Cultural Studies
Communication, Writing and the Arts Department	Media Studies
Communication/Journalism	Media, Cognition & Communication
Communication/Mass	Media, Journalism and Film
Communication	Missouri School of Journalism
Communications	Philology and Communication
Culture, Politics and Society	Print & Digital News, Magazine
Digital Media & Journalism	Romance Literature and Languages
English & Writing	School of Culture and Communication
English and American Studies	School of Journalism
English and Journalism	School of Journalism and Mass Communication
English Department and Journalism Program	
English Literature	
English/Professional Writing	

APPENDIX F

Web resources for literary journalism readings:

Aeon

Anfibia (<http://www.revistaanfibia.com/>)

Atavist

ASME list

Byliner

Concrete Playground

East of the Web

Esquire

"I encourage students to read widely and discover new websites"

Junkee

Lifted Brow

Longform

Longreads

magazine articles that won awards at the Canadian Western Magazine Awards and that are part of my curriculum project themagazineschool.ca
mainly sources in Spanish

Medium/Matter

Narratively

New York Review of Books

New York Times

New Yorker

Nieman Narrative

Nuevos Cronistas de Indias (<http://nuevoscronistasdeindias.fnpi.org/>)

Periodismo Narrative en Latinoamérica (<https://cronicasperio.disticas.wordpress.com>)

Polk list

Pulitzer list

Sports Illustrated online archives

The Atlantic Monthly

The Big Roundtable

The Monthly

Vanity Fair

Vox Magazine

Walkleys

website from the original publication

APPENDIX G

"If you assign a literary journalism piece that also has a corresponding video, do you have your students read the book, watch the video, both, or neither?"
Specific literary journalism books and corresponding videos assigned:

Adaptation

Blackhawk Down

Capote

Dr. Don: The Life of a Small-Town Druggist

Fear and Loathing in Las Vegas

Fight Club ("Just Let Go" scene)

Frank Sinatra Has a Cold

Hiroshima

How the Other Half Lives

In Cold Blood

Into the Wild

Joe Gould's Secret

Let Us Now Praise Famous Men

Rosa Lee's Story

Shattered Glass

Silent Spring

Spotlight

The Art of Fact (excerpts)

The End of the Tour

The Insider

The Journalist and the Murderer

YouTube interviews

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Competency-based learning: learners advance through a learning pathway based on their ability to demonstrate competency, including the application and creation of knowledge along with skills and dispositions. Personalized learning means that educators develop caring and trusting relationships with their students, who, because of these relationships will put more effort into their school work and achieve at higher levels. 4. Learning experiences are personalized for each learner based on data. A learning experience can be personalized by teachers or the technology-based personalized learning system or some combination of the two. In some approaches, learners can also make their own adaptations based on the data. 5. Each learner's performance is measured again.