

Treball de Fi de Grau

Títol

Approaching New Journalism: A case of study of its nowadays presence in the US magazines *The New Yorker*, *New York*, and *Esquire*

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Resum del Treball Fi de Grau (extensió màxima 100 paraules)

Català:	El nou periodisme és un estil periodístic que va tenir molta repercussió durant els anys 60 i 70, però es podria continuar veient la seva influència al segle XXI? Aquest estudi té com a objectiu principal abordar el nou periodisme des d'una perspectiva actual, retratant la seva presència a tres de les revistes estatunidenques més influents: <i>The New Yorker</i> , <i>New York</i> i <i>Esquire</i> . Per fer-ho, s'analitzaran una sèrie d'articles, parant atenció a les tècniques literàries i l'enfocament subjectiu que fa anys van revolucionar les redaccions, marcant el futur del periodisme.
Castellà:	El nuevo periodismo es un estilo periodístico que tuvo mucha repercusión durante los años 60 y 70, pero ¿Se podría seguir viendo su influencia en el siglo XXI? Este estudio tiene como objetivo principal abordar el nuevo periodismo desde una perspectiva actual, retratando su presencia en tres de las revistas estadounidenses más influyentes: <i>The New Yorker</i> , <i>New York</i> y <i>Esquire</i> . Para ello, se analizarán una serie de artículos, haciendo hincapié en las técnicas literarias y el enfoque subjetivo que hace años revolucionaron las redacciones, marcando el futuro del periodismo.
Anglès:	The New Journalism is a style that had its glory days between the 60s and the 70s, but could its influence still be seen in the 21st century? This study aims to approach New Journalism from a current perspective by portraying its nowadays presence in three of the US most influential magazines: <i>The New Yorker</i> , <i>New York</i> , and <i>Esquire</i> . To do so, a series of articles will be analyzed, putting the spotlight on the narrative techniques and subjective approach that revolutionized the newsroom back in the day, shaping the future of journalism.

APPROACHING NEW JOURNALISM

A case of study of its nowadays presence in the US magazines

The New Yorker, New York, and Esquire

“So much for Objective Journalism. Don't bother to look for it here--not under any byline of mine; or anyone else I can think of. With the possible exception of things like box scores, race results, and stock market tabulations, there is no such thing as Objective Journalism. The phrase itself is a pompous contradiction in terms.”

— **Hunter S. Thompson**

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1. Introduction

New Journalism is...Or New Journalism was? This is one of the main dilemmas that can come to mind when referring to this journalistic style that was developed between the 60s and 70s in the US. The emergence of this new way of seeing the world was the first step into a new journalism era with writers that went above and beyond to tell the other side of the story through a subjective approach instead of staying on the surface, depending on objectivity while following the journalistic routines that were already established.

Until now, most of the approaches to this topic have talked about it in the past tense, seeing it as a practice that died in the 20th century. But if New Journalism really died, what happened to Truman Capote, Gay Talese, or the one and only Tom Wolfe? Could this revolutionary way of doing journalism disappear from one day to another? Or on the contrary, would it be possible to see its presence nowadays?

The aim of this study is to find an answer to these moral quandaries, reflecting on the influence that this style had in the journalistic field while approaching it from an actual perspective. To do so, two general hypotheses were considered, the first one being that New Journalism is still a thing, and we can find examples of it nowadays by taking a quick look at the US magazines *The New Yorker*, *New York*, and *Esquire* and the second one showing that it has evolved from its first conception back in 1960. This specific research was narrowed down to the US since it is where this style developed and had more presence.

The way that this research paper has been structured is by following a chronological timeline. The first step focusing on introducing New Journalism by defining it to then look back to its precedents, moving all the way to the middle of the 20th century. After this contextualization, the reasons why this style emerged in this specific time and place and why it was seen as a revolution were approached. In this part of the study, the focus was also put on authors and magazines that shaped this new style. The main differences between the traditional way of doing journalism, based on objectivity, and this new way of approaching the world from a subjective perspective were also discussed in this study.

This first approach based on the theoretical aspect of New Journalism was based on the information extracted from different resources: from looking at books that were written by New

Journalists themselves such as Wolfe's anthology on New Journalism (Wolfe, 1973) to considering different article, studies and research papers by looking into Google Academic as well as other platforms like Sage, Jstor or the encyclopedia *Britannica*.

The second part of the study contains the actual analysis of cases, including the detailed research questions as well as the methodology and results obtained. The main focus, in this case, relied on the US magazines *The New Yorker*, *New York*, and *Esquire* as they are three of the main publications that shaped this style in the 60s and 70s. A sample of 100 articles published on the digital portal of these three magazines will be analyzed taking into account the different characteristics that define New Journalism. This process is the key to determine the presence of New Journalism in these specific magazines nowadays. In the second part of this case of study, three articles written by New Journalists in the 20th century will be compared to three representative articles published nowadays in the same magazines, portraying the evolution of New Journalism through the years.

After this process, the hope is to achieve the main objective of the study by proving that New Journalism is still present nowadays in the US magazines *The New Yorker*, *New York*, and *Esquire* but in an evolved way, adapted to the current digital era. By proving that, a new window opens when thinking about the future of New Journalism and the possibility of a redefinition of the concept into a New Journalism 2.0.

A side effect of this study and one of the main reasons behind the decision of choosing to approach New Journalism was taking advantage of this opportunity to re-open a debate that is still recurrent in the journalism field nowadays, it being the ongoing war between objectivity and subjectivity. Therefore, the hope is to open the eyes of those who think of journalism in an utterly objective way. Even though in the 21st century subjectivity has been making its way through the newsroom, objectivity continues to be the norm in most cases even though it has been proved that objectivity and journalism do not go hand in hand, since it is physically impossible for humans to leave to the side their subjective influence on things.

The overall mission of this research is to not only put New Journalism on the spotlight but also reflect on the future of Journalism as a whole by portraying its close relation with literature, a combination that could save journalism from the ongoing crisis that is still facing nowadays.

2. Theoretical Framework

2.1 What is New Journalism?

New Journalism. Looking at it from the outside, it may seem like an abstract concept since the combination of these two words, each one with its own meaning, can be used in different ways and for different purposes, leading to confusion. The concept of New Journalism can be mistakenly attributed to the actual meaning of the two words separated: New and Journalism, with questions like “It’s the journalism we find nowadays” or even “Does it have something to do with the internet and social media”? That is why when taking the first steps into this research, it is indispensable to start from the bottom and look back in order to deal with the elephant in the room, it being the question What is New Journalism?

To start with, it is important to define the subject of study before immersing in it. But as Weingarten says, “There’s no fixed definition for New Journalism” (Weingarten, 2005 p.7). Like in every single decision, there is always a subjective matter; that is the reason why different authors have used their own words to express what New Journalism is according to them. Taking this into account, a series of different definitions of New Journalism were considered to try and combine them into an original definition of the concept, a process that will help carry the weight of the study.

Tom Wolfe, known as the father of this so-called movement, was one of the first ones to approach the topic when stating that New Journalism was journalism that would read like a novel (Wolfe, 1973 p.9). After Wolfe’s input, there have been many other authors that have decided to describe it as they saw it. Even Weingarten decided to state his point of view after affirming that there wasn’t an official definition, saying that New Journalism is “journalism that reads like fiction and rings with the truth of reported facts” (Weinegarten, 2005 p.7).

On the other hand, Liz Fakazis shows her personal description in the *Britannica* article based on the American literacy movement. In Fakazis’s words, New Journalism is an “American literary movement in the 1960s and ’70s that pushed the boundaries of traditional journalism and nonfiction writing. The genre combined journalistic research with the techniques of fiction writing in the reporting of stories about real-life events” (Fakazis, 2016).

By looking in the dictionary and searching for the term New Journalism, different words are also used to define the concept. For example, in the *Merriam-Webster dictionary* defines it as “journalism that features the author's subjective responses to people and events and that often includes fictional techniques meant to illuminate and dramatize those responses” (Webster, 2020). On the other hand, according to the *Colins dictionary*, New Journalism is portrayed as “a style of journalism originating in the US in the 1960s, which uses techniques borrowed from fiction to portray a situation or event as vividly as possible” (Colins, 2010).

Another source to be considered is *Wikipedia*, being the first reference that appears when typing the words New Journalism in the browser. Apart from showing an overview of the topic, they also portray with their own words a new definition of the concept when saying that New Journalism is “a style of news writing and journalism, developed in the 1960s and 1970s, that uses literary techniques deemed unconventional at the time. It is characterized by a subjective perspective, a literary style reminiscent of long-form non-fiction and emphasizing "truth" over "facts"” (Wikipedia, 2020).

Each one of these definitions of New Journalism is different from the other while trying to describe the same concept. Taking a closer look at them, some words are stated more than once, them being the concepts that are usually associated with New Journalism. These words are journalism, style, (non) fiction, techniques, the 60s and 70s, subjective, and literacy.

After doing this process of selection now it is time to address the concept by creating a new definition of New Journalism that will be the one taken as a reference for the rest of the study:

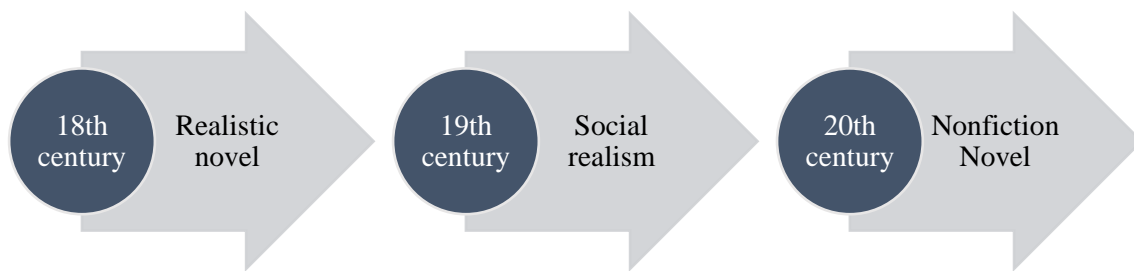
“New Journalism is a style of writing developed during the 60s and 70s in the US. Its subjective approach combined with the use of literacy and fictional techniques opens a new window to the world we live in, putting the truth over the facts while approaching a social reality.” (Own definition)

This general overview to the question “What is New Journalism” opens a series of new moral quandaries that will be approached in the following points of the theoretical framework, creating a solid structure to rely on while conveying the methodological part of this research study.

2.2 The Precedents

Considering the already established definition, a new window opens for New Journalism. It is clear that the word journalism comes from the fact that it is a style of writing, but what about the decision to categorize it as new? As seen previously, New Journalism relates to a specific time and space, it being the 60s -70s and the US. But does that mean that it became a thing overnight? Considering the precedents, it can be seen how every change is a response to something that has been happening for a while. Nothing this huge can be done in the blink of an eye. At this point of the research, there is another moral quandary to contemplate: Was New Journalism really “new”?

Figure 1: The precedents of New Journalism



Source: Own elaboration

To respond to that, the precedents must be taken into consideration, studying the way this apparently “new style” was shaped while keeping in mind the relation between journalism and literacy (Roggernkampt, 2005 p.17) as well as the rise of the nonfiction narrative and its evolution through the years until the point of becoming “the most important literature being written in America” (Wolfe, 2018). The more coherent way of approaching it is by creating a timeline, moving through the years until arriving in the late 20th century.

As Wolfe stated in his *Anthology of New Journalism*, one of the first examples that shaped this style was the realistic novel, that became a thing in the 18th century. It was during this period of time when authors like Richardson, Fielding, or even Defoe made their way through the crowds, leaving a huge legacy into the worldwide literature (Wolfe, 1973 p.41). The 18th

century marked the beginning of a new way of writing in which the authors related for the first time to the human reality, portraying the world they were living in while focusing on the political and cultural history instead of following the - until then established” - canons, ruled by fictional stories and imaginaries. It was the time for individualism: “particular individuals having particular experiences at particular times and particular places” (Carnell, 2006 p.1). This new literary turn, which leaned more towards reporting the human experiences, would influence the emergence of New Journalism in many ways (Carnell, 2006 p.1-2).

Looking forward to the 19th century, a new movement was beginning to make its way through, this time in a wider range popularly known as the Social Realism, a completely new style of writing that refused all the late models of literature by taking one more step in the realistic field, portraying the life struggles of the century while finding a balance between fiction and reality to show the other side of the coin. This movement captured a new spirit portrayed in the works of Dickens and Balzac, two referents for the New Journalists like Wolfe, as seen when clamming that “New Journalists have simply applied the devices of Balzac’s realism (scene by scene construction, dialogue, interior point of view and status quo) to the more authentic content of journalism (Hellmann, 1977 p.415).

Another era that shaped New Journalism was the development of the Narrative Journalism between the late 1800 and early 1900, a new style that incorporated the fictional techniques into the travel reportages, bringing literacy and journalism together for the first time (Van Krieken & Sanders, 2019 p.7). Many authors have talked about this combination, one of them being Roggenkamp that defines it in his book *Narrating the News* saying that there is an “ongoing dance between the literacy (dramatic, sometimes fictionalized stories” and journalism (factual reportage)” (Roggenkamp, 2005 p.XII).

One of the authors that redefined this relation was Pulitzer, also seen as the “father” of the upcoming New Journalists such as Capote, Wolfe, or Talese (Roggenkamp, 2005 p.27). When talking about Pulitzer, it is important to take a look at his work as a way of expressing what was hidden until then, as a kind of safe space where everyone who wanted to talk about life, including pieces that focused on immigrants, the common man or even the working class, could do it without any restriction (Roggenkamp, 2005 p.28).

Entering the 20th century, the spotlight was right in this symbiosis between journalism and literature. That is when the Nonfiction Novel started to make its way through, becoming one of the most popular literary techniques of the century (Nicholson, 1976). The combination of these two worlds arose the controversy to the point where the boundaries between fiction and reality became blurrier for some authors (Heyne, 2016 p.324), stating that there were no actual differences. But even though both narratives followed the same structures and techniques, the approach was completely different, portraying real people instead of an imaginary character constructed by the author itself (Heyne, 1987 p.480).

Even though it is often said that Capote was the first one to come up with a work that could be fully labeled as a Nonfiction Novel (Wolfe, 1973 p.26), it does not mean that he invented it. This hunger for “capturing the social complexity in all its richness and nuance” (Pauly, 2014 p.3) of one’s life to the world came much earlier with authors like Stephen Crane or Hutchins Hopgood (Pauly, 2014 p.10). They were the first ones to incorporate the scenery, describing a situation and complementing the narrative part with dialogue while combining accurate and well-researched information to state their point of view (Wolfe, 1973 p.21).

Once given this overview, stating the direct precedents of what is known as New Journalism, one thing is for sure: this style of writing was not conceived out of the blue, it was more of a combination between two styles, using the fiction techniques to expose nonfiction stories. As Pauly sees “it’s a sort of way of illustrating the methods and values of literary journalism” (Pauly, 2014 p.4). Therefore, the delimitation as “new” is relative, since New Journalism took the influences of already settled styles, combining their characteristics to create a new style adapted to the 20th century.

2.3 Context

After having an overall idea of what to expect when talking about New Journalism and once analyzed its direct relation with literacy, including the narrative techniques and the nonfiction style, it is time to move right into the term on its essence, finding answers to the well-known 5W + H (What, When, Where, Who, Why and How).

The first W belongs to the question **What is New Journalism?** that has already been answered in the first point of the theoretical framework when coming up with a new definition for the concept:

“New Journalism is a style of writing developed during the 60s and 70s in the US. Its subjective approach combined with the use of literacy and fictional techniques opens a new window to the world we live in, putting the truth over the facts while approaching a social reality.” (Own definition)

One of the main dilemmas when approaching New Journalism for the first time was figuring out what it was. Was it a movement? Or maybe a style? Could it be considered as a journalistic genre? The reason behind the decision to use style as one part of the answer to the question was Tom Wolfe’s words “New Journalism was not a movement: there were no manifestos, clubs, salons or cliques ...” (Wolfe, 1973 p.23). After these words of one of the most influential figures in this field, from now on New Journalism will be categorized as a style through all of the study, leaving the word movement to refer to the actual literacy.

When asking about the Who, another moral quandary arises while trying to find an answer to **Who came up with the name of New Journalism?** There has always been an open debate regarding the first use of the concept. Some may think that Tom Wolfe, usually seen as the “father” of this style, was the one that came up with the name for it. Others may believe that it was some other New Journalist such as Talese, Mailer, or even Capote. Through the years, many authors have studied its etymology, tracing it back to a name and a date: Mathew Arnold, 1887.

One of them was Mark Hampton, (Hampton, 2006 p.35-37), an author that in his book *Visions of the Press in Britain* referred to Matthew Arnold as the first one to use New Journalism as a concept. And he was not the only one to think to that; Roggenkamp also referred to Arnold as the first person to use these two words to describe Pulitzer’s work in the 19s (Roggenkamp, 2005 p.XII). All in all, this poet and cultural critic is often attributed as to be the first one to combine these already existent words to refer to a new way of writing, that would find its glorious years just about a century later, with its irruption in the American newspapers and magazines.

Another important questions when approaching New Journalism can be wondering the specific time and place, a question that can be answered with the next two W, them being When and Why. Even though the previous definition already gives out the answers, it is necessary to take a deeper look into the context to try and specify the reasons behind it.

As seen before, New Journalism did not become a thing from one day to another, taking different examples from the 18th, 19th, and beginning of 20th century to develop its essence. Continuing with the timeline, this part of the study was mainly focused on the middle-late 20th century, more specifically looking back at the 60s since “New Journalism was not a new idea, but its growth was not until the sixties” (Johnson, 1971 p.47).

There is still an open debate regarding the question **When did New Journalism become a thing?** trying to state an actual year that marked the beginning of this new style of journalism. While Pauly thought that the burst of New Journalism was in 1963 (Pauly, 2014 p.10), Johnson believed that 1965 marked the beginning of it (Johnson, 1971 p.XII). However, Wolfe opposed to all of that saying that it was not until 1966 that this new style became a thing, making its way through newspapers and magazines (Wolfe, 1973 p.23). That is why when referring to its emergence, there is a tendency to talk about the 60s as the decade when New Journalism was born instead of referring to a specific year.

On another matter, there is also the question **Where was New Journalism born?** In this case, many authors agree when saying that it first developed in America, more specifically in the US. New York has always been the eye of the hurricane of the country, and with New Journalism, it could not be any other way. Its cultural diversity, history, landscape, and all the state itself became the inspiration for New Journalists like Tom Wolfe, that described the city as a carnival (Wolfe, 1973 p.30).

The last W, it being the Why, can be associated with the different aspects while trying to find the reason why to the points previously made. One of the main dilemmas is to determine **Why did New Journalism burst in that specific time and place?** Why the 60s? and Why the United States? In other words, what was the straw that broke the camel’s back? The answer to this question can be found by immersing into the context that shaped a new era not only in terms of journalism but also impacting the society on its core.

There is no wonder that the 60s was a decade of experimenting, of trying new things and making the best of life while breaking down into a rebellious way, facing the establishment and making a point by going outside and acting rather than staying silent. Following Roggenkamp's words, "the sixties was an era of general social confusion and an artistic experimentation" (Roggernkampt, 2005 p.118). If that is traced to a specific country, it is the United States, the most powerful country at the time and a true example of evolutions compared to many other countries that looked up to it, it collides into the perfect scenario to give birth to something as important as New Journalism.

According to Johnson Michael L. Johnson, New Journalism made its way through the crowd to be the solution to a problem, or even more specifically, "a response to the radically new kinds of events and personalities that are shaping American and world culture" (Johnson, 1971 p.46). Known as the "Golden Age", the decade of the sixties in the United States was a turning point in many ways: from the end of the Vietnam war and its effects on the lifestyle to the fight of civil rights and the freedom of speech in 1964 (HISTORY, 2020). It was also the time when concepts like "generation gap", "black consciousness" and "counter-culture" were finally being acknowledged (Nicholson, 1976). It was, all in all, a controversial time with new manners and morals that changed America's lifestyle, influencing the society into following a more open-minded path rather than being stuck with the establishment. It was time for a revolution (Dickstein, 1976 p.867).

By taking that into account and applying the journalism landscape, it is understandable why New Journalism became such a big thing when the opportunity came around. Until then, journalism had been more on the conservative side of things, with very strict guidelines and a major rule, that was objectivity, to the point of being "almost as rigid as law and medicine" (Dickstein, 1976 p.855). It wouldn't be long until that became a big problem, along with the cultural ignorance, distortion, or even exploited way of exposing - or not exposing - the underground press, including the more political, cultural, feminist, or pornographic topics (Boyton, 2005). It all escalated to the point where it reached the tip of the iceberg. Something had to be done in order to save the future of journalism, and it had to be done right away. Things had to change, and they surely did when New Journalism came around.

After examining the Why, it is also important to address the How to fully understand the emergence of New Journalism and its repercussion. So, **How did New Journalism become such a big thing?** Even though a lot of authors have refused to accept the impact of New Journalism or even more, the existence of it all, many others prove that, in fact, in the 60s a new style of journalism was being conceived and that it was about to change the journalism field forever, causing a huge impact at its core.

One of the main aspects to consider when trying to find an answer to the question is the influence of the underground press, the kind of publications that, even without the official approval because of its content and revolutionary ideas, made its way through and were secretly published. These types of publications were ruled by an honest, sensitive, and tolerant approach to topics and human situations that were considered taboo by the conventional and established media, supposing a game-changer and a direct referent to the works that New Journalists would later publish (Johnson, 1971 p.4-6).

Journalism was in a place where there was a need for a change in order for the authors to portray the reality of the world they were surrounded by. These changes modified two of the main pillars according to Hellman (Hellmann, 1977 p.432): on the one hand, it overcame one of the weaknesses of fictional works by taking the next step and focusing on the actuality, and on the other hand, it tore down the strict rules of traditional journalism with the power of subjectivity and imagination. That is how New Journalism made its way through, with “stories that changed the way readers viewed the world” (Weinegarten, 2005 p.7).

This first approach to New Journalism, studying the precedents to later get into the actual context finding the answers to all the questions, by taking a deeper look into the causes and consequences of it, was a new style of journalism ruled by a totally different approach to the world that opened a new path. With all of that in mind, it is fair to say that the emergence of New Journalism was not a miracle nor even a coincidence. There were many aspects that made this new style what it was, from the Where to the When to the Why and the How. All in all, New Journalism was “a response to the radically new kinds of events and personalities that are shaping American and world culture” (Johnson, 1971 p.46).

2.4 New Journalism and media in the US

There has always been a strong relationship between journalism and media, to the point of depending on each other. Journalism could not be conceived without its presence in the newspapers, TV, radio, and nowadays with the extended universe of the World Wide Web. These are the main channels of communications, being an essential part of journalism's process. Moreover, the media would not have that much of an impact without the content provided daily by journalists, as society relies on them to be informed about the latest news. In the case of New Journalism, this interaction between journalists and the media, more specifically with written media, became the main reason that pushed forward this new style of journalism, focusing on reaching every single corner of big cities like New York.

The situation of written media in the United States in the 60s was not easy to overcome for New Journalists, since most newspapers refused to show any kind of work that could, in any way, jeopardize the establishment as well as the traditional journalism ruled by the “inverted pyramid” and the “on the one hand, on the other hand” news analysis (Hellmann, 1977 p.426). Even nowadays, the newspapers continue to have the reputation of not being as open-minded as magazines when it came to controversial topics or unconventional works, hiding behind the possibility of offending the audience or losing their reputation or even their income, a risk that they are not willing to take (Johnson, 1971 p.150).

Even though, as seen before, New Journalism made its way into the picture because of magazines rather than daily newspapers (Pauly, 2014 p.10), for every rule, there is always an exception and, in this case, it was the *New York Herald Tribune*; an American newspaper created in 1887 that became one of the pioneers in this style, as a platform where journalists could write feature stories instead of focusing only on the hard news (Wolfe, 1973 p.5). It would not be until years later that other newspapers would step up their game and follow the *Herald Tribune*, focusing not only on filling their pages with chronicles but also including real stories with the spirit of New Journalism (Roggernkampft, 2005 p.81).

With most of the newspapers out of the pictures, authors like Wolfe, Capote, or Mailer had to find another source that would give them the freedom they needed to publish their work and the solution to that problem was the magazines. In the 60s, the so-called Sunday supplements

couldn't compete with the daily newspapers in any way, that is the reason why they were willing to risk it all to open their doors to these new writers with the hunger of talking about whatever they saw, thought or experienced (Wolfe, 2016). With this compromise, the magazines also saw the perfect opportunity to emerge while taking advantage of these pieces to gain more readers, giving them more visibility while stepping up their game (Jackson, 1997 p.208).

Even though at that time most of the magazines did not go beyond the fiction pieces, with the emergence of New Journalism the nonfiction style began to increase its presence, making its way into these publications. This change of perspective would shape a new path for the weekly publications to follow, a new era ruled by the word "freedom" in every sense, impacting not only the style of writing of these magazines by focusing on the background and psychological depth but also leaving a permanent footprint into its form (Hollowell, 1977).

Looking back, there were hundreds of US magazines that portrayed, ones more than others, the spirit of New Journalism starting in the 60s and all the way to the 80s. Some of them are no longer published like the *Saturday Review*, *The Students*, *Scanlan's Monthly* or *The Village Voice*, but there are others that have survived and are still present nowadays: from the worldwide known *Life* to the unforgettable *Rolling Stones* or even weeklies like *The Atlantic*. But the publications that generated the biggest impact on the New Journalism field and that will always be remembered as the main magazines to look up to were and still are the *New York* and *Esquire* (Dickstein, 1976 p.859), a list that could not be completed without *The New Yorker*, one of the most influential magazines not only in the United States but also worldwide. These are the three publications that were taken as a reference through all the case of study.

Overall, the main source of communication that New Journalists used to engage the readers with their stories were the magazines and the supplements of newspapers. They did not only give the authors the freedom to write about whatever they wanted without any word restriction, but also the opportunity to show another side of the story, a side that most of the times would be avoided by the newspapers that felt the need to live under the eyes of a strict establishment while being brainwashed instead of taking part of the revolution to aim for the evolution.

2.4.1 *The New Yorker*

From its admired covers to its engaging journalism pieces all the way to the distinguished cartoons, *The New Yorker* is and has always been an example to follow. It is part of the prestigious mass media corporation Conde Nast, an editorial that includes worldwide known magazines such as *Vogue*, *Vanity Fair*, or *Glamour*, among others. As said by Yagoda “*The New Yorker* is not like the other magazines” (Yagoda, 2000). But what makes *The New Yorker* different from the other publications? Is there a reason behind its popularity?

This American weekly was created in 1925 when the recognized journalist Harold Ross decided that it was time for a change in the journalism industry and its routines. Since the first issue of *The New Yorker* saw the light the 21 February 1925, this “fifteen cent comic paper” based on the city of New York supposed a breath of fresh air while trying to portray a real vision of the streets, people, and city life, putting the cultural and social issues on the spotlight. As it became more and more popular, its horizons expanded, filling the pages of this printed magazine with pieces that focused on literature, current affairs, or even nonfiction, engaging the readers with its honesty, humor, and raw stories that tore down the taboos and routines that shaped most of the newsrooms until then (Britannica, 2021a).

As Richards states, there would be obvious changes when comparing the first issue of *The New Yorker* to the ones published now (P.Richards, 2000). With the emergence of a new digital era and the challenges that came with it, *The New Yorker* had to step up its game to keep its influence while at the same time continue to draw attention to readers from across the globe. Since 1990, *The New Yorker* has created a new addition to the weekly printed magazines, it being its digital portal that is actualized every single day and includes special content like videos or podcasts complementing its pieces. It also has a big presence on social media platforms like Instagram or Facebook and even its own online shop (New Yorker, 2021).

After almost a century in the market, *The New Yorker* keeps being a referent in journalism, with a circulation of 1.259.074 copies as of the end of 2020 (AAM, 2020). It also has a privileged spot in the *Forbes* ranking for the best US magazines, taking the 15th spot of 50 (Forbes, 2021). Those numbers prove that *The New Yorker* still stands with the values of truthfulness and accuracy, key concepts when determining the main characteristics of good journalism.

2.4.2 *New York Magazine*

The *New York* is another big publications when looking at the main magazines published in the United States. As its own name states, it is based in New York, America's most populated city and its objective is to take a deeper look into the culture, people, and lifestyle of the big apple (Weinegarten, 2005 p.270). The *New York Magazine* is edited by Vox Media, a private company founded by Jim Bankoff and Trei Brundrett. But how is it related to the New Journalism?

This publication first started as a Sunday supplement for the newspaper *World Journal Tribune*. It would not be until 1968 when Clay Felker, along with the help of Jimmy Breslin and Tom Wolfe, decided to part ways and create an independent magazine. The first issue was published April 8th from that same year, and it would not take long until the *New York Magazine* became home for the emergent New Journalists, that felt the liberty to write about what they saw from their particular point of view without anyone telling them otherwise. As Glasser, the art director of the magazine states, the main difference between the already existent *New Yorker* was their public. *New York* saw an opportunity to orient its content to the working class instead of focusing on the sophisticated and well-educated liberal readers of *The New Yorker* (Bonanos, 2021).

With the emergence of the World Wide Web, the magazine had to go through a process of redefinition and adaptation to survive in the new digital era. This was a turning point that helped the growth of *New York Magazine*, which now counts with the domain of 6 other digital publications, them being *The Cut*, *Grub Street*, *Intelligencer*, *Curbed*, *The Strategist*, and *Vulture*, each of them with a different focus: from politics and city life to technology and food. Around 100 stories are published every day in the digital portal, a site that also includes additional content like the newsletter, the latest news, videos, and crosswords as well as their social media accounts (New York Magazine, 2021).

According to *Forbes* (Forbes, 2021), *New York Magazine* is just three places behind *The New Yorker* in the Top 50 US magazines, taking 18th place. With a circulation of 406.237 copies (AAM, 2020) and more than 100 million readers per month, it is fair to say that *New York Magazine* is here to stay, becoming a referent not only in the US but also worldwide.

2.4.3 *Esquire*

Another magazine based in the metropolitan area of New York City is *Esquire*, a publication known for being the men's magazine of excellence, with journalistic pieces that go all the way through fashion, lifestyle, and even sports, mostly directed to a masculine audience. It is owned by Hearst Corporation along with other newspapers and magazines like the renowned *Cosmopolitan*. But what is the secret to its global success?

The US magazine *Esquire*, founded by Arnold Gingrich, began its path in the journalism industry around 1930, it being the golden era for a publication known as “the quarterly for men”, taking the reference of *Vanity Fair* and creating its own signature (Weinegarten, 2005 p.38). The first issue came to the world in October 1933, shaping the future of the magazine forever by approaching taboo topics like gender, consumerism, and identity, using the images of women as the main attraction to their main target: the man (Brezeale, 1994). *Esquire* also became a safe space for fiction and nonfiction writers such as Wolfe, Capote or Mailer, publishing their work on its pages. In fact, it is often said that the first New Journalism article was published in *Esquire* and it was *The Kandy-Kolored Tangerine-Flake Streamline Baby* by Tom Wolfe (Britannica, 2017).

Esquire was another magazine that resisted and entered the new era with a new perspective, putting their main attention on being able to persist through the years with a digital edition adapted to the actual moment. Even nowadays, the main signature of *Esquire* still remains, with articles dedicated to man fashion, lifestyle, or even a whole section on grooming. Even though it may seem like it is opened to a more general type of audience, it is impossible to deny that masculinity is a big part of *Esquire*, with pictures of men representing almost every post on the digital and printed edition as well as the posts on their social media platforms.

After 87 years, *Esquire* is still going strong with a circulation of 629.949 copies as of 2020 (AAM, 2020). Nowadays, there are over 20 international editions of this magazine that originated in the US, including the ones published in countries like UK, Spain, or the Philippines. Overall, *Esquire* was and still is a big reference and one of the best publications on the market for a masculine audience.

2.5 The New Journalists

New Journalism could not be conceived without New Journalists, that is why in this study it is important to put the spotlight on some of the most influential authors in this field. Ever since people started talking about New Journalism, this concept was related to specific people, writers that had a big impact in the journalistic field, figures that will always be remembered for their ability and bravery to make New Journalism what it was.

As said before, this new style had to face the challenge of finding the boundary between fact and fiction, a distinction that is also applicable when trying to find the fine line between what Hellman calls “Fabulators” and the actual group described as “New Journalists”. In the first case, he defines them as authors that leave the social reality behind to focus strictly on their own private reality while in the second group, he describes them as a writer that would abandon the imaginary but not the imagination. This second group is the one taken as a reference for this research study (Hellmann, 1977 p.415).

One of the most reliable sources when approaching the authors that were known as new journalists is none other than the established “father” of this style, Tom Wolfe. When he came up with his anthology alongside E.W. Johnson, they saw the opportunity to show the works of New Journalism figures such as Truman Capote, Rex Red, Hunter.S.Thompson, Norman Mailer or Joan Didion (Wolfe, 1973). Even though they all shared the same designation, there were some differences in their approaches: from the self-called “relentless witness and detective” to the “involved participant” all the way to the “inside of the subjects themselves” kind of writers (Hellmann, 1977 p.430).

Although each New Journalist contributed with their part, there have been studios that shared their top 3. In Johnson’s point of view, these spots should be assigned to Wolfe, Capote, and Mailer as the greatest new journalists (Johnson, 1971 p.83); in Boyton’s podium, Wolfe would remain but the two remaining spots would go to Gay Talese and Hunter.S.Thompson as stated in his book *The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft* (Boyton, 2005). For this study in particular the three new journalists that were studied in a deeper level were Tom Wolfe, Truman Capote, and Gay Talese, agreeing with Fakazis’s ranking of the most influential new journalists (Fakazis, 2016).

2.5.1 Tom Wolfe

Thomas Kennerly Wolfe Jr, commonly known as Tom Wolfe, was an author, social commentator, and a huge referent in the journalism field. Born and raised in Richmond, Virginia, he took his first steps in the journalistic field with the school newspaper and followed that path all the way through university, first in Washington Lee where he majored in English, and then in Yale, where he got his doctorate in American Studies. As soon as he moved to New York, Wolfe started to work as a freelance writer to then scale to be part of the *New York Herald Tribune* in 1962, one of the most important newspapers at the time and a pioneer in New Journalism (Britannica, 2021b).

The main field that shaped Wolfe's professional career was his close relationship with New Journalism to the point where he was considered by many authors as the official "father" and main promotor of this 60s style that marked a before and after in the history of journalism. In Weingarten's words, Wolfe was an icon, becoming the "authoritative voice of the decade's new vanguard" (Weingarten, 2005 p.57). He was the first one to admit that what he and other new journalists were doing was something completely different and unique from what already existed in the traditional journalism that he referred to as "totem newspapers". Wolfe was originality in its pure sense, from the way that he wrote to the way that he thought and even dressed (Dennis & Rivers, 1974 p.19-22).

The fact that he was able to combine his passion for literature and journalism while talking about topics that had never been approached before, made Wolfe's work even more special. From focusing on every detail of the scene to his character's description all the way to portraying the psychological depth and making the reader be part of the story. His ability to mix these elements together in a nonfiction piece where the main reason that made Tom Wolfe one of the best new journalist if not the best one, with a writing style that according to Michael L. Johnson can be described as "Baroque, effervescent and near-surrealistic" (Johnson, 1971 p.50).

Even now, the legacy of this American writer remains intact, with Tom Wolf being considered as one of the best journalists to ever exist. His influence in journalism will always be remembered through his work: from his famous *Anthology of New Journalism* all the way to *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965) or *Radical Chic* (1970), two articles that marked the beginning of a new era.

2.5.2 Truman Capote

Truman Streckfus Persons, popularly known as Truman Capote, was an American novelist known for his short stories and playwrights. Originally from New Orleans, Louisiana, Capote began getting into journalism at a young age, a path that started with his passion for literature: “I used to go home from school every day and I would write for about three hours. I was obsessed by it.”(PBS, 2006). As soon as he saw the opportunity, he moved to New York City, following his dream of turning his hobby into something more. In 1942, at the age of 17, he had the first real contact with the journalism world, getting to work as a copyboy for the popular magazine *The New Yorker*, where he remained for a few years (PBS, 2006).

Capote’s hunger of writing about real-life events without leaving his literary background made him one of the most controversial writers at the time. As he said, “my theory is that you can take any subject and make it into a nonfiction novel”(Weingarten, 2005), a motto that can be seen in all of his works. He knew from the beginning that this new way of doing non-fiction was going to change things forever, stating that he and other writers like Tom Wolfe invented a new literacy form based on the combination of the facts and the fiction (Roggernkamp, 2005).

One of the main elements that shaped his writing style was the use of the omniscient narrator through the third person point of view, a technique that would engage the reader by showing the psychological depth to give and insight into the character's world, portraying their feelings and thoughts (Weingarten, 2005). Along with that, Capote also incorporated into his work the use of dialogues as well as specific images and descriptions about the things he had seen and experienced as a reporter, a literary method that allowed the New Journalists to get into the story, presenting it to the readers as a new way of doing journalism (Dennis & Rivers, 1974).

Truman Capote published many works, the first one being *Other Voices, Other Rooms* (1948), followed by *Breakfast at Tiffany’s* (1961), a short novel that was later adapted to the big screen with Audrey Hepburn in the leading role. But in terms of New Journalism, the book that supposed a before and after was *In Cold Blood*, a story that follows a murder in Holcomb, Kansas, where the Clutter family resided. It first saw the light in 1965 when *The New Yorker* published it as a set of articles that a year later would be compiled in a book, becoming one of the greatest literary works to ever be written (Wolfe, 1973 p.37).

2.5.3 Gay Talese

Gay Talese is an American writer from Ocean City, New Jersey, known for his role in New Journalism, becoming one of the referents of this style. He took his first steps in this world back in 1940 when he started to write sports pieces for his high school newspaper. Talese attended the University of Alabama, where he majored in journalism. Not long after that, he was hired by *The New York Times*, a position he kept for 12 years and that later he would give up, alleging that he needed to “spread his wings” in journalism, and he was not able to do that in a publication that restricted the number of words as well as the topics. After that, he began to write for *Esquire*, a US magazine that granted him that liberty (Fakazis, 2016).

Even though Talese did not see himself as a New Journalist at the time, Wolfe considered him as the father of New Journalism (Fakazis, 2016), a statement that other writers like Michael Johnson refused to agree on saying that “Talese is a talented journalist, although he is not a New Journalist in quite the same way as Capote or Wolfe... He is less personal and more old fashioned” (Johnson, 1971 p.158). New Journalist or not, Gay Talese still made a huge impact in the 60s and 70s with his work, writing his own stories without being conditioned by the traditional routines.

Like all the other new journalists, he used the fictional techniques included in his reportages to give space for detailed descriptions of places and characters while using the psychological depth to go even deeper in the story. One of his signs when writing these kind of articles was the use of the interior dialogue/monologue, a characteristic that he used in all of his pieces, becoming the “master” of this device that allowed the reader to empathize with the characters, feeling like they were part of the story through the eyes of the writer (Dennis & Rivers, 1974).

In his almost 90 years of life, Gay Talese has written numerous books and articles, becoming an essential figure not only in the journalism field but also in the literary one. The influence of New Journalism can still be seen in some of his works, like for example is the article *The soft psyche of Joshua Logan* that he wrote for *Esquire* in 1963 or even in the *Voyeur’s Motel*, a more actual piece of New Journalism that was published in *Esquire US* in 2016.

2.6 Traditional Journalism VS New Journalism

As seen before, New Journalism supposed a big step forward in the journalistic field, becoming the first style to leave behind the traditional conception of journalism, turning it into a new way of seeing the world through the eyes of all these writers that were part of the revolution. However, this was not an easy path.

As Roggenkamp would put it, two models coexisted in the 60s and 70s: on one side there was the more conservative kind of journalism, that in this study will be referred to as the Traditional Journalism or the “information model”. On the other side, there was the New Journalism or “story model”, a totally opposed style that refused to follow the already established routines to create their own voice (Roggenkamp, 2005 p.XII). At this point of the study, it is essential to take a closer look into these two models to understand the main differences between them: from their approach to their style and form.

2.6.1 Traditional Journalism

The first model to be approached is known as Traditional Journalism, also referred to as Conventional Journalism. This kind of journalism has been described by many authors, trying to portray its characteristics in a few words. One of these definitions is included in Dennis’s and Everette’s book *Other Voices: The New Journalism in America*:

“concise, straight news story, starting with the who, what, when, where, and why of an event proceeding towards the end by placing factual details in descending order of interest and importance...His job was to try to hold a mirror up to an event and show its surface” – (Dennis & Rivers, 1974 p.10)

This traditional way of approaching the news has always been the standard, the model to follow for those who believed that journalism could not go beyond the already established. Taking a look back at the beginning of the 20th century, this kind of journalism would be the rule: journalism that revolved around facts and which saw themselves as social scientists in the search for objectivity. (Roggenkamp, 2005 p.119)

A big part of the Traditional Journalism scene was, and still is, its engagement with the establishment, finding themselves in a bubble ruled by the power of the “elite, prestige and glamorous institutions” (Deuze & Witschge, 2018 p.169). That is why most of the news focus on lineal topics like politics or conflicts without giving space for the kind of controversy that would ruin their reputation (Zinzan Hennessy, 2020). Another trait of Traditional Journalism was their medium, with the newspapers as the main space for these journalists to publish the news. That does not surprise, since like seen earlier, this kind of daily publications moved towards an objective approach to satisfy a certain public, it being the middle-class (Hollowell, 1977).

As seen by Karin, Traditional Journalism would work towards the more “routinized and controlled forms and aspects of news work” (Deuze & Witschge, 2018 p.169). That is why when approaching this kind of journalism, it is important to talk about these professional routines that can still be seen nowadays in the newspapers. In *The Handbook of Journalism*, Wahl-Jorgensen talks about these practices, them being the ones that guide the work of most journalists in order to achieve homogeneity in the news, with a “bible” of organized and professional rules that cannot be broken (Wahl-Jorgensen & Hanitzsch, 2009 p.61-68). As Hallin believes, there was a “commitment to the ideology and the routines of objective journalism” that created the path for Traditional Journalists to follow (Wahl-Jorgensen & Hanitzsch, 2009 p.389).

These routines impacted not only the content of this kind of journalism but also the way the pieces were structured, with the inverted pyramid as the method of organizing the information with the famous 5W+H (Who, What, Where, When, Why and How), following a specific layout (Dickstein, 1976 p.856). Along with the inverted pyramid, there was also the mechanical style of sentences or even the escaping from the more personal side of the story (Wolfe, 1973 p.41-42).

All in all, Traditional Journalism was and still is one of the main ways of seeing the world and portraying it from an objective approach ruled by the establishment and the newsroom routines in order to create what Hollowell would define as “totem stories” (Hollowell, 1977 p.7). Even though these routines are still a big part in the media nowadays, they have blurred out, evolving into a more open-minded approach, in the most part influenced by New Journalism.

2.6.2 New Journalism

The second model to be approached is the “story model (Roggernkamp, 2005 p.XII), also known as New Journalism, an opposed style of writing that, as seen earlier, was developed around the 60s in the United States. Its repercussion has been studied for the past century, becoming the main topic for studies and research that tried to define it with their own words.

The key to understanding New journalism is to be open-minded. That is why, as Weingarten says, “the first rule of New Journalism is that none of the other rules applied”. With that in mind and taking also into account the context this new style developed in, a moment marked by cultural and social changes, it is inevitable to say that a new era was about to turn the tables in the journalism field forever (Weinegarten, 2005 p.6-7).

One of the main starting points for this new style was that for the first time, the word objectivity was left out of the dictionary and completely replaced with a wider and more appropriate word: subjectivity. In other words, to “Free themselves from the narrowness of objective journalism” (Van Krieken & Sanders, 2019 p.8). But New Journalism did not only present a new approach, it also showed to the world that not everything had to be black or white, that pieces that were longer and detailed like the New Journalism articles required more time, resources, and skills. In short, they left behind the traditional inverted pyramid to explore a different kind of approach, in this case, marked by the reportage (Wahl-Jorgensen & Hanitzsch, 2009 p.214).

With the emergence of this new style, a series of new routines were developed as a response to what Wahl-Jorgensen defines as uncertainty in the environment and media organization (Wahl-Jorgensen & Hanitzsch, 2009 p.63). These routines helped develop this style including aspects of life like the description of the atmosphere, the personal feelings, or even little touches of obscenity and cultural change (Dickstein, 1976 p.859). It was this new form of investigative reporting the one that made New Journalism shine on its own, leaving behind the more traditional newsroom routines to create their own ones based on fictional techniques.

On another matter, the emergence of this new model of journalism that focused on the behind-the-scenes aspects rather than sticking to the actual facts supposed a change in the society’s mindset when determining the fine line between fact and fiction. That is an aspect that has been often discussed between scholars when trying to determine the limits of New Journalism. One

of them would be Hellman, that in his book *Fables of Fact: New Journalism Reconsidered* talks about the origin of both words, drawing the line between reporting and fictionalizing when determining that the word fact comes “facere” (to make or do) whereas fiction comes from “fingere”, (to make or chape) (Hellmann, 1977 p.429).

Even though there is a direct relation between New Journalism and Fiction, this convergence comes from a formal way, using the techniques that are traditionally attributed to the fictional work to provide more depth to the story and engage the reader in ways that traditional journalism could not (Wolfe, 1973 p.15). Therefore, the principal objective of journalism, which is to report about real stories rather than imaginary ones, remains intact in New Journalism, a style that is usually attributed to the word nonfiction, creating a hybrid between the fictional techniques and the more detailed factual journalism. (Holowell, 1977)

This combination between fiction and facts that shaped New Journalism impacted the audience in a way that had never been seen before, because the stories reported described a specific situation with its own characters as well as giving space for including the thoughts and behaviors, supposing a new way of doing journalism. The fact that the articles and their approaches were more relatable to a broader group of readers, that may have thought about them or even experience those kinds of situations themselves (Hellmann, 1977 p.414), made New Journalism grow even more. That is why on the one hand, it made the readers more aware of the actual society and all of the different people they were surrounded by, and on the other hand, it made them be part of the story, whether it was by being reflected in it or even by recurring to the more emotional part of humans (Van Krieken & Sanders, 2019 p.12).

All in all, New Journalism impacted the world like non-other style had done before, marking the beginning of what is now known as Journalism Literacy. Its revolutionary ideas along with the newness and appeal of this kind of journalism, away from the establishment, made New Journalism one of the most powerful tools, gaining a power that Traditional Journalism never had. A power that in good hands could mark the beginning of a new journalism era (Johnson, 1971 p.129).

2.6.3 Comparison

After giving a quick overview of each of the styles it is undeniable that they are two completely different ways of approaching journalism. To look more into the main differences and similarities between the two, it is important to determine the main characteristics of both New Journalism and Traditional Journalism to then compare them. To do so, this section of the research was divided into two parts, following Hollowell's theory that states that these two styles differ into two main points: On the one hand, there is the reporter's relationship to the people and events, it leading to more objective or subjective approach and on the other hand, there is the form, language, and style of the news story that can be different when taking a closer look at it (Hollowell, 1977). This comparison is one of the main steps that will later help construct the methodological part of the study.

2.6.3.1 The war between objectivity and subjectivity

The first division, as seen before, is the one that relates to the actual differences when approaching a topic, including the relationship and actual involvement of the writer with the story. The main point when comparing Traditional and New Journalism is the boundary between objectivity and subjectivity since it has ruled journalism for the last centuries, developing an actual war between these two concepts. This differentiation between objectivity and subjectivity is the key to understanding one of the main and most important differences between Traditional Journalism and New Journalism.

When talking about objectivity, there has always been a tendency to relate the concept more critically when comparing it to an actual cult, acting like a close-minded group that cannot look behind their walls. That is why most of the studios in this field have said that the objective approach used by the Traditional Journalists tends to hide behind the facts, defining it as a "passive and subtractive: the elimination of all values, judgment, emotions, and perspective from one's reporting" (Stephen Mars 2013 p.133).

But how did this tendency of objectifying the news become a thing? And how can this be relevant in a study that approaches New Journalism? To understand that, it is essential to look back to the 20th century. That is when this ethical movement made its way through the newspapers in the US, creating new newsroom routines according to this "formal" way of doing

journalism, that made sure that the door for interpretation was closed to focus only on the facts (Wahl-Jorgensen & Hanitzsch, 2009 p.298-301). After this first contact with the North American media in 1920, objectivity became the rule up until 1950, monopolizing the journalism landscape by becoming the most “powerful, dominant norm that defines American journalists” (Pauly, 2014 p.5).

This aim for “seeking for the truth” (Wahl-Jorgensen & Hanitzsch, 2009 p.92) has always been the motto for the traditional kind of journalism, a rule that would be later questioned by many authors like New Journalists, that believed that objectivity was keeping journalism behind and preventing it from evolving (Hollowell, 1977). It wasn’t until the sixties, with the emergence of New Journalism, that the journalism landscape took a turn that went from showing what was “in front of the news” to focusing on what happened “behind the scenes” (Johnson, 1971 p.47).

It was time for a redefinition of the core of journalism, and it could only be done by forgetting the “bible” of routines that shaped the newsroom by creating a new open-minded approach, centered on the actual humans by relying on subjectivity. But how could it be done if objectivity was the main key to journalism until then? Would that suppose the end of journalism? As an answer to this question, Karin Wahl-Jorgensen says, “The end of objectivity, even if it arrives, may not signal the end of professional journalism” (Wahl-Jorgensen & Hanitzsch, 2009 p.94).

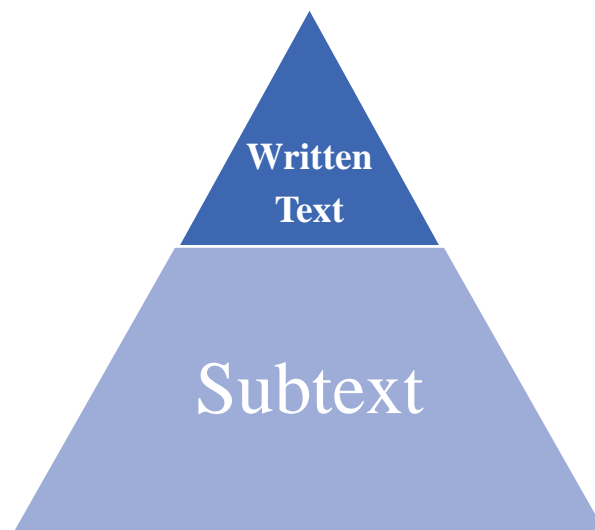
With the rising of New Journalism and the new path shaped by objectivity, a new journalism era was about to change things forever, with stories rather than news that portrayed personal and emotional lives without the fear of showing an opinion. It was about time to finally be free from the establishment and shout their own biases and idiosyncrasies to the world (Dickstein, 1976 p.863). From this point on, subjectivity has had a huge impact in journalism shaping the nowadays newsroom.

There is still an open discussion about what is the best path for journalism and why does the word objectivity is even being used in the journalism field when it is more like a myth than an actual practice. Many authors relate to Wahl-Jorgensen when saying that “true objectivity is impossible” (Wahl-Jorgensen & Hanitzsch, 2009 p.93). But there must be a reason for her to state such a powerful phrase, 4 words that would put on the spotlight the actual accuracy of journalism for the past decades. As Hellman sees it, “journalism is a product of human mind

and language and it can never passively mirror the whole reality, there is always another part of the story” (Hellmann, 1977 p.426-427).

Another reasons that can prove that there is in fact a loophole in the objective theory of Traditional Journalism is the process popularly known as “framing”, defined as “the emphasis in a salience of different aspects of a topic” (Vreese, 2005 p.53). The frames prove that there is a social construction of the reality that shapes the news, even with the slightest decision of choosing the words for a headline or taking an image from a certain perspective. Carter uses Hemingway’s iceberg metaphor to portray “framing”, showing that the information shown in the news is just one part of the whole story (Carter, 2013 p.2-8).

Figure 2: *Hemingway’s iceberg metaphor*



Source: *Own elaboration*

In conclusion, it is physically impossible to be completely objective, and therefore there is not an actual boundary between these two concepts (Van Krieken & Sanders, 2019 p.10). Even though this war began in the 20th century, there is still an ongoing discussion between objectivity vs subjectivity nowadays, even after the thousands of reports that show that objectivity and journalism are two incompatible terms. Subjectivity “pervades the whole process of journalism” (Randall, 2017 p.23) opening a new path that can help embrace its future.

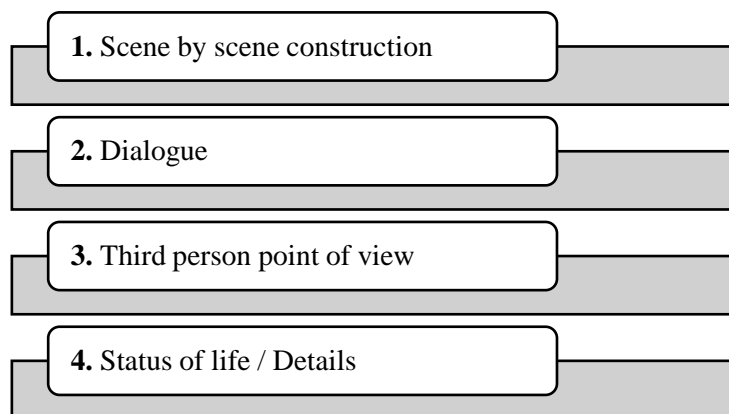
2.6.3.2 Distinction between traditional and fictional techniques

The second point that Hollowell (Hollowell, 1977) sees as the main distinction between these two styles is regarding the more formal, linguistic, and stylistic characteristics of journalism, a topic that most New Journalists have talked about when trying to define their style as a new one instead of a copycat of something already existent.

Once approached the main differences between Traditional Journalism and New Journalism, it is important to understand that they both have one thing in common, it being that the sources of information they both use are real events with actual facts. When these facts are altered, it stops being categorized as journalism, becoming a fictional work. That is one of the sacred things about both styles that must be respected above all (Weinegarten, 2005 p.273). It is also undeniable the relation between New Journalism and fiction since this style is a combination of the fusion between the fictional techniques and the factual reportage as seen before when describing New Journalism as the New Nonfiction (Hellmann, 1977 p.429).

When approaching New Journalism, many authors have come up with a different list of traits that determine whether if a piece can be considered as New Journalism or not. Tom Wolfe was one of the first ones to talk about these characteristics back in 1970 when making his own list composed of 4 devices that define New Journalism: (Wolfe, 1973 p.31-32).

Figure 3: *The 4 devices of New Journalism according to Wolfe*



Source: Own elaboration

Four years later, Hollowell decided to go even further by adding two new devices to the already existent list, creating a more completed one while keeping Wolfe's legacy (Hollowell, 1977).

1. **Dramatic scene:** the most important technique, describe the scene instead of doing a summary. This includes the time, the date, the streets. Show the personality of the character.
2. **Dialogue in full:** space does not allow dialogue, but this is substituted by quotes.
3. **Status Detail:** psychological depth with everyday gestures, habits, manners, customs, styles of furniture, decorations.
4. **Point of view:** portray the character as if the reader understood the person's mental processes, from the point of view of other significance on his life. Eyes of a particular character, the reader is inside the character's mind.
5. **Interior monologue:** events are reported as if subjects were thinking them rather than through the direct quotations. Character thoughts and attitudes
6. **Composite characterization:** a person who represents the whole class or subjects.

Consequently, the Traditional Journalists saw this speech as a direct threat not only to them but also to the future of journalism. Dennis and Rivers, when comparing these two styles, came up with a list of five commandments that can be seen as the essentials for the Traditional Journalists, a series of elements that have been around for a long time and therefore have shaped the newsroom for many years: (Dennis & Rivers, 1974 p.16-19) .

- Aversion of blending **fact and opinion** as well as the aversion to **including** himself in his articles.
- **Description**, especially applied to people, is subjective and thus **taboo**.
- Stick to the **obvious** and significant trends, events, and people.
- Accusing the new journalists of **disregarded accuracy and spoofing**
- Fear that the stylistic devices would confuse and **mislead the reader**.

After determining the different characteristics of both New Journalism and Traditional Journalism, it is important to differentiate and compare the techniques used for each journalistic style compiled in *Table 1*, made from the information of Vagabond's article *New Journalism to traditional journalism* (Zinza Hennessy, 2020).

Table 1: Traditional Journalism Vs New Journalism

<i>Traditional Journalism</i>	<i>New Journalism</i>
<i>Fact-oriented</i>	<i>Detail-oriented</i>
<i>Inverted pyramid: Who, What, Where, When, Why and How</i>	<i>Scene by scene construction and chronological timeline</i>
<i>Succinct</i>	<i>Detailed</i>
<i>Formal</i>	<i>Informal</i>
<i>Simplicity in writing</i>	<i>Use of italics, onomatopoeia, pleonasm</i>
<i>3rd person point of view</i>	<i>1st, 2nd, or 3rd person point of view</i>
<i>Impartial</i>	<i>Personal</i>
<i>Quotes to provide context</i>	<i>Quotes as a use of dialogue</i>

Source: Own elaboration; Information extracted from Vagabond's article

New Journalism to traditional journalism

Once compared the two styles by looking at the characteristics that define Traditional Journalism and New Journalism, it is clear that there is a huge difference not only in the relation and involvement of the report in the event covered but also on the words and techniques used while constructing the news item. These differences can still be seen nowadays, but every time they are blurrier, leaning more towards hybrid pieces instead of going for the inexistent full objectivity of the Traditional Journalism or the subjectivity of New Journalism.

2.7 The Critics

With every change, there is always a complaint. Tia is something undeniable and can be seen by just looking at the precedents in history. As said many times during this theoretical framework, there are two sides to the story, and the same happens with the emergence of a new style like it was New Journalism. After talking about the authors that fully supported this new way of doing journalism, there also must be taken into consideration those who were more reticent to this new approach, like for example the classic writers that did not think there was a world outside the already established journalistic routines.

Like in every important evolution in history, the emergence of New Journalism created some uncertainty towards the future, forming a group of resilience towards it and another group of well-known authors that expressed their feelings in the clearest way possible. This criticism of New Journalism came from both ways, on the one hand from the journalistic field and on the other hand from the literacy one to the point of referent to New Journalism as “impressionistic” (Wolfe, 2016).

One of the main critics of this new style was Dwight MacDonal, a well-known *New Yorker* writer that reformulated the term by calling it “parajournalism”, it being “a bastard form, having both ways, exploiting the factual authority of journalism and the atmospheric license of fiction. Entertainment rather than information is the aim of its producers, and the hope of its consumers.” (Weinegarten, 2005 p.5).

MacDonal did not have enough with just criticizing the movement, he also had the bravery to attack personally authors like Tom Wolfe, saying that his work was not respectable and he should be seen as a parodist rather than a journalist, comparing his way of writing to the ones used in the public relation firms (Hellmann, 1977 p.424). But the criticism was not one-sided, in this case, Dwight and the other critics had to deal with the consequences of teasing Wolfe, who then referred to them as the “new Visigoths”, an accusation that made them play their own cards defining the traditional writers as “Tiny Mummies” (Weinegarten, 2005 p.6-10).

As Hellman relates in *Fables of fact: new journalism reconsidered*, New Journalism was seen by the critics as “a facile, shallow, even immoral form which is neither realistic nor valid literature (Hellmann, 1977 p.416). At this point, there is an actual disaggregation between the different critiques coming from the journalism field, defining it as not realistic and the literacy ones, that thought it could be prejudicial to literature.

When questioning the realistic part of New Journalism, the literary critiques conclude that this new style inspires fictionalization instead of giving actual information, like the objective approach did, taking away the core of journalism and its compromise with the readers (Hollowell, 1977). Even Tom Wolfe talked about this possibility when approaching this new style quoting “these people might be piping it, winging it, making up the dialogue” (Wolfe, 1973 p.25). But as Weingarten said, there is indeed a risk with to be careful with, but he believed that New Journalism could make its way by landing on good hands (Weingarten, 2005 p.273).

It is undeniable that with New Journalism, the line between fact and fiction blurred but it does not mean that it disappeared. As explained earlier, New Journalism only took the techniques from fiction, but since it had never been done before it became a total revolution to the more traditional writers, that attacked Capote, Wolfe, or even Mailer calling them out for “upsetting the commonly accepted boundaries between fiction and nonfiction” and even saying that they used the fictional techniques as a manipulative tool (Roggernkampft, 2005 p.117-120).

On another matter, the literary writers were not happy either. They were afraid and uncertain about their future... Could New Journalists take their spot? The writers in this field saw this new style as a threat, and to protect themselves they started calling them names like “the lumperproles”, defining them as “a bunch of sick-magazine and Sunday-supplement writers with no literacy credentials whatsoever” (Wolfe, 1973 p.25).

All in all, New Journalism did not have it all on its side, facing constant critiques that considered it as dangerous not only to journalism but also the literacy. However, those critiques made this new style stronger, and even though it was a rough start, they were about to become one of the most influential practices in the journalism field, showing a first taste of what was about to come in the next decades.

2.8 Evolution

Whatever happened to New Journalism? This is one of the questions that the author Thomas Powers wondered when approaching this topic, a question that is still nowadays asked in journalism, creating a big controversy in the last years. Did it really die? Is it still an ongoing thing? In this final part of the theoretical framework, this question will be approached by first taking the first look at its evolution to see if there is indeed a future for New Journalism, or even more, if it is time to start talking about New Journalism 2.0.

As seen before, New Journalism was a movement that developed in the 60s and 70s. That is a statement that all the studios in this field have proven to be true. But the detail that cannot be forgotten is that it is always written in the past tense, no matter what book, article, or web approaches it, even this theoretical framework has referred to it as a thing from the past until now. And even more, the New Journalists themselves talked about its death. From Tom Wolfe that had a clearer and concise statement about the style that marked his career as a writer, saying that “New Journalism died a long time ago” (Weinegarten, 2005 p.293) to Everett Dennis in *Other voices, the New Journalism*, when stating that “It died in the 80s” (Dennis & Rivers, 1974 p.4) to Robert Boyton, that also agreed on the death of New Journalism (Boyton, 2005 p.XX).

At this point, that first question leads to a second one, is there really no way of determining if there is indeed a future for New Journalism or if is it a lost cause? Boyton was one of the first ones to approach this topic, coming up with what he would call New New Journalism, a more evolved and advanced movement taking the legacy of the 60s style (Boyton, 2005). It is impossible to talk about the evolution of New Journalism without taking into account the actual evolution that was shaping the journalism world at that moment: the emerging of the internet and the World Wide Web, a process of digitalization that began in the late 90s and moved right into the 21st century (Wahl-Jorgensen & Hanitzsch, 2009 p.400). Those changes reperussed in the economic, technological, political, and also in the news-making field, shaping the journalism landscape (Roggernkamp, 2005 p.134).

One of the main changes was the convergence between the print media and the online platforms (Deuze & Witschge, 2018 p.175), a process that had a huge impact on the American newspapers, going from having almost 15.000 independent newspapers to only having around 350 at the end of the century. This leads to the fall of the written media and its redefinition and adaptation into the web to survive in a world ruled by the internet (Lepore, 2019).

This digital environment came with new opportunities that could benefit the journalistic field if used correctly. From the big visibility to new users, to the different forms of publications and, even more, using this platform as a way to engage a dialogue with the readers rather than being a one-way relation (Wahl-Jorgensen & Hanitzsch, 2009 p.213). This new media ecosystem opened a new window as seen in *The SAGE Handbook of Digital Journalism*, being able to change the traditional routines into 3 ways: The information was no longer monopolized, it was available for everyone that wanted to use it, and the third and most important one, subjectivity was gaining more ground (Herminda, 2016 p.27).

But with this freedom and accessibility that the internet gave, it would not be long until a problem arose. It was the era of the journalistic frauds and Fake News, ruled by cheap, easy, and popular type of content with the aim for sensationalism used to catch the eye and, at the same time, engaged the reader. But with all of that, the actual values of journalism were questioned, leaving in a second place the more difficult, expensive journalism that focused on the usual and historical content. In Lepore's words, "Chaotic information was free, good information was expensive" and not everyone was willing to pay the price for it (Lepore, 2019).

Coming back to the question raised by Thomas Powers, Whatever happened to New Journalism? it is unquestionable that, dead or alive, New Journalism had a huge influence in the journalistic field, an influence that has remained through the years with a present reflection in online journalistic pieces. As Papacharissi sees it, "There are new places for storytelling, and more with the digital" (Papacharissi, 2015 p.28).

With that said, it is obvious that journalism has gone through some rough times. But there is always hope to see the light at the end of the tunnel. As Grunwald says, "it will not be the end of journalism, sure, but in many ways the beginning of a new one" (Grunwald, 1993 p.16). Maybe it's time for New Journalism to shine again.

3. Research questions

After contextualizing New Journalism by showing an overview in this first part of the research it is important to consider that background and apply it to the actual case of study. As said before, this paper aims to approach New Journalism from a new perspective, based on showing its influence nowadays rather than studying it as a thing from the past. This can be shown in the two hypotheses that were established from the beginning.

3.1.1 Hypothesis

1. New Journalism is still a thing, and examples of it can be found nowadays by looking at the US magazines *The New Yorker*, *New York*, and *Esquire*.
2. There is an actual evolution of the New Journalism in the 60s and the one we can find nowadays.

Along with these hypotheses, there were also determined different objectives that followed the same path, and those are the main statements that will hopefully be reached after interpreting the results of this analysis.

3.1.2 General Objective

Show the nowadays presence of New Journalism in the Us magazines *New Yorker*, *New York*, and *Esquire*

3.1.3 Specific Objectives

- **Objective 1:** identify the 4 principles of New Journalism (scene by scene constructions, dialogue, point of view, status of life / detail) in the nowadays articles published in *The New Yorker*, *New York Magazine*, and *Esquire*.
- **Objective 2:** analyze the fictional techniques that define New Journalism in the nowadays articles published in *The New Yorker*, *New York Magazine*, and *Esquire*.
- **Objective 3:** determine that subjectivity is the new norm.
- **Objective 4:** state the differences and similarities between the 1960 articles and the ones published nowadays in *The New Yorker*, *New York*, and *Esquire*.

4. Methodology

When approaching a topic as broad as New Journalism, and even more nowadays, with the concept resisting as a blurry picture of what was and could now be, it was important to come up with a specific scenario, to delimitate the research and get deeper into it by analyzing and comparing the results obtained through the study. That is why in this case, some boundaries had to be set, dividing the case of study into two parts.

The first part was the recompilation of articles from the magazines. Before getting into the process the publications had to be selected, a decision that was made during December 2020. When narrowing down the magazines to the final top 3 there were many things to consider. The first one was to look at the list of the main magazines where New Journalism made its way through that were still on the market. However, they had to be magazines that had published the works of Tom Wolfe, Gay Talese, or Truman Capote, considered in the theoretical framework as the main exponents of this style. Taking this into consideration, the decision was made, establishing *The New Yorker*, *New York*, and *Esquire* as the magazines that were studied.

Once established the publications, the problem of subscription needed to be solved to guarantee access to the magazines for the next three months. For each of the magazines there were different subscription plans: In the case of *The New Yorker*, the total fee was around 11 dollars for the three months. This subscription included not only access to the full web and newsletter but also guaranteed a total of 12 printed issues delivered at the end of the trial. Even though this was the pricier subscription of all, the comparison between price-quality/access was the best of the three. The second publication was the *New York Magazine*. The price paid for this subscription was minimal (not even a dollar) and it also gave access to each of the six supplements of the magazine as well as a daily newsletter sent by email. The third and last magazine was *Esquire*. In this third case, the subscription plan ended up being 4 dollars for the three months that the analysis was conducted.

Once subscribed to the magazines it was time for the recompilation and analysis of the articles. This was the longest part of the case of study without a doubt, being conducted between January, February, and March. The goal for this part of the study was to end up with 100 articles, around 30-35 for each of the magazines to have a fair representation when comparing the

results. The different variables taken into account are detailed in the following in *Table 2* and *Table 3*, included in the part of methodological instruments. This first part of the study is the key to argue the first hypothesis, it being that there is in fact a presence of New Journalism nowadays in these specific magazines.

After analyzing the different articles from the three magazines, the second part of the study focused on approaching the second hypotheses. If there was indeed a presence of New Journalism in the magazines studied, what were the similarities and differences between the New Journalism articles published between 1960-1970 and the nowadays ones? Has New Journalism evolved through the years?

To study this factor, 3 articles published in the same magazines (*The New Yorker*, *New York, Esquire*) between 1960 and 1970 were chosen, putting the focus on the already mentioned authors that in this study were determined to be the most influential ones of this style, them being Truman Capote, Tom Wolfe, and Gay Talese. However, the three other articles were chosen from the sample of nowadays articles, ending up with one representative article for each of the magazines considered. The last step to determine the evolution of New Journalism through the years was comparing the 2 different articles of the three magazines side by side. All 6 pieces were read, studied, and analyzed according to the same parameters, a process that will help support or deny the second hypothesis, it being that New Journalism has evolved from the first examples to the ones that can possibly be found nowadays.

After this exhaustive analysis, the goal was to be able to show a tendency and reflect on how New Journalism is still present nowadays, but it differs from the first examples because journalism has evolved. Maybe it's time for a redefinition of this concept, moving towards a New Journalism 2.0.

4.1 Methodological instruments

4.1.1 Analysis of articles

Table 2: Overview magazines

Overview	
Magazine	<i>The New Yorker</i>
	<i>New York Magazine</i>
	<i>Esquire</i>
Section	<i>The New Yorker: cultural comment, a reporter at large, the front row, the critics...</i>
	<i>New York Magazine: intelligencer, the cut, vulture, the strategist, curbed grub street</i>
	<i>Esquire: entertainment, style, food, drinks, sports, lifestyle, news & politics</i>
Date	01/01/2021 – 03/31/2021
Link	https://www.newyorker.com/
	https://nymag.com/
	https://www.esquire.com/

Source: Own elaboration

Table 3: Fictional Techniques

<i>Fictional Techniques</i>	
<p style="text-align: center;">Topic</p> <p><i>(Wolfe, 1973 p.29)</i></p>	<ul style="list-style-type: none"> ➤ Politics ➤ Economy ➤ Sex ➤ Drugs ➤ Race ➤ Gender ➤ Violence ➤ Music ➤ Audiovisual ➤ Literature ➤ Celebrity ➤ Fashion ➤ Nature ➤ Food ➤ Health ➤ Family ➤ Daily Life
<p style="text-align: center;">Focus</p>	
<p style="text-align: center;">Scene Description</p> <p><i>(Hollowell, 1977)</i></p>	<ul style="list-style-type: none"> ➤ Date (Day, Month, Year) ➤ Time ➤ Place ➤ Description
<p style="text-align: center;">Characters</p> <p><i>(Hollowell, 1977)</i></p>	<ul style="list-style-type: none"> ➤ Name ➤ Age ➤ Work ➤ Nationality ➤ Description
<p style="text-align: center;">Psychological Depth</p> <p><i>(Hollowell, 1977)</i></p>	<ul style="list-style-type: none"> ➤ Feelings / Emotions ➤ Behaviors ➤ Thoughts

<p>Point of View</p> <p><i>(Wolfe, 1973 p.8-17)</i></p>	<ul style="list-style-type: none"> ➤ 1st person (I, my, we, us, our) ➤ 2nd person (you) ➤ 3rd person (he, she, it, they)
<p>Opinion</p>	<ul style="list-style-type: none"> ➤ Implicit ➤ Explicit
<p>Language</p> <p><i>(Zinzan Hennessy, 2020)</i></p>	<ul style="list-style-type: none"> ➤ Formal ➤ Informal
<p>Quotes</p> <p><i>(Wolfe, 1973 p.15)</i></p>	<ul style="list-style-type: none"> ➤ Yes ➤ No
<p>Punctuation / Typography</p> <p><i>(Wolfe, 1973 p.21-22)</i></p>	<ul style="list-style-type: none"> ➤ Questions ➤ Exclamation points ➤ Dashes ➤ Italics ➤ Bold ➤ All Caps ➤ Font Size
<p>Number of Words</p> <p><i>(Weinegarten, 2005 p.7)</i></p>	

Source: Own elaboration

4.1.2 Comparison of articles

Table 4: Model used for the comparison of articles

<i>Fictional Techniques</i>		<i>Magazine</i>	
		<i>New Journalism article (1960 – 1970)</i>	<i>New Journalism article (2021)</i>
Scene	Date		
	Time		
	Place		
	Description		
Characters	Name		
	Age		
	Work		
	Nationality		
	Description		
Psychological Depth	Feelings / Emotions		
	Behavior		
	Thoughts		

POV	1 st person		
	2 nd person		
	3 rd person		
Language	Informal		
Punctuation / Typography	Quotes		
	Questions		
	Exclamation points		
	Dashes		
	Italics		
	Bold		
	All Caps		
	Font size		

Source: Own elaboration

5. Results

5.1 Analysis of articles

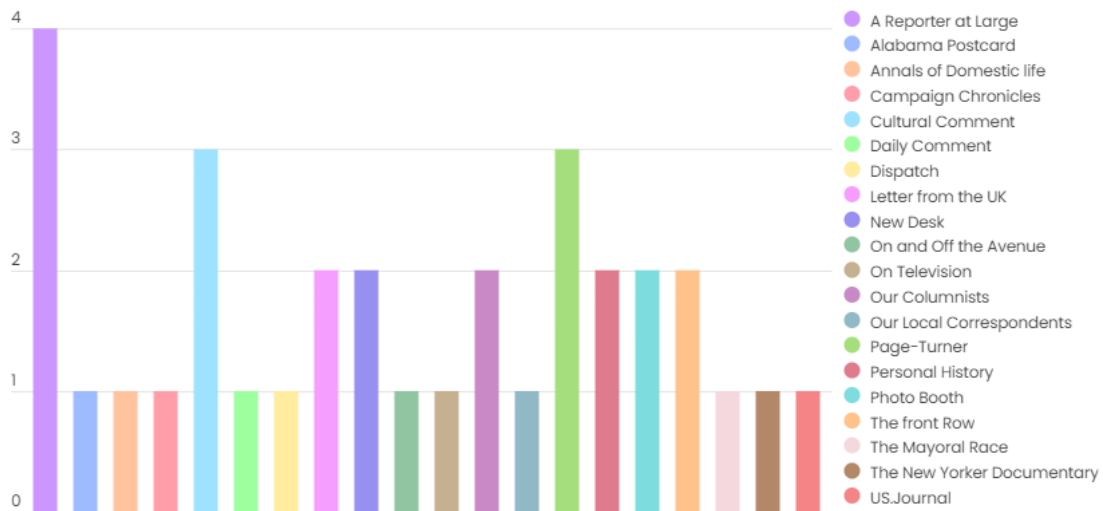
5.1.1 *The New Yorker*

The first magazine analyzed for the present study was *The New Yorker*, one of the most influential weekly publications in the US. As shown in the methodology, this analysis included in *Annex 1* was distributed in two sections with different variables. The first set of characteristics that were taken into account applied to a quick overview of elements that composed the different articles, including the name of the magazine, the dates, the sections as well as the direct link in which to find the full pieces. These variables will be discussed in the following paragraphs.

In the case of *The New Yorker*, a total of 33 articles were collected over the first three months of 2021. The percentage of articles per month varied in this short period of time, with January and February representing almost half of the articles chosen (48%) with a total of 8 articles per month while March became the most popular one in terms of articles, representing the other half of the sample (52%) with a total of 17 articles published between the 1st and 31st of the third and last month the study was conducted on.

Another variable that was taken into account for this study was the section where each of the journalistic pieces analyzed belonged to. When looking at the digital version of *The New Yorker*, these different classifications were found in the left corner of the articles, right above the title. From the 20 sections identified, the one that has had more presence, with a total of 4 articles, was *A reporter at large*, with the sections of *Cultural Comment* and *Page turner* coming into a straight second with 3 corresponding articles each. On the other hand, more than half of the sections were only represented by one single article (55%) while *New Desk*, *The Front Desk*, or *Personal History* ended up with a total of 2 pieces as seen in *Graphic 1*.

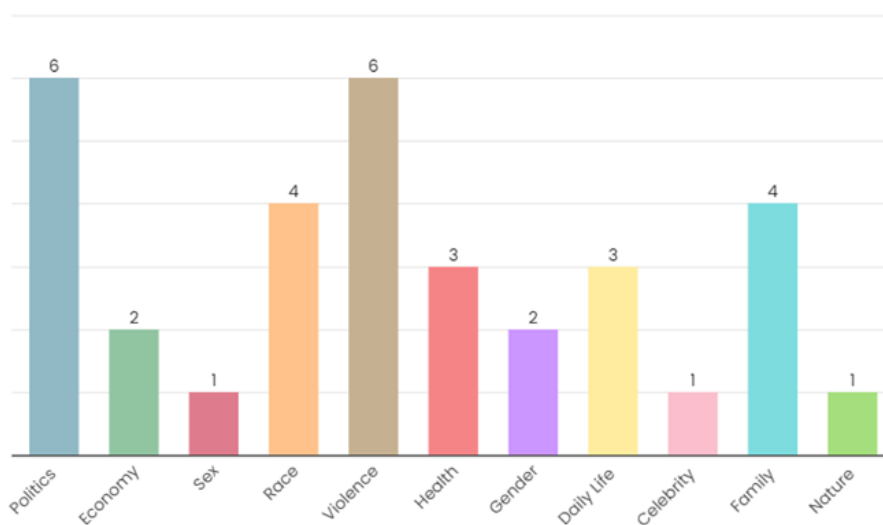
Graphic 1: The New Yorker – Sections



Source: Own elaboration

The first of the key elements that played a major role when identifying New Journalism pieces was the topic. By looking at the sample from *The New Yorker*, a total of 11 topics were identified in the 33 articles. Looking at the results portrayed in *Graphic 2*, it shows a tendency towards the pieces related to politics and violence as the more represented ones with a total of 6 articles for each while sex, celebrity, and nature tie in the last place, with only one piece focusing on them.

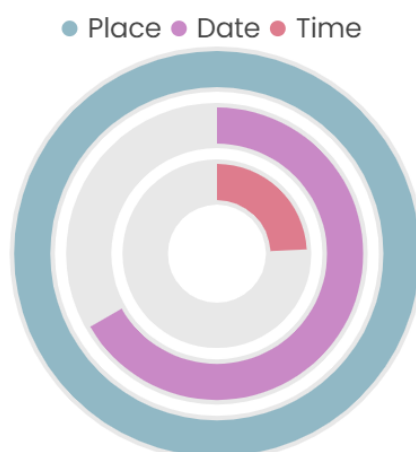
Graphic 2: The New Yorker – Topics



Source: Own elaboration

As seen before, one of the elements that characterize a New Journalism pieces and differences it from the traditional kind is the scene-by-scene construction, a fictional technique that was first conceived by Wolfe, making it the first of the four key elements of this style as stated in his *Anthology of New Journalism* (Wolfe, 1973 p.31-32). When taking a look at this variable, there were different elements considered to determine if the scene description was portrayed in the articles. From the different categories described in *Table 3*, the one that was present in all of *The New Yorker* articles was the place and the description of the different elements, represented in the totality of articles (100%). Moreover, the time was the scene element with less presence, with a total of 8 articles (24%). The third and last element taken into account when determining the scene description was the date, present in 22 of the 33 articles (67%).

Graphic 3: *The New Yorker – Scene Description*

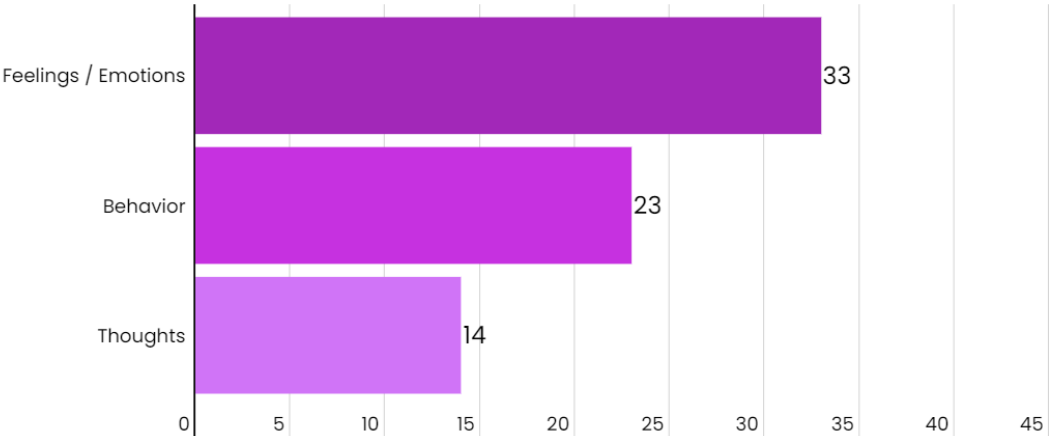


Source: *Own Elaboration*

Another point that Wolfe and Hollowell included in their respective lists of elements that determined a New Journalism piece was the status of life. This characteristic was approached through two variables, combining the definition of the characters and their psychological depth since they are directly related. When studying the characters, the focus was put on 5 elements as seen in the methodological instruments (*Table 3*). The one that had a bigger impact in the sample was the name, included in almost all of the pieces (87%) while, on the other hand, nationality was the one that appeared less, with just 9 pieces out of the total of articles chosen (27%). The age and work came in second and third place, with a total of 22 and 14 articles respectively.

When focusing on the characters, another deal-breaker in New Journalism was the psychological depth, a variable that was also studied in order to approach the first specific objective. As seen before, when looking at this variable three categories were determined, differentiating between feelings and emotions, behaviors, and thoughts. In the case of *The New Yorker*, all 33 pieces included in some way the personal feelings and emotions of either the characters or the narrator itself. However, the emotions/feelings were also combined with behaviors, representing 80% of the articles and thoughts, coming at last with a 42% representation, as shown in *Graphic 4*.

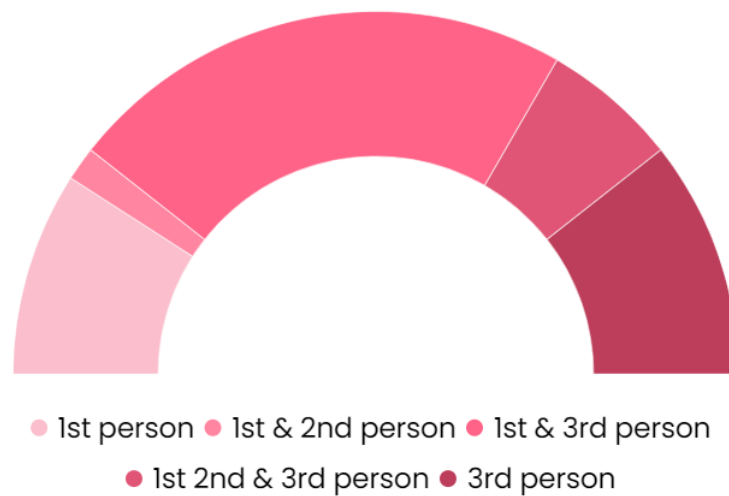
Graphic 4: *The New Yorker – Psychological Depth*



Source: Own elaboration

The point of view, usually known as POV, was also a key factor when conveying this analysis since it is one of the main differences between New Journalism and Traditional Journalism. When analyzing the articles extracted from the US magazine *The New Yorker* a clear predominance of the combination of the 1st and 3rd person point of view was found, with a total of 15 articles that included both of them (46%). Nevertheless, it is important to notice that more articles were using a 3rd person point of view than the ones that used the 1st one. The 2nd person point of view was also used by some of the writers, but it did not have as much of a representation.

Graphic 5: The New Yorker – Point of View



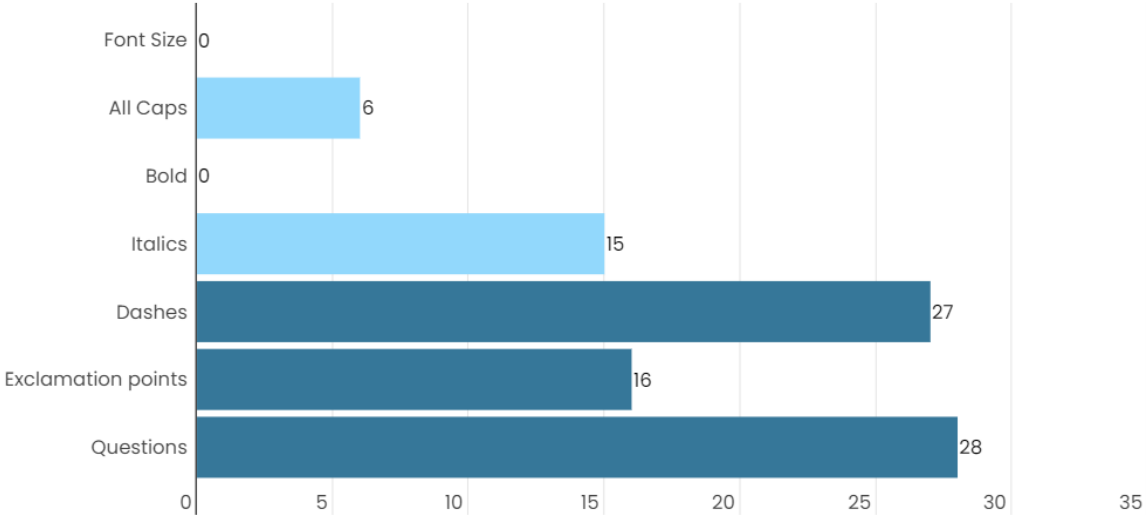
Source: Own elaboration

The kind of point of view used in each piece also was a major element to determine the subjectivity, categorized between implicit and explicit opinion. In *The New Yorker*, almost 60% of the pieces had an explicit point of view, followed by words like “I think” or “As I see it”, an approach that is usually associated with the first and second person point of view. In the case of the implicit point of view, it came to a 40% representation, related to 3rd person, explaining without interfering in it as directly as the implicit one. This relation between POV and subjectivity can also be portrayed in *Graphic 5*.

Once determined the fictional techniques that are usually related to the actual content of the articles, it was important to focus on the more “formal” elements that are present in New Journalism pieces, starting with the typography and punctuation used in the sample of articles. One of the main characteristics when approaching this kind of style was the use of quotation marks, a resource that was present in the majority of the pieces selected, representing 94% with a total of 31 articles out of 33. This fictional technique was the key to achieving the second principle of New Journalism, it being de dialogue (Wolfe, 1973).

Apart from the quotes, there are other punctuation marks as well as typographies that can be usually seen in New Journalism (Table 3). After analyzing all of the articles chosen from *The New Yorker* (Annex 1), it is fair to say that the punctuation marks went beyond the traditional period and comma, including questions and dashes for the most part. The exclamation points were also used frequently, more specifically in 16 of the 33 articles. When looking at the typography, represented in light blue in Graphic 6, there was a tendency towards the use of italics as well as the incorporation of words written in all capital letters.

Graphic 6: *The New Yorker – Punctuation / Typography*



Source: Own elaboration

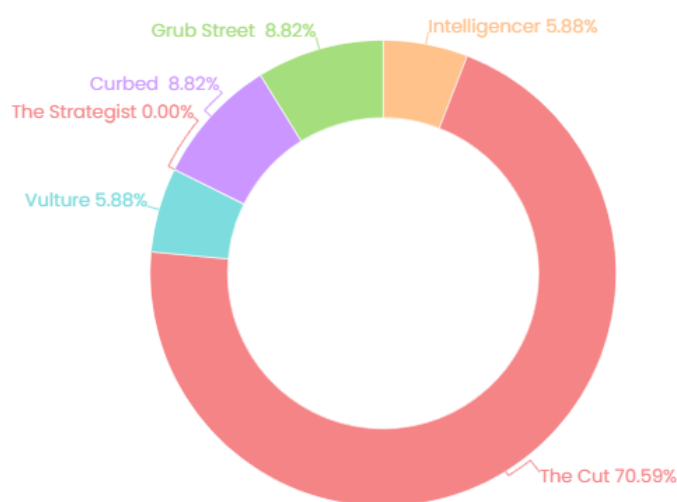
The last variable studied for each magazine was the extension, it being another factor that characterize New Journalism pieces, a style known for the liberty in the matter of length and words, opposed to traditional journalism. In *The New Yorker*, the article with the fewest words had around 700, while the one that had the most hit the 12.500 mark. Taking that into account, the average of words came around 3.270 words per article even though 14 of the 33 articles (42%) were situated between the range of 1.000 and 2.000 words. The reasoning for this high number of words can be related to the fact that *The New Yorker* is a magazine, meaning that the pieces tend to be more extended compared to the 500-700 words that usually compose the newspaper's pieces.

5.1.2 *New York Magazine*

The second publication analyzed corresponded to the *New York Magazine*, also with a huge reputation and influence in the US area. The sample for this magazine (*Annex 2*) was composed of a total of 34 articles extracted from its digital portal during January, February, and March of 2021. The number of articles analyzed for each of the months also varied, with January being the month with less representation with a total of 5 articles (15%), February coming in second place with 9 articles (26%), and March being the month with more articles, with a total of 20 out of the 34 chosen (59%), carrying the weight of the analysis.

As seen in the theoretical framework, the *New York Magazine* owns a series of digital portals, each of them with a different focus. To classify the articles into different sections, those 6 categories were the ones taken into account (*Table 2*). The portal where the majority of the pieces were published was *The Cut* with a total of 24 articles (70%), followed by *Grub Street* and *Curbed* that ended up in a tie in second place with 3 articles each (9%). The sections that had less representation were *Vulture* and *Intelligencer*, with 2 articles each (6%) while *The Strategist* closed the list, with a total of 0 articles. The main reason behind the major success of *The Cut* can be related to the fact that this specific portal is based on power, culture, self, and style, four of the main topics approached in New Journalism articles.

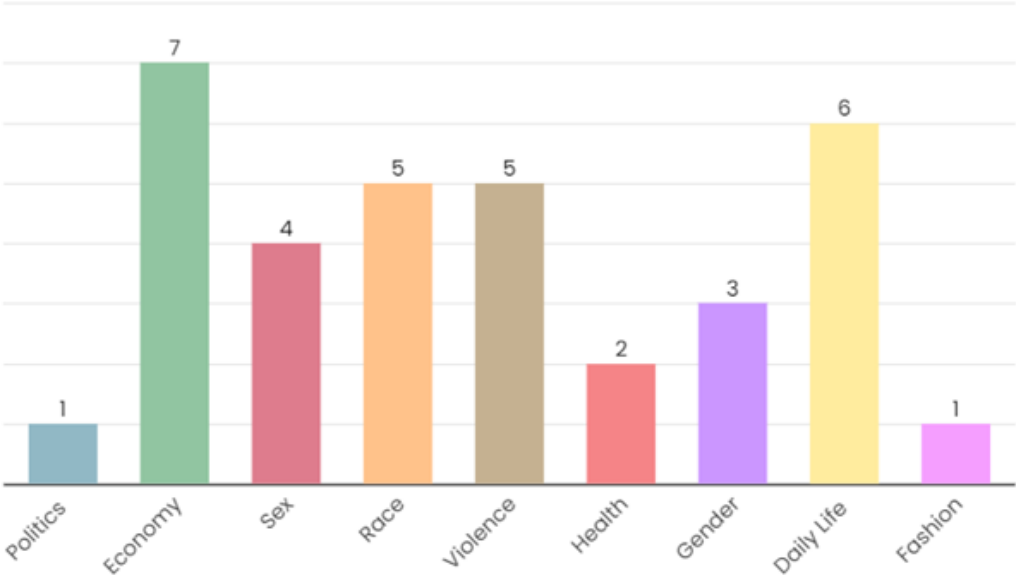
Graphic 7: *New York Magazine – Sections*



Source: Own elaboration

When looking at the actual fictional techniques that define this style of writing, it was important to identify the different topics since it was one of the defining variables to take into account when approaching New Journalism as seen in *Table 3*. After having analyzed all 34 articles chosen from the *New York Magazine*, *Graphic 8* shows an overview of the different topics that were approached. With a total of 7 articles, economy is the most represented topic while fashion and politics are the less used in this sample for this specific magazine, with 1 article each. On the other hand, race, and violence are tied with 5 articles followed by sex and gender with 4 and 3 articles respectively.

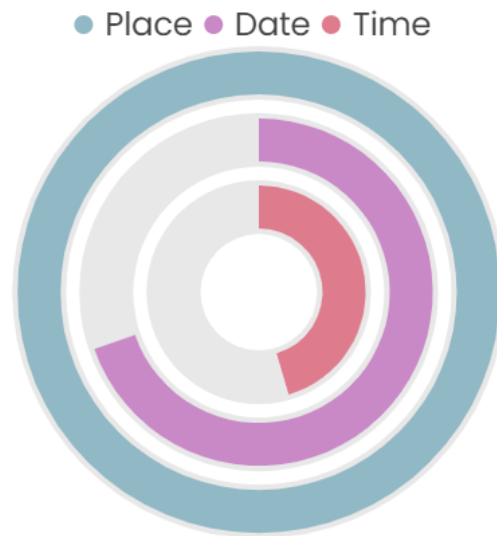
Graphic 8: *New York Magazine – Topics*



Source: Own elaboration

The next variable to be analyzed was the scene description, the first principle of Wolfe’s list of points that define New Journalism (Wolfe, 1973), and one of the main elements to determine its presence in this specific magazine. In the case of the *New York Magazine*, the different categories taken into account were more distributed when comparing it to *The New Yorker*, with the place sticking to the first position with a 100% representation. Moreover, the date was included in a total of 23 articles out of the sample of 34 (67%) while the variable that took the last place was the time, with less than half of the articles including it (44%) as *Graphic 9* shows.

Graphic 9: *New York Magazine – Scene Description*

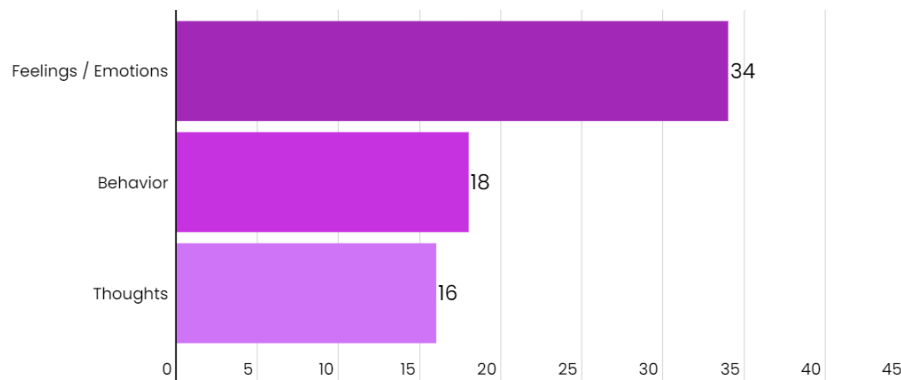


Source: Own elaboration

The presence of actual people and their descriptions in the pieces has always been a sign for New Journalism, that is why this variable was also taken into account while conducting the analysis. One of the main elements included in most of the pieces was the name and surname (82%), the age (58%), and the profession of the characters (62%). The nationality was also considered as a possible element to look for, but only 11 of the 34 articles actually included it (32%). However, there was also a tendency to describe specific elements, from the clothes to the hair and height, included in 22 pieces.

Related to the characters there is also the psychological depth, a fictional technique that is often used to engage the reader while empathizing with the characters. When analyzing the *New York Magazines* pieces, it is important to say that the writers of each 34 articles talked about feelings or emotions experienced. As *Graphic 10* portrays, the behavior was represented in more than half of the pieces, with a total of 18 articles (53%) while the thoughts of the writer/characters were shown in 16 pieces (47%). In most of the cases, the psychological depth was represented in different combinations, with feelings/emotions + behaviors being the most common one (42%) whereas only 4 of the 34 articles included only the feelings/emotions.

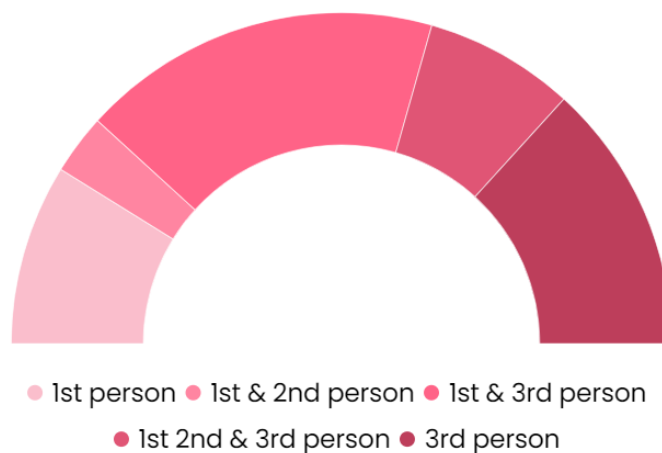
Graphic 10: *New York Magazine – Psychological Depth*



Source: Own elaboration

As seen before, the point of view was one of the main variables when talking about the fictional techniques used in New Journalism since it is directly related to the subjective part of the article. When studying this variable in the articles published in the *New York Magazine*, the combination between the 1st and the 3rd point of view was the predominant one with a total of 35%, a variable represented in bright pink in *Graphic 11*. Therefore, the articles that were written in 1st person, as well as the ones that combined the 2nd and 3rd person at the same time, did not have much presence in this specific magazine.

Graphic 11: *New York Magazine – Point of View*

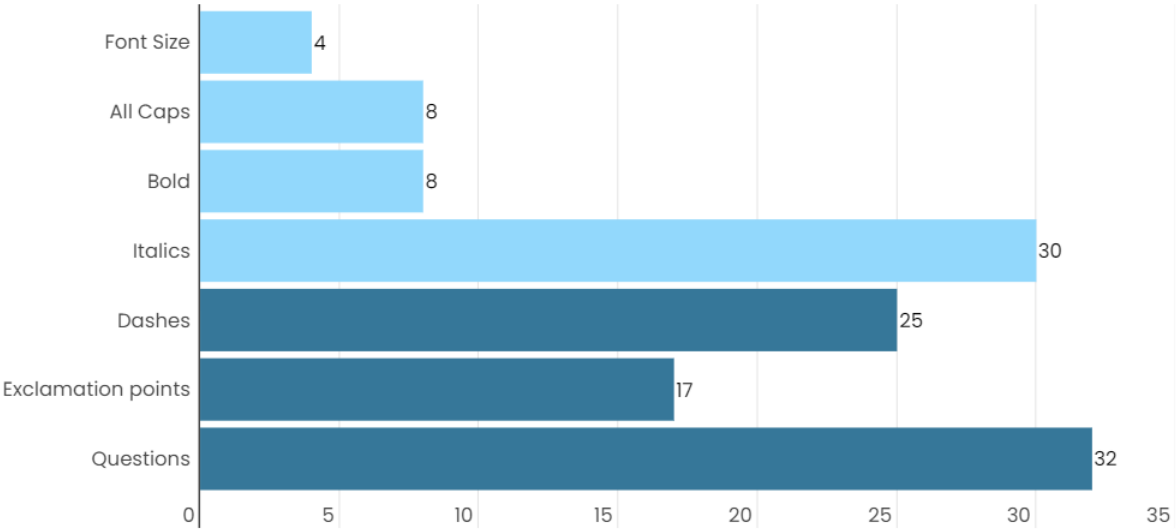


Source: Own elaboration

When studying the subjectivity of each of the chosen articles, the point of view is something to take into account, since it is directly related to the opinion. In the case of the *New York Magazine*, the explicit opinions were the most represented ones with a total of 22 articles (65%) compared to the 12 pieces that were approached from a third-person point of view (35%). Therefore, even though the opinion was not directly stated, the approach of the piece leaning towards one side of the story can show that the writer was indeed positioning himself from start to finish.

Looking into the punctuation and typography, the first variable that would determine the presence of New Journalism in this specific magazine was the use of quotes as a form of dialogue, and this was present in every *New York Magazine* article. The same happens with the punctuation marks that were usually used by new journalists, like the questions, that are present in 32 of the 34 articles, or the use of dashes, which is also up there with a 73% of presence and the exclamation points, used in 17 articles. On the other hand, typography was also an element that was considered as a fictional technique (*Table 3*). As *Graphic 12* shows, the use of italics had a big impact on this magazine. That is why the most used combination between these variables came to be the use of questions, exclamation points, dashes, and italics, a combination that was used in a total of 14 of the 34 articles studied.

Graphic 12: *New York Magazine – Punctuation / Typography*



Source: Own elaboration

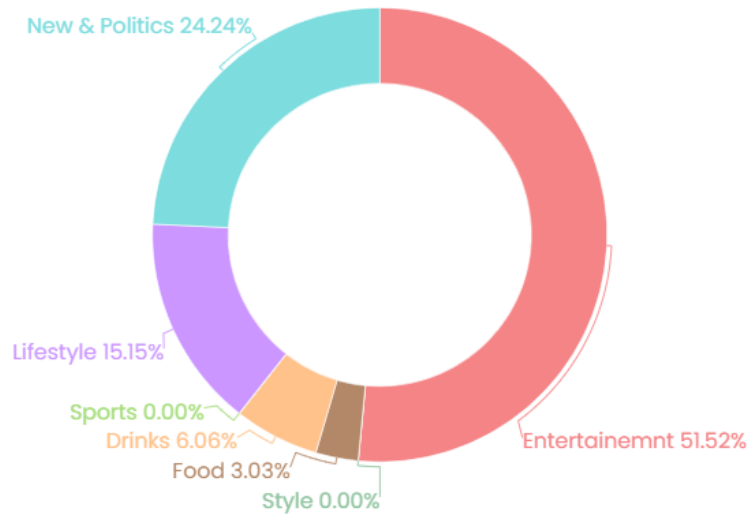
The final formal element that is usually attributed to New Journalism is the extension of the pieces, as seen before. When scrolling down on the digital page of *New York Magazine* and taking a quick look at the articles, there was a tendency to opt for longer, detailed reportages rather than put the focus on hard news, with a more defined structure and a limit of words. In this case, 70 % of the articles selected (27 out of 34) had between 1.000 and 2.000 words, following a path that would lead more towards a higher limit, with an average of 1.900 words for an article. The article with fewer words had around 600 while the one with the most was around 6.500 range.

5.1.3 *Esquire*

The third and last publication that was taken as a reference for the study was *Esquire*, another reference publication in the US and a good example of the New Journalism style since the beginning. To have a fair representation with the other mentioned magazines, 33 articles were selected during the three-month period where the practical part of the research was conducted (*Annex 3*). During January of 2021, a total of 9 articles (27%) were selected and analyzed, in February the number of articles incremented to 11 (33%), ending up with March and its 13 articles, representing 40% of the total of pieces studied. In the case of *Esquire*, the number of articles per month was more distributed comparing it to the percentages of *The New Yorker* and *New York Magazine*.

The first variable considered when analyzing the articles, apart from the mentioned date, was the section. The categories taken into account were the same ones that appeared on the website (*Table 3*) even though after the recompilation of articles there were two of them that ended up being left behind since they had no representation, them being *Style* and *Sports*. The section that stood up from the other ones with more than 50% of the articles chosen was *Entertainment*, represented in red in *Graphic 13*. On the other hand, *News and Politics* ended up with a total of 8 pieces from the 35 taken as reference, leaving *Lifestyle* and *Drinks* in third and fourth place with 5 articles each while the section of *Food* barely made it through the cut, with one single article as a representation.

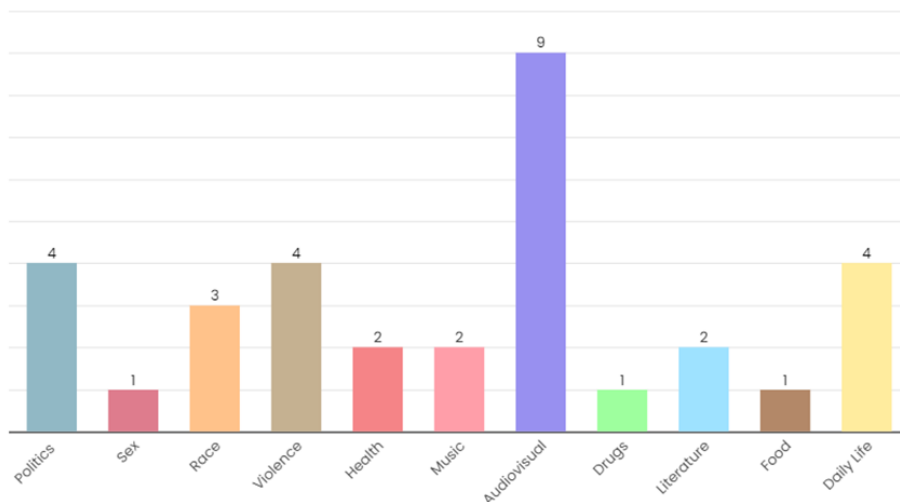
Graphic 13: Esquire – Sections



Source: Own elaboration

After having analyzed all 33 articles published in *Esquire US* (Annex 3), a total of 11 different topics were distinguished. When looking at the overview of topics in *Graphic 14*, one column of *Audiovisual* stands out of the others with a total of 9 pieces out of the 33 (27%). In the second place, with a total of 4 articles, there were other recurrent topics like politics, violence, and daily life. The less represented ones were sex, drugs, and food with a total of 1 published article each.

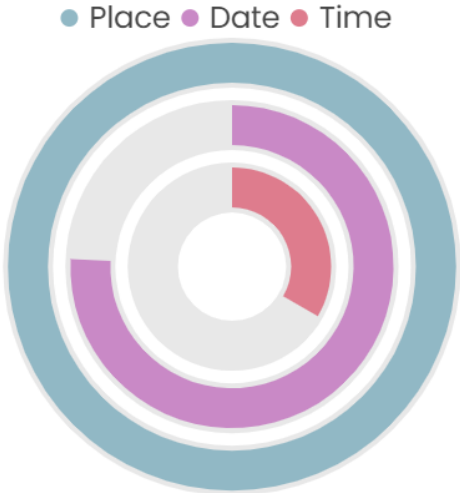
Graphic 14: Esquire – Topics



Source: Own elaboration

When looking at a New Journalism articles, a usual practice was to start by situating the reader in the story, and to do so different elements can be taken into account in order to describe the scene. The *Esquire* magazine, as well as the other two magazines already analyzed, tends to state the actual place of the action, a characteristic that was present in all 33 articles that were chosen as a sample. The date also had a big presence in the pieces, whether it was by stating the day, month, or year, ending up with a representation in 25 articles (75%). The last element considered for the scene description was the time, stated in just 11 pieces (33%).

Graphic 15: *Esquire – Scene Description*



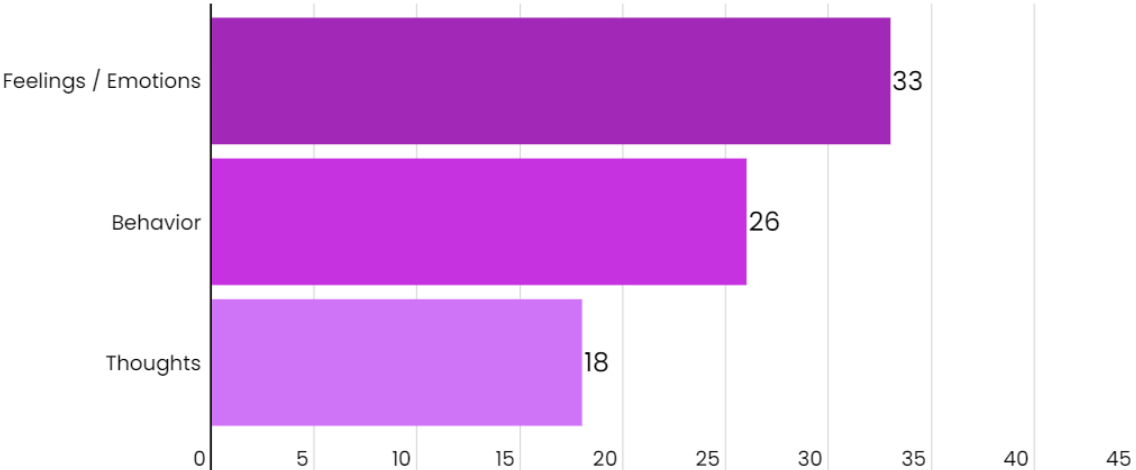
Source: Own elaboration

Another fictional technique considered in this analysis was the presence of characters by indicating their name, age, work, and nationality as well as the description of the clothes, hair, height... (*Table 3*). In the sample of articles collected during the first three months of 2021, the variable that had a bigger presence was the name with a total of 23 pieces, with the age coming in second with 11. The variable that was less represented was nationality, stated in just 3 of the 33 articles.

Along with the characters, the psychological depth was also considered as another key element to take into account when analyzing the articles since it was also conditional when determining the presence of New Journalism in this specific magazine. As seen previously, the main pattern for this variable in the other magazines was that feelings and emotions were represented in all

of the articles, a pattern that *Esquire* also followed as shown in *Graphic 16*. However, the behavior was reflected in 26 pieces (78%) while the thoughts were present in only half of them (54%). The combination between the three categories was present in a total of 11 articles out of the 33.

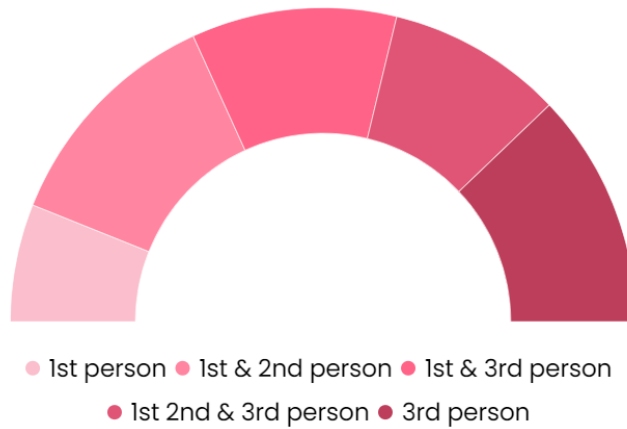
Graphic 16: Esquire – Psychological Depth



Source: Own elaboration

Another variable that would help determine the repercussion of New Journalism nowadays was the point of view, represented by the person or persons in which the articles were written in. In the case of *Esquire*, the use of the POV’s came to be more distributed than in the other two magazines analyzed, showing a more equal overview. This factor can be seen in *Graphic 17*, with the combination of 1st and 2nd person sharing the first place with the ones written in 3rd person with a total of 8 articles each (25% - 25%). The point of view that was less used in the sample of 33 articles was the 2nd person. This was also related to the fact that when taking a closer look at the source of opinion, the higher percentage was the one that included the explicit opinion with a total of 23 articles out of the 33 analyzed (70%), a number that can easily be traced back to the 1st person having a higher representation than the 3rd one, leaving the implicit opinion pieces at just a 30% of the sample.

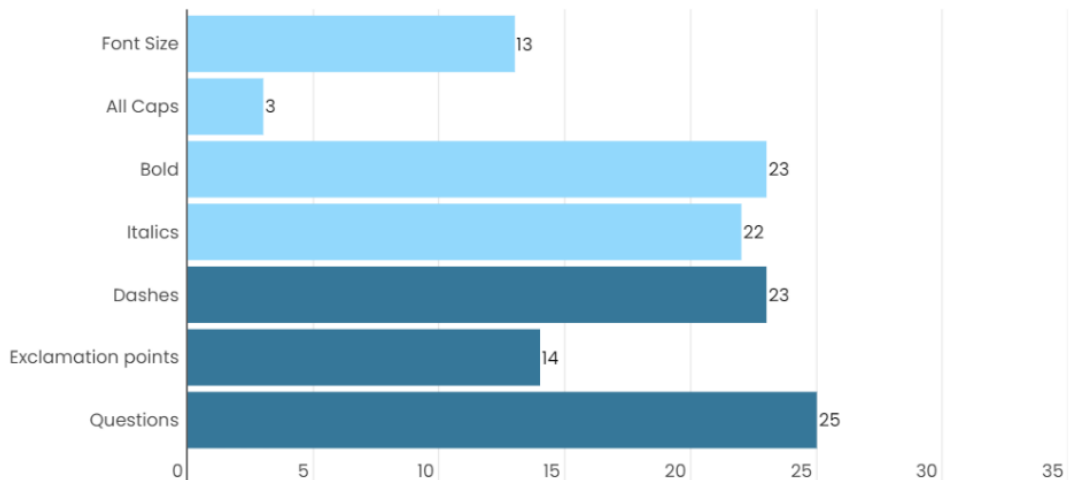
Graphic 17: Esquire – Point of View



Source: Own elaboration

One of the last steps of the analyses was centered on the more “formal” part of the articles, in which the punctuation had a big influence. For this part of the analysis, the quotes were considered as a variable on their own, since it was a major characteristic to determine if an article can be categorized or not as a New Journalism piece. In this case, almost all the articles included quotes that were mainly used as dialogue resources, with only 3 articles that did not have them. Apart from the quotes, the use of questions and dashes in the articles also had a huge impact in *Esquire*, being used in 25 of the 33 articles studied. In the case of typography, bold and italics were the most used ones in the pieces analyzed.

Graphic 18: Esquire – Punctuation / Typography



Source: Own elaboration

When looking at the number of words of each of the *Esquire* articles analyzed during the study, it is clear to say that this magazine was the one that came closer to the 1.500 average that Weingarten stated in his book (Weingarten p.7) with an average of 1.696 words. This number was also influenced by the shortest piece (700 words) and the longest one (5.300 words). Once stated that it was also important to consider the number of articles that could fit in the range of 1.000 to 2.000 words, that in *Esquire*'s case represented more than half of the total of articles chosen for this specific magazine.

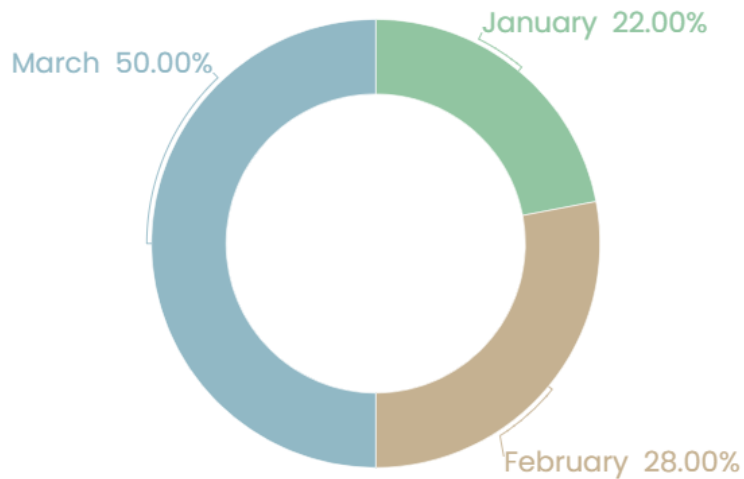
5.1.4 Overall

After the interpretation of the results extracted from the three magazines by taking several representative pieces for each one of them, it was also important to show the tendency when taking the data obtained and putting it all together, a step that would help achieve the first hypothesis of the study, it being that New Journalism is still a thing, and examples of it can be found nowadays by looking at the US magazines *The New Yorker*, *New York*, and *Esquire*. To do that, the different variables represented in *Table 3* as well as the results portrayed in the Annexes 1, 2, and 3 will be approached as a whole.

The first factor to be considered was related to the sample. As explained in the process of selection, the main goal for this study was to end up with a total of 100 articles, a number that could represent that New Journalism still has a presence in the chosen US magazines. To achieve that goal, one of the magazines needed to have one more article in its sample. After contemplating the different options, the *New York Magazine* was the one that had a sample of 34 articles while *The New Yorker* and *Esquire* stood with 33 each, ending up with a total of 100 articles.

Another variable considered while doing the study was the date on which the articles were published. As seen in *Graphic 19*, the representation of the three months shows a growing pattern. January was the month with the fewest articles since it was the first contact with the analysis, and it took longer to do it while March ended up with 50 % of articles, a percentage that can be traced back to the fact that it was the final month and that the objective had to be completed.

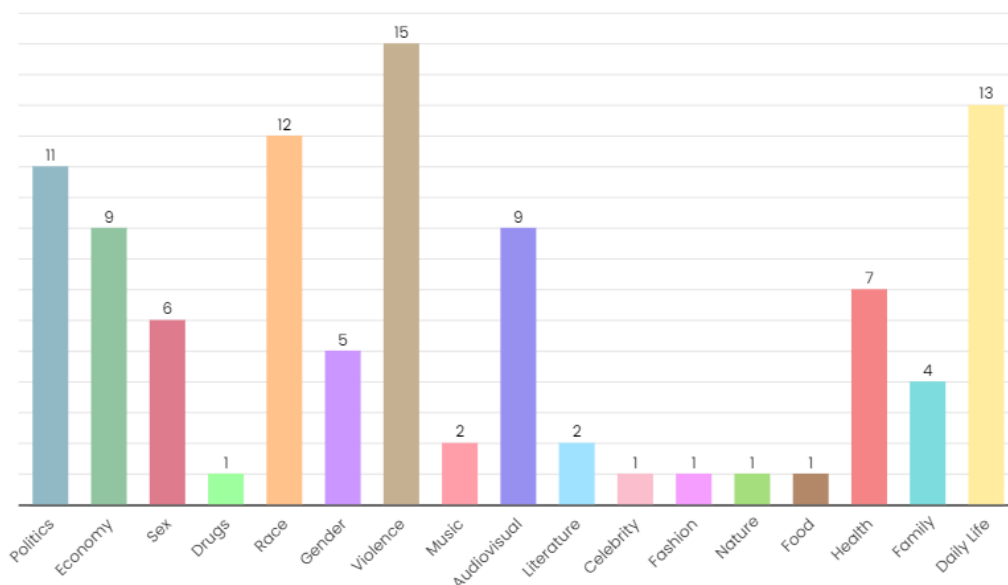
Graphic 19: Overall – Months



Source: Own elaboration

The first variables relating directly to New Journalism in its essence was the topic as stated by many authors like Wolfe or Boyton, that came up with a list of different topics that New Journalists focused on, stating that these authors wanted to stay away from the obvious news and open a window to a reality that was never shown, giving voice to the minority groups as well as addressing the social, cultural and racial injustice with a critical voice (Van Krieken & Sanders, 2019). This aim for controversy can also be seen in the articles analyzed. As *Graphic 20* shows, the more relevant topics during these three first months of 2021 were violence in the first place with a total of 15 articles, followed closely by daily life and race in second and third place with 13 and 12 articles, respectively. The last topic that surpassed the 10 articles barrier was politics, coming in fourth place.

Graphic 20: Overall – Topics



Source: Own elaboration

As said before, the topic and the focus were considered as dependent variables, something that can be seen by looking at the most talked-about topics of the three months. Since the beginning of January, some controversial issues were in everyone's mouth, a variable that showed a tendency when looking at the focus of each piece. In the case of violence, there were 3 main focuses: from the pieces that talked about George Floyd's tragedy and the consequences that this had in the Black Lives Matter movement to Sara Everland's murder. But what really made an impact on this topic was the assault of the US capitol, with stories that portrayed every detail of that night. This transition between powers and the ending of the Trump era also had a huge impact in the politics section, with a 45% representation out of all of the articles that talked about politics.

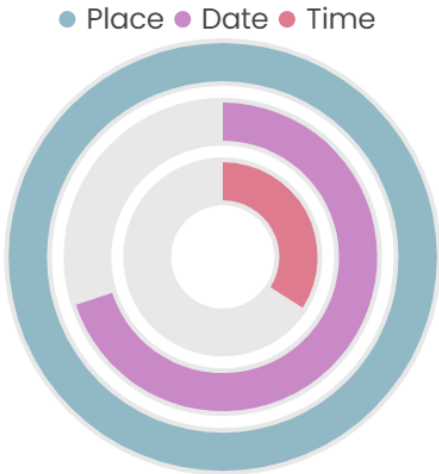
In the case of race, a tendency was also spotted when looking at the focus of the articles included in this specific category, with more than half of the pieces (58%) focusing on the extended Asian hate that has been happening for the past few months in the US, with Atlanta shooting being the spark to light the fire. Another topic that was trendy in the race aspect was the awaited

Oprah interview with Meghan Markle. In another matter, the daily life category was filled with articles with the word COVID in them, leading to the 60% representation on this specific matter.

When approaching New Journalism, one of the main characteristics that differentiate this style from the traditional way of doing journalism was the scene description, an element that Hollowell included in his list of essentials in new journalism (Hollowell, 1977). As seen before, three different variables were taken into account when referring to the scene description, them being the date, time, and place.

As it can be seen in *Graphic 21*, every one of them talked about the place, including detailed descriptions (from the square feet to the different rooms and its elements) that help create an actual environment for the reader to feel like he/she was there. When describing the scene, some authors also talked about the weather and the specific streets that the actions took place in. On the contrary, the time (defined in most cases by the hours) was the variable that ended up being the less represented one in the sample with a presence in just 1/3 of the articles. The third variable that was also looked at when analyzing the scene description was the date, included in 70 of the 100 articles through the presence of the actual day, month, or year. It is noticeable that the one that had a bigger representation was the day with a 62% out of the total of 70 articles that included the date, while the year was represented in 38 of them (54%) while the month was stated in 34 (48%).

Graphic 21: Overall – Scene Description

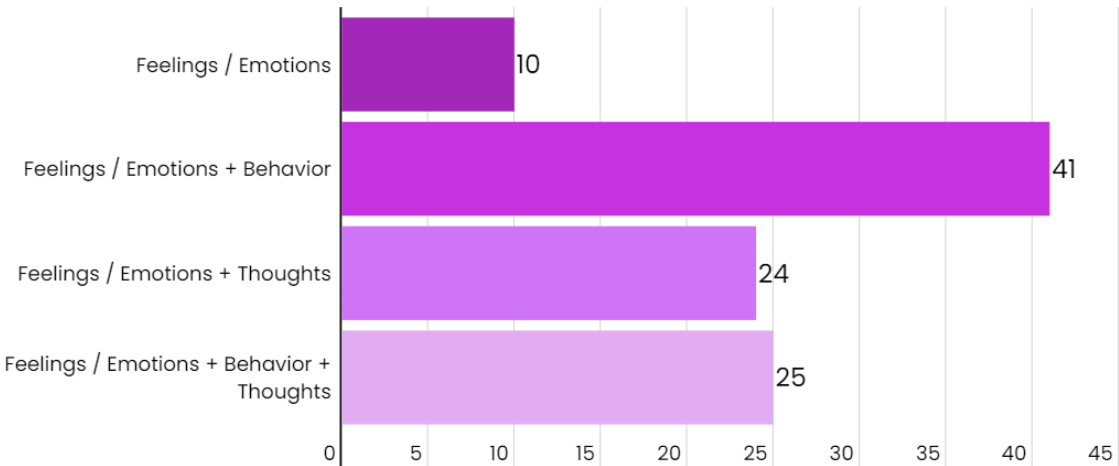


Source: Own elaboration

Apart from the scene description, another fictional technique that Wolfe included in his list of 4 principles that define New Journalism was the status details (Wolfe, 1973 p.31-32). To approach it, the focus was relapsed directly on the characters putting the spotlight on the name, age, work, and nationality. The final results show a tendency towards the inclusion of both the name and surname of the protagonists in 80% of the articles studied while on the other extreme, nationality was only included in ¼ of them. The age was another thing considered, appearing in half of the pieces (53%), followed by the 42 articles that mentioned the work of the characters. When approaching this variable, most of the articles included detailed descriptions of them, from physical traits like height, hair color, or skin tone to clothing items like helmets, t-shirts, or even masks.

When referring to the psychological depth the focus was put on elements like gestures, habits, manners feelings, and emotions. After having analyzed the 100 articles of the sample, it is important to state that this variable was present in all of them through the description of the feelings and emotions. The behavior was also another category included when looking at the more personal part of the characters, with a presence in 67 articles while thoughts were described in 48 of them. With all of that said, it is not a surprise that the most used combination ended up being composed of feelings/emotions + behaviors as shown in *Graphic 22*. Moreover, there were not many articles that included only the feelings and emotions, representing only 10% of the total.

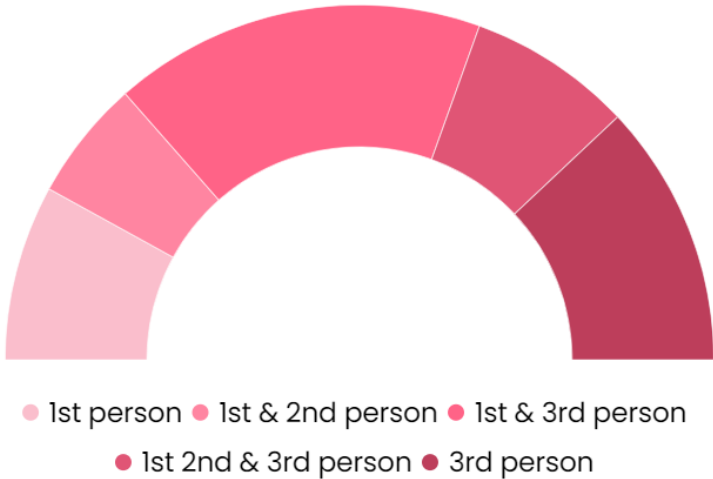
Graphic 22: Overall – Psychological Depth



Source: Own elaboration

Another characteristic all the documents studied to compose the theoretical framework, agree on when breaking down the elements that define a New Journalism piece was the different use of the three points of view. That is why this was another variable investigated when categorizing the selected articles as a form of New Journalism. *Graphic 23* shows a tendency towards the use of the combination between the 1st (I, my, we, us, our) and 3rd point of view. In the second place, with a 24% there was the 3rd person point of view, portrayed by the pronouns he, she, it, they, a POV that was used by the first new journalists like Wolfe, Talese, or Capote. However, the 2nd person point of view (you) was the less used in the articles chosen.

Graphic 23: Overall – Point of View



Source: Own elaboration

The main deal-breaker for New Journalism is subjectivity, a variable that became essential when deciding which of the thousands of articles published every day by the three magazines were going to make the cut into the analysis part. Therefore, the 100 articles studied were as far from objective as possible. Even though subjectivity is usually associated with the 1st person point of view, also known as explicit opinion, there are many cases where the subjectivity can come from an implicit approach, usually attributed to the 3rd person point of view. If we were to compare the POV's with the source of the opinions, we would see a direct relation, considering that the explicit articles in the major part were approached from a 1st and 2nd POV while the implicit was related to the 3rd one.

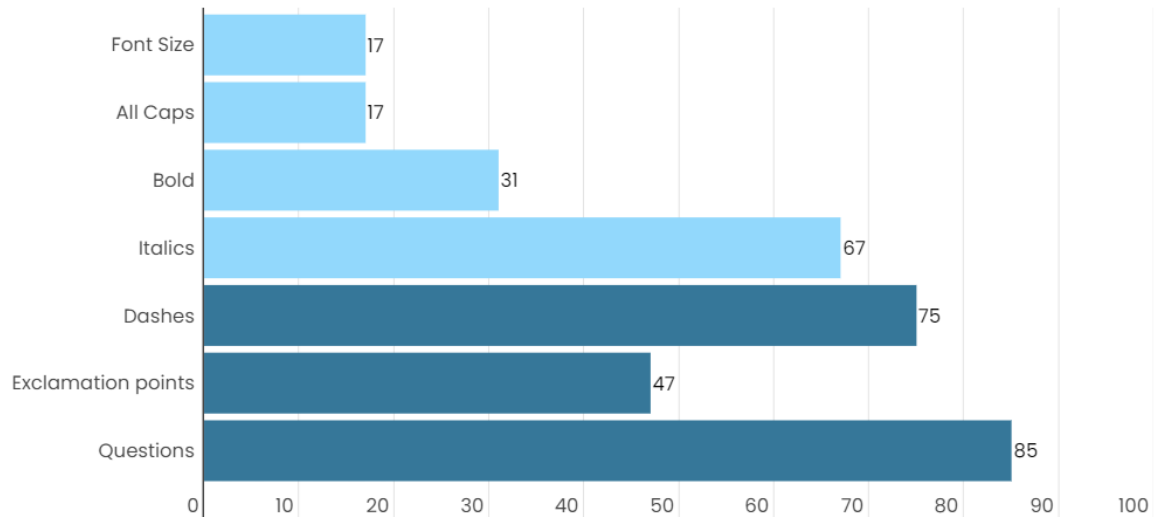
To determine the presence of New Journalism in the magazines selected the language was also considered. As said in *Vagabond's* article, this style is characterized by leaning towards an informal way of writing rather than a formal one (Zinzan Hennessy, 2020). This tendency was reflected in this study since the articles analyzed were written in an informal language marked by the use of slang, swear words as well as onomatopoeias and article contractions.

The informal language can also be determined by the use of different punctuation marks and typographies, another aspect taken into account when conveying the analysis. The quotes are the punctuation marks that are usually associated with New Journalism, using them as a form of dialogue as stated by Wolfe (Wolfe, 1973 p.15). That is why almost all of the articles chosen as examples of New Journalism included them, with only 5 out of the 100 pieces that opted not to use quotes, on the most part because the articles were structured as an interior dialogue/monologue written completely in the first person.

Apart from the quotes, there are other punctuation marks as well as typography elements that New Journalists liked to include in their articles. Those elements were also considered when looking at the “formal” part of the articles, finding that the use of questions was pretty recurrent, being present in 87% of the articles as well as the dashes, that were also frequently used in ¾ of the articles as shown in the *Graphic 24*.

When studying the typographical elements, the use of italics also stood out with 67%, followed by the use of bold with 31%. Furthermore, the use of different font sizes, as well as the incorporation of words in all capital letters, were only found in 7 articles for each of the cases. Taking these results into account, it does not surprise to see that the combinations that were more used included questions and dashes as well as exclamation points and italics complementing the periods and commas that are regularly seen in the formal piece.

Graphic 24: Overall – Punctuation / Typography



Source: Own elaboration

The last variables taken into account while conveying the study were the number of words of each of the articles since as Weingarten stated in *The gang that wouldn't write straight* in *New Journalism*, there is no such thing as the limitation of words that can be imposed when writing an article for a newspaper (Weingarten, 2005). Even though the number of words represented a wide variety, with 600 being the lowest rate and 12.500 being the highest one, more than half of the articles fitted between the range that went from 1.000 to 2.000 words per article. The final average, therefore, was around 2.000 words, a thing that could never happen in traditional journalism, where usually the pieces have between 500 and 100 words.

5.2 Comparison of articles

5.2.1 *The New Yorker*

The piece that was chosen to represent New Journalism in the 60s was the fragment *The last to see them alive* extracted from Truman Capote's book *In Cold Blood* (Capote, 1965) whereas the article chosen as a nowadays representation of New Journalism was *Among the Insurrectionists* (Mogelson, 2021), also published in *The New Yorker* more than 50 years later. These are the results obtained after the side-by-side comparison of the different fictional techniques that were taken into account while conveying the study (Annex 4).

Figure 4: Comparison *The New Yorker*

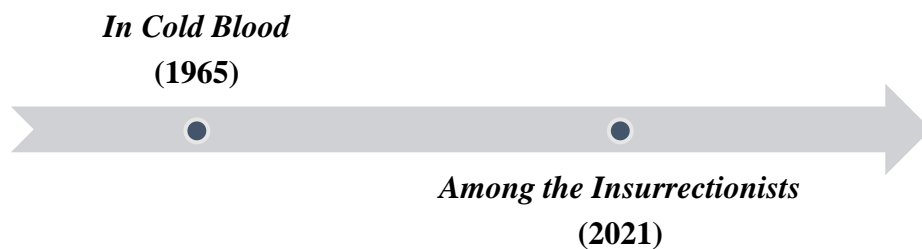


Figure 3: Own Elaboration

Taking a first look at the general structure of both articles, it was undeniable that the essence of this magazine was present in both of them, with its distinct articles followed by the image at the top of the page and with the typical big capital letters and the font that distinguishes *The New Yorker* from the other US publications. The only difference in this case was the incorporation of more images as well as cartoons along the piece as well as a gadget in the digital version that allowed you to listen to the piece.

On another matter, both topics address a violent action, on the case of *In Cold Blood* the murder of four members of the Clutter family back in 1959, and in *Among the Insurrectionists*, the assault of the capital, as well as the transition of power between the end of the Trump era and the start of Biden, proclaimed as the next US president. Both of these topics could be considered controversial for using a raw approach.

When looking at the use of the fictional techniques that define a New Journalism articles (*Table 3*), it is important to notice that most of them were shared for both articles as it can be seen in the table included in *Annex 4*, including the four devices that define New Journalism according to Wolfe: scene by scene construction, dialogue, third-person point of view and status of life/details (Wolfe, 1973). The main difference when considering these first elements was the point of view. In Capote's article, the only point of view that was used was the 2nd POV when using the pronoun "you" as a resource to make the reader feel included as well as the 3rd person POV when referring about he, she or they said or did. On the contrary, in the nowadays article the 1st and 2nd point of view were combined with the 3rd one, changing the narrator's perspective from talking about himself with the personal pronoun "I", to including the reader in the story with the "you" as well as sticking with the "he, she, it" that is mainly used in *In Cold Blood*.

The points of view also impact the psychological depth of the pieces, noticing a difference in the fact that Truman Capote acted as an eyewitness and talked about this aspect referring specifically to the characters while in the capital article the writer became also the protagonist, talking about his own experience as a witness and what he felt or thought, increasing the degree of subjectivity as stated in *What is narrative journalism?* (Van Kriken, Sanders p.13).

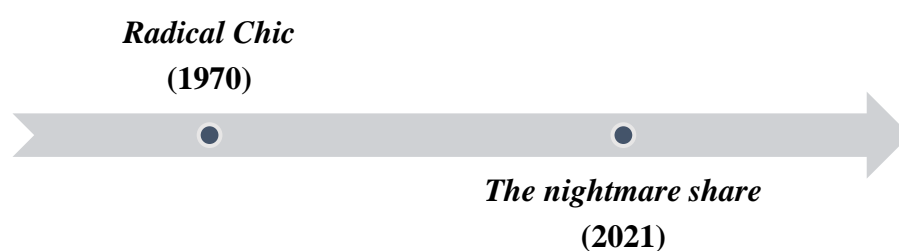
The language in both articles was also similar, using an informal kind of writing that included swearwords and onomatopoeias as well as different punctuation marks apart from the standard period and commas. The quotes were also identified in both articles, but it was also noticeable that in Capote's article they were used more often due to the fact that it was fully written from a 3rd person point of view as said before. Both of the articles used quotes as a form of dialogue, combining between the quotes included in the middle of a paragraph followed, for example, by a "She said" as well as quotes that appeared as short sentences, following the dialogue scheme.

Both of the articles differed in many ways from the traditional canons of journalism, incorporating the storytelling technique and combining it with their personal opinions. Also, the two stories were based on facts combined with fictional techniques. Therefore, even though these two articles were published within a margin of 50 years they share a lot of similarities as well as little additions with the pas of time, showing how New Journalism evolved through the years, making its way in this case in *The New Yorker* and taking its influence to adopt the essence of the 60s style into the nowadays version of the magazine.

5.2.2 *New York Magazine*

In the case of the *New York Magazine*, two other articles were chosen to represent the evolution of New Journalism in this specific publication. Those articles were *Radical Chic*, by Tom Wolfe (Wolfe, 1970) and *The Nightmare Share* by Bridget Read (Read, 2021). Both articles were published in the *New York Magazine*, the first one appearing in the golden years of New Journalism and the second one as an example of the influence of this style nowadays. Here are the results extracted from the side-by-side comparison (Annex 5).

Figure 5: Comparison *New York Magazine*



Source: Own Elaboration

When seeing the article side by side as a whole, there was not an apparent difference. Both of them followed the same layout, with the title accompanied by a picture and the text written in the same font. The only difference in this aspect was the fact that the 2021 article was included in a specific section, it being *The Cut*, and was also accompanied by other elements, like the image of a floor plan while the 1970 article was written to be published in the printed issue of the magazine, in which the total attention goes to the text.

The topics of both of these articles may seem like they have nothing in common, with *Radical Chic* focusing more on celebrities and the high society to describe a radical political movement and *The nightmare share* putting the spotlight on a daily life issue marked by rent struggle. Even though they are completely different topics, they shared the same objective, it being to show the other side of the stories that are often left behind for being more controversial, covering them from a critical approach (Van Kriken, Sanders p.12).

As seen before, the fictional techniques determine whether an article can be labeled as a New Journalism piece or not, that is why there were all considered while comparing both these articles. The first noticeable thing when taking a deeper look at these pieces was how they also portrayed the main elements that Wolfe talked about and then Hollowell redefined, including

two more categories to the ones defined earlier, them being the interior monologue and the composite characterization (Hollowell, 1977) to help create the fiction style of writing. Even though the use of these techniques was very similar for both articles, with the long scene description and the little details about the characters there were also some differences, mainly in the use of the point of view. *Radical Chic* was a clear example of the shifting between the different points of view technique, a characteristic that Wolfe himself admitted using it in his articles “I would write about myself usually in the first third person” (Wolfe, 1973 p.17). When comparing this article with 2021, it does not surprise that it also changed the point of view from the 1st to the 2nd and then the 3rd person approach. In this case, the difference relied on the use of the first-person pronouns, with Wolfe leaning towards the use of “one and we” to include himself in the piece and Bridget opting for the straight “I and my”. For the second and third person, the personal pronouns used in both cases were “you” and “he, she, they” respectively.

The language used in both articles was also similar, leaving the formal structure behind by using swear words and contracted pronoun contractions. In *Radical Chic*, there was even a recipe in the middle of the article while in *The nightmare share* there was an emoji, two things that could not be seen in the more formal pieces. This informality can also be seen in the use of different punctuation marks. The one that was more present and that supposed a deal-breaker were the quotes, used in both cases to initiate a dialogue between the characters and to complement the interior monologue used in both cases. Apart from the quotes, the questions, exclamation points, and abrupt dashes were also present in both cases to “help control the pace of the scene”. (Weinegarten, 2005 p.112)

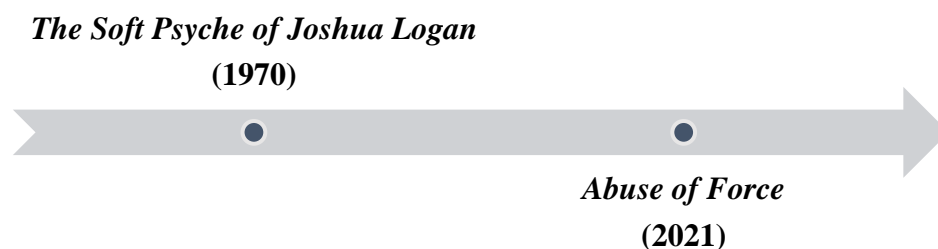
The use of different typographies is also a frequent technique in New Journalism, a characteristic that was also seen in the two examples chosen to represent the style through the incorporation of italics and all caps. The difference, in this case, relied on the incorporation of bold typography in the 2021 article.

After comparing these two articles published in two different centuries, there is a clear similarity between them when looking at the different resources used through the article to escape from the routines of the traditional newsroom since both Wolfe’s and Read’s approaches leaned towards subjectivity. The differences found do not contradict themselves, they are just the effect of the adaptation and evolution of journalism through the years.

5.2.3 *Esquire*

The last two pieces to be compared were published in the US version of the *Esquire* magazine and they were *The soft Psyche of Joshua Logan* (Talese, 1963) as an example to portray the emergence of New Journalism and *Abuse of Force* (Joseph, 2021) as the article that represented its presence nowadays. The two articles were analyzed in-depth, focusing on the same parameters to show a fair comparison (*Annex 6*). The main similarities and differences between them are stated in the following paragraphs.

Figure 6: *Comparison Esquire*



Source: Own Elaboration

The first impression when looking at the layout of the articles already showed some differences between the two articles in terms of structure, with Gay Talese's one being the actual printed version of the piece whereas the 2021 one followed the guidelines established in *Esquire's* digital portal, with the big capital letters starting the paragraphs and the picture below the title. In *The Soft Psyche of Joshua Logan*, the photos did not appear on the first page but when they do it is to cover a whole page with the portrait of Joshua Logan.

The two articles did not have much in common either with the topic they focused on, with Talese deciding to put the spotlight on a night out with the famous writer and director Joshua Logan and George Joseph opting to tell a story focused on the extreme actuation of the police while at the same time giving a closer look the drug use. The thing that both approaches had in common was that they could be considered as out of the ordinary in their respective periods when they were first published.

When comparing the presence of the different fictional techniques in the two articles it is important to say that they both included the main elements that determine New Journalism, so, therefore, they ticked all the boxes that were presented in *Table 1* made out of the *Vagababond's* article (Zinzan Hennessy, 2020). Both articles included detailed scene and character descriptions, focusing on the little things instead of giving a quick overview of the situation like a traditional piece of journalism would do. The main difference, in this case, would be the use of the point of view, a key element when approaching New Journalism. In *The Soft Psyche of Joshua Logan*, all the article was written in a 3rd person point of view, with Talese omniscient narrator that does not interfere directly in the action, only using the personal pronouns “he, she, it, they”. However, the 2021 piece combined the 3rd person point of view when being in the space where the action took places to then change to a 1st person point of view, with the writer including herself in the narration with the pronouns “I or me” to give more like a personal approach. Since this change of point of view did not appear until the end of the piece, the psychological depth of both articles follows the same line, with the narrators talking about someone else’s feelings, thoughts, and behaviors.

Another similarity when comparing these two New Journalism articles was the language since both pieces were written as informal texts, using words like “Goddammit” or “Motherfucker” as seen in the examples compiled in *Annex 6*. This informal language was also seen in the use of different punctuations and typographies like exclamation points, questions, dashes, or italics, that according to Wolfe “help give the illusion not only of a person talking but a person thinking”(Wolfe, 1973 p.21-22). Another element that had a big presence in the article published in the 60s as well as the nowadays one was the use of quotes to incorporate dialogue between the characters, a storytelling technique that was often used to engage the reader.

Even though these two articles were published more than 50 years apart, they have a general similarity it being that they both follow the New Journalism style of writing, using different fictional techniques to differentiate themselves from the traditional news items. There can also be seen an evolution in the fact that the 60s piece followed the initial scheme of New Journalism while 2021 one had the same structure but it went even beyond with the incorporation of other elements that helped give personality to the article.

6. Conclusion

At this point of the study, it was important to return to the dilemma presented in the introduction: New Journalism is...Or New Journalism was?

As seen by now, New Journalism supposed a before and after in the journalistic field, allowing to see beyond objectivity by opening the eyes of many, putting the spotlight on those people and situations that had remained in the shadow until then for being labeled as controversial or even taboo by the Traditional Journalists. It is undeniable to say that this new style left a footprint in the journalism core, using its influence to shape a path for everyone who wanted to express their opinions, thoughts, and beliefs at the time.

Since the beginning of the study and up until this final part of the research, there has always been a slight possibility of not being able to fulfill the main objective of the study, it being to portray the presence of New Journalism nowadays through the US magazines *The New Yorker*, *New York Magazine* and *Esquire*. The risk was always there, and maybe New Journalism did die in 1980 as Everett Dennis affirmed in *Other voices, the New Journalism* (Dennis & Rivers, 1974). But Wolfe's words were always there when the doubts came in: "Non-fiction is never going to die" (Wolfe, 1973).

Before affirming or refuting the first hypothesis of this study, it being that New Journalism is still alive nowadays through these specific magazines, it is important to take a final look and interpretate the results obtained after the in-depth analysis of the articles published in each of the magazines. To do so, the first three specific objectives need to be considered.

One of the main keys to determine whether an article can be considered as a New Journalism piece were the 4 principal elements that Wolfe stated back in 1973, them being scene-by-scene constructions, dialogue, third-person point of view, and status of life /details (Wolfe, 1973 p.31-32). The first specific objective had a direct relation with the second one, that focused on analyzing the fictional techniques that define New Journalism. These two objectives were the first step to determine the presence of New Journalism in the US magazines *The New Yorker*, *New York* and *Esquire*. Looking at the individual results, there is a general tendency that the three magazines share.

Starting with *The New Yorker*, the first principal to consider was the scene description, a variable that was present in the totality of the pieces. However, the dialogue was determined through the use of quotes, which were also present in most of the articles with a 94%. When looking at the use of the POV, it is important to say that the 3rd person POV was combined in most cases with the 1st person, increasing the level of subjectivity. The status of life was determined in this case by the presence of characters and the representation of their psychological depths, variables that were also present in every article. The final step for proving the presence of New Journalism in *The New Yorker* was determined by the informal language as well as the use of different typographies and punctuation marks rather than sticking with the periods and commas. All in all, the 4 principals were present in the total of 33 articles chosen as a sample, which means that the New Journalism is still present nowadays in *The New Yorker*.

In the case of the *New York Magazine*, the scene description also was present in 33 of the 34 articles that were analyzed, and the same happened with the status and life details. That leaves only 2 articles that did not include all 4 principles. On the other hand, the dialogue and point of view were present in every article analyzed through the quotes and the incorporation of new points of view, like the 1st and 2nd ones. The fictional techniques related to the “formal” part of the articles, shaped by the informal language and the use of questions, exclamation points as well as dashes and italics combined with the subjectivity present in every article. Taking this into account, it can also be stated that there is indeed a presence of New Journalism in the New York Magazine since the majority of pieces analyzed also included the 4 main elements that characterize this style as well as additional fictional techniques.

The last magazine of the case of study was *Esquire*. By looking at the results, it was important to see how the tendency continued with this third magazine since the scene-by-scene construction was also seen in every single one of the articles that formed the sample. The same happens with the status and life details, with the totality of articles describing not only the characters but also their psychological depth. The subjectivity was also seen through the point of views, that combined the 1st, 2nd, and 3rd person and the incorporation of fictional techniques like the use of the Bold typography as well as the incorporation of questions and dashes that made *Esquire* another US magazine where New Journalism is still present.

After proving the presence of New Journalism in these three magazines, there was another thing to consider in this study like shown in the second hypothesis, stating that there is an actual evolution of the New Journalism in the 60s and the one we can find nowadays. When comparing the different articles of *The New Yorker*, *New York Magazine*, and *Esquire* this evolution was portrayed mainly through the point of view. As seen before, one of the 4 principles of New Journalism according to Wolfe was the third person point of view, a characteristic that the three 20th century articles analyzed shared, with 2 out of them sticking with it through all the pieces. Nonetheless, the articles published nowadays went a step further by combining this 3rd POV with the 1st and 2nd one, a technique that leads to the “multi personal narrative”, giving strength to the story (Berning London, 2011 p.9).

All things considered, there is no other option than to affirm the first hypothesis of this study, it being that New Journalism is still a thing, and examples of it can be found nowadays by looking at the US magazines *The New Yorker*, *New York Magazine* and *Esquire*. It has also been proved that New Journalism is not only present in these magazines, but it also has evolved through the past 60 years, portraying a new future for this style in the journalistic field. The reason behind this evolution can be traced back to the fact that every day there is a bigger presence of subjectivity in the media, a factor that is leading towards journalism written in the first person. transporting the readers to the place and making them feel included instead of only showing one part of the story. It is inevitable to think that part of this redefinition of journalism through the years could be a consequence of the influence of New Journalism and the fictional techniques, that were first used in the 60s and that are now fully integrated in the journalistic practice. The hope at this point is for this relation between Journalism and Literacy to mark a new journalism era with subjectivity as a rule.

As a final observation, this is just a representation of the presence of New Journalism in 3 specific magazines, therefore the results analyzed cannot be taken as a general statement. Even though it is not possible to affirm that this style is alive as a whole, this case of study does portray a new path for New Journalism leading towards a redefinition of the concept that was first conceived in the 20th century.

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8. Appendix

8.1 Annex 1: Analysis of articles *The New Yorker*

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
1	<i>The New Yorker</i>	Campaign Chronicles	1/3/2021	https://www.newyorker.com/news/campaign-chronicles/can-boosting-child-and-elder-care-help-democrats-win-control-of-the-senate	Politics	Care Economy	Day, Month, Time, Place, Details	Name, Age, Work, Nationality	Feelings/ Emotions, Behavior	1st (I) 3r (She, They, It)	Implicit	Informal	Quotes	Questions, Dashes	1900
2	<i>The New Yorker</i>	New Desk	1/8/2021	https://www.newyorker.com/news/news-desk/an-air-force-combat-veteran-breached-the-senate	Politics	US Capitol	Week, Details	Name, Age, Work, Description (clothes)	Feelings / Emotion, Behavior (details life)	3r (He, They)	Implicit	Informal	Quotes	Italics	1600
3	<i>The New Yorker</i>	Our Columnists	1/13/2021	https://www.newyorker.com/news/our-columnists/we-need-to-change-the-terms-of-the-debate-on-trans-kids	Gender	Trans	Month, Situation, Details	Peron itself	Feelings / Emotions, Behavior, Thoughts (own history)	1st (I, We) 2nd (You) 3rd (She, He, They)	Explicit	Informal	Quotes	Questions, Dashes	2600
4	<i>The New Yorker</i>	A Reporter at Large	1/15/2021	https://www.newyorker.com/magazine/2021/01/25/among-the-insurrectionists	Violence	US Capitol	Day, Time, Place, Details	Name, Work, Description (jaket, helmets, gas masks)	Feelings / Emotions, Behavior (actions)	1st (I) 3r (He, She, They, It)	Explicit	Informal (swear words)	Quotes	Exclamation points, Dashes, Italics, All Caps	12500
5	<i>The New Yorker</i>	Cultural Coment	1/17/2021	https://www.newyorker.com/culture/cultural-comment/the-prophecies-of-george-floyd	Violence	Floyd	Day, Month, Year, Time, Place	Name, Age, Description (height)	Feelings / Emotions, Behavior (personal history)	1st (I, We) 3rd (He,She, They, it)	Implicit	Informal	Quotes	Questions, Dashes	2000
6	<i>The New Yorker</i>	Our Columnists	1/22/2021	https://www.newyorker.com/news/our-columnists/the-awe-and-anguish-of-being-an-american-today	Politics	Biden Inauguration	Year, Place, Details	Names, Race, Description (clothes)	Feelings/ Emotions, Behavior, Thoughts	1st (I, We, Our)	Explicit	Informal	Quotes	Questions, Dashes	2000
7	<i>The New Yorker</i>	New Desk	1/23/2021	https://www.newyorker.com/news/news-desk/the-takedown-of-a-dark-web-marketplace	Economy	Dark Market	Day, Month, Time, Place	Name, Age, Nationality	Feelings / Emotions, Thoughts	1st (I) 2n (Your) 3r (He, They, It)	Implicit	Informal	Quotes	Dashes	1700
8	<i>The New Yorker</i>	A Reporter at Large	1/25/2021	https://www.newyorker.com/magazine/2021/02/01/a-kenyan-ecologists-crusade-to-save-her-countrys-wildlife	Nature	Wildlife	Year, Place, Details (miles, forest...)	Name, Age, Description (clothes, earlobe piercings)	Feelings / Emotions, Behavior (laughter, fear)	1st (I, We) 3rd (She, He, They, It)	Explicit	Informal	Quotes	Question, Excalamtion points, Dashes, Italics	8000
9	<i>The New Yorker</i>	Page-Turner	1/31/2021	https://www.newyorker.com/books/page-turner/the-insider-insights-of-detransition-baby	Gender	Trans	Place, Details	Name, Age	Feelings / Emotions, Behavior (book)	1st, (We) 3rd (She, He, they, It)	Explicit	Informal	Quotes	Dashes	1800

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
10	The New Yorker	A Reporter at Large	2/1/2021	https://www.newyorker.com/magazine/2021/02/08/the-race-to-dismantle-trumps-immigration-policies	Race	Immigrants	Time, Place, Details	Name, Age, Nationality, Description (rooms, clothes...)	Feelings / Emotions, Behavior	1st (We, I) and 3rd (He, She)	Implicit	Informal	Quotes	Questions, Exclamation points, All Caps	8300
11	The New Yorker	Personal History	2/8/2021	https://www.newyorker.com/magazine/2021/02/15/living-in-new-yorks-unloved-neighborhood	Daily Life	New York Neighborhood	Year, Place, Details (shops, streets, name products)	Name, Age, Description (clothes, specific colors)	Feelings /Emotions, Thoughts (fear, anger)	1st (We, I)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	5100
12	The New Yorker	The Mayoral Race	2/8/2021	https://www.newyorker.com/magazine/2021/02/15/paperboy-princes-platform-cancel-rent-abolish-the-police-legalize-psychedelics	Politics	Paperboy Prince	Day, Month, Time, Place (headquarters, food)	Name, Age, Description (clothes, tatoos, handbag)	Feelings / Emotions, Thoughts (life details)	3rd (She, He, They, it)	Implicit	Informal (swear words)	Quotes	Exclamation points, Dashes	900
13	The New Yorker	The Front Row	2/10/2021	https://www.newyorker.com/culture/the-front-row/minari-reviewed-a-strangely-impersonal-tale-of-a-korean-american-boy-in-arkansas	Race	Minari film	Place, Details	Name, Age, Nationality	Feelings / Emotions (person itself)	3rd (She, He, They, it)	Explicit	Informal	No	Questions, Dashes	1200
14	The New Yorker	Page-Turner	2/12/2021	https://www.newyorker.com/books/page-turner/reckoning-with-a-nazi-father	Family	Nazis	Month, Day, Year, Place (chronological)	Name, Age, Nationality, Work	Feelings / Emotions, Behavior (history, family, actions)	1st (I, Us, my)	Explicit	Informal	Quotes	Questions, Exclamation points, Italics	2300
15	The New Yorker	The Front Row	2/22/2021	https://www.newyorker.com/culture/the-front-row/test-pattern-reviewed-a-brilliant-debut-examines-the-aftermath-of-sexual-assault	Sex	Sexual Assault and Racism	Place, Details	Name, Work, Nationality	Feelings / Emotions, Behavior	1st (I) 3rd (She, He, They, it)	Explicit	Informal	No	Questions, Dashes	1200
16	The New Yorker	Cultural Comment	2/28/2021	https://www.newyorker.com/culture/cultural-comment/the-muddled-history-of-anti-asian-violence	Race	Anti Asians	Day, Year, Time, Place, Details (Mc Donalds)	Name, Age, Work, Description (height)	Feelings / Emotions, Behavior (fear, racism)	1st (I, We) 3rd (He, They, it)	Explicit	Informal (hashtags)	Quotes	Questions, Dashes	2500
17	The New Yorker	A Reporter at Large	3/1/2021	https://www.newyorker.com/magazine/2021/03/08/last-exit-from-afghanistan	Violence	Taliban	Day, Month, Year, Place (streets, bullets, plane)	Name, Age, Nationality, Description (injury)	Feelings / Emotions, Behavior (smile)	1st (I, We) 3rd (she, They, He, It)	Implicit	Informal	Quotes	Questions, Exclamation Points, Dashes, Italics	7000
18	The New Yorker	Personal History	3/1/2021	https://www.newyorker.com/magazine/2021/03/01/my-brothers-keeper	Family	Cuba	Day, Month, Year, Place (house, puzzles)	Name, Age, Nationality, Description	Feelings / Emotions (life situations, vulnerable, sad)	1st (I, We, My, Me)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	6200

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
								(feet, disability)							
19	The New Yorker	Photo Booth	3/7/2021	https://www.newyorker.com/culture/photo-booth/peter-van-agtmaels-absurd-grotesque-chronicle-of-the-fallout-from-the-iraq-war	Violence	Iraq War	Day, Time, Place (chronological)	Name, Age, Work, Description (photos)	Feelings / Emotions, Thoughts	1st (We) 2nd (You) 3rd (She, He, They, it)	Explicit	Informal	Quotes	Questions, Italics, All Caps	700
20	The New Yorker	On Television	3/8/2021	https://www.newyorker.com/culture/on-television/the-rigorous-empathy-of-oprah-with-meghan-and-harry	Celebrity	Interview Meghan Oprah	Place, Details (chickens)	Names, Title, Work, Description (hair, clothes)	Feelings / Emotions, Behavior, Thoughts (adjectives)	1st (We, I) 2n (You) 3rd (she, they,	Explicit	Informal (nicknames)	Quotes	Questions, Exclamation points, Dashes, Italics	1800
21	The New Yorker	Letter From the UK	3/10/2021	https://www.newyorker.com/news/letter-from-the-uk/the-fight-against-vaccine-misinformation	Health	Vaccines	Month,Hour, Place	Name, Age, Title	Feelings / Emotions, Thoughts (anxiety)	1st (I)	Explicit	Informal	Quotes	Questions, Exclamation points, Italics, All Caps	2300
22	The New Yorker	The New Yorker Documentary	3/10/2021	https://www.newyorker.com/culture/the-new-yorker-documentary/herselves-makes-motherhood-a-work-of-art	Family	Motherhood	Place, Details	Name, Age, Nationality	Feelings/ Emotions (bravery, love)	3rd (She, He, They, it)	Implicit	Informal	Quotes	Questions, Dashes	900
23	The New Yorker	Our Local Correspondents	3/15/2021	https://www.newyorker.com/magazine/2021/03/22/behind-the-scenes-at-a-five-star-hotel	Economy	Pierre Hotel Covid 19	Day, Month, Year, Place, Details (flowers, rooms)	Names, Work, Clothes,	Feelings / Emotions, Behavior, Thoughts (adjectives)	1st (I, Me) 3rd (She, He, They, it)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	5100
24	The New Yorker	Letter From the UK	3/15/2021	https://www.newyorker.com/news/letter-from-the-uk/flowers-for-sarah-everard	Violence	Sarah Everland	Day, Motnh, Year, Place, (South london, restrictions)	Name, Age, Work, Description (clothes, height, weight)	Feelings / Emotions, Thoughts (life details)	3rd (She, He, They, it)	Implicit	Informal	Quotes	Questions, Dashes	1300
25	The New Yorker	Daily Comment	3/19/2021	https://www.newyorker.com/news/daily-comment/the-atlanta-shooting-and-the-dehumanizing-of-asian-women	Race	Asian-Americans Atlanta / Misogyny	Day, Place, Details (restaurant, messege)	Name, Work, Nationality	Feelings / Emotions, Behavior(anger, fear, shame)	1st (I, me, my)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes	1900
26	The New Yorker	Annals of Domestic Life	3/22/2021	https://www.newyorker.com/magazine/2021/03/22/how-polyamorists-and-polygamists-are-challenging-family-norms	Family	Poligamy	Year, Place, Details	Name, Age, Work, Description (marriage, religion)	Feelings / Emotions (love)	1st (I) 3rd (He, They,)	Implicit	Informal	Quotes	Questions, Dashes	10300
27	The New Yorker	On and Off the Avenue	3/22/2021	https://www.newyorker.com/magazine/2021/03/29/is-the-pandemic-breaking-our-backs	Health	Posture	Positions, Details (chair, room,	Person itself	Feelings / Emotions, Behavior, Thoughts (fatigue, sore)	1st (I , We) 3rd (she,	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, All Caps	3500

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
							dollars, smells)								
28	The New Yorker	Alabama Postcard	3/22/2021	https://www.newyorker.com/magazine/2021/03/29/on-the-overnight-shift-with-the-amazon-union-organizers	Daily Life	Amazon	Day, Month, Hour, Place, Details (colors, Honda)	Name, Age, Description (clothes)	Feelings / Emotions, Thoughts (yelling)	1st (I) 3rd (She, He, They, it)	Implicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	900
29	The New Yorker	Page-Turner	3/24/2021	https://www.newyorker.com/books/page-turner/how-do-plague-stories-end	Health	Covid 19	Places (hospitals, houses, streets)	Person itself, Description (clothes, mask, boots)	Feelings / Emotions, Thoughts (adjectives)	1st (I, my) 2nd (You)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	1900
30	The New Yorker	US. Journal	3/25/2021	https://www.newyorker.com/news/us-journal/two-georgia-churches-grapple-with-the-shootings-in-atlanta	Violence	Anti Asians Atlanta	Day, Place, Details	Name, Age, Work, Description (clothes)	Feelings / Emotions (fear, preoccupied, voice, adjectives)	3rd (She, He, They, it)	Implicit	Informal	Quotes	Questions, Dashes	2800
31	The New Yorker	Cultural Coment	3/28/2021	https://www.newyorker.com/culture/cultural-comment/a-trump-tableau	Politics	Trump	Places, Details (house, flags, toys, decorations)	Name, Couple	Feelings / Emotions, Behavior, Thoughts	1st (I, We) 3rd(She, He,)	Explicit	Informal (idioms)	Quotes	Questions, Exclamation points, Dashes, Italics, All Caps	1800
32	The New Yorker	Photo Booth	3/30/2021	https://www.newyorker.com/culture/photo-booth/the-men-and-women-who-make-lives-with-strippers	Daily Life	Strippers	Places, Details, Situations (stripping)	Name, Descriptions (customs)	Feelings / Emotions, Behavior (optimistic, it felt...)	3rd person (He, she it, They)	Implicit	Informal	Quotes	Questions, Dashes	1300
33	The New Yorker	Dispatch	3/31/2021	https://www.newyorker.com/news/dispatch/how-bellingcat-unmasked-putins-assassins	Politics	Russia / Navalny	Month, Place	Name, Age, Work	Feelings / Emotions, Behavior (fight)	1st (I) 3rd (She, He, They, it)	Implicit	Informal	Quotes	Italics	2500

8.2 Annex 2: Analysis of articles *New York Magazine*

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
1	<i>New York Magazine</i>	Vulture	1/6/2021	https://www.vulture.com/2021/01/torrey-peters-detransition-baby.html	Gender	Trans women	Place, Elements, Details	Name, Age, Work, Description (makeup, pregnant)	Feelings / Emotions, Thoughts (transition, adjectives)	1st (I) 3rd (She, He, Them, It)	Implicit	Informal	Quotes	Questions, Exclamation points, Italics, Bold type	2800
2	<i>New York Magazine</i>	The Cut	1/10/2021	https://www.thecut.com/2021/01/sex-story-the-playwright-wishing-she-could-sleep-around.html	Sex	Breakup	Day, Time, Place, Elements (house, food)	Age, Nationality, Description	Feelings / Emotions, Behavior (breakup, fear, sad)	1st (I, We) 3rd (He, She)	Explicit	Informal	Quotes	Questions, Dashes, italics, Bold type, All Caps	1600
3	<i>New York Magazine</i>	The Cut	1/12/2021	https://www.thecut.com/2021/01/qanon-shaman-jake-angeli-to-get-organic-diet-in-custody.html	Violence	US Capitol	Day, Month, Time, Place, Elements	Name, Work, Description (clothes)	Feelings / Emotions, Behavior (actions)	3rd (They, He, She, It)	Implicit	Informal	Quotes	Questions, Dashes, Italics	600
4	<i>New York Magazine</i>	The Cut	1/14/2021	https://www.thecut.com/2021/01/the-capitol-riots-happened-just-like-the-right-threatened.html	Politics	US Capitol	Day, Time, Place, Year, Elements (flag)	Name, Title, Description (clothes, Auschwitz sweatshirt)	Feelings / Emotions, Behavior (adjectives)	1st (I, We) 3rd (They, He, She, it)	Explicit	Informal (Swear words)	Quotes	Questions, Exclamation points, Dashes, Italics	1400
5	<i>New York Magazine</i>	Curbed	1/22/2021	https://www.curbed.com/2021/01/new-york-rent-debt-eviction-moratorium.html	Economy	Covid / Rent	Day, Month, Place (neighbourhood, house, dollars)	Name, Work, Description	Feelings / Emotions, Behavior (habits life)	1st (I, We) 3rd (They, He, She)	Explicit	Informal	Quotes	Questions, Dashes, Italics, Bold type	1900
6	<i>New York Magazine</i>	Grub Street	1/27/2021	https://www.grubstreet.com/2021/01/hunts-point-market-strike-ending.html	Economy	Labor raise	Day, Time, Year, Place, Details	Name, Age, Work, Description (clothes, masks)	Feelings / Emotions, Behavior (habits, hopeful, optimistic)	1st (I) 3rd (They, He, She,)	Implicit	Informal (Swear words)	Quotes	Questions, Exclamation points, Dashes, Italics	1300
7	<i>New York Magazine</i>	The Cut	2/2/2021	https://www.thecut.com/2021/02/coercive-control-laws-domestic-abuse.html	Violence	Domestic abuse	Name, Year, Details	Name, Work, Description	Feelings / Emotions, Behavior (adjectives)	1st (I) 3rd (She, He, Them, It)	Explicit	Informal	Quotes	Questions, Dashes	1700
8	<i>New York Magazine</i>	Curbed	2/2/2021	https://www.curbed.com/article/kate-gladstone-roommate-west-village-nyc.html	Daily Life	Rent	Day, Month, Year, Place, Details (meters, description rooms)	Name, Age, Work, Description (hair, traits)	Emotions / Feelings, Behavior (desperate, angry, feels like...)	3rd (She, They)	Implicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, All Caps	6500

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
9	New York Magazine	The Cut	2/3/2021	https://www.thecut.com/2021/02/pandemic-unemployment-multi-level-marketing.html	Economy	Work covid	Details	Name, Age, Work, Nationality	Feelings/ Emotions, Behavior (uncertainty)	3rd (She, He, They)	Implicit	Informal	Quotes	Questions, Exclamation Points, Dashes, Italics	1700
10	New York Magazine	The Cut	2/4/2021	https://www.thecut.com/2021/02/new-york-has-finally-repealed-the-walking-while-trans-ban.html	Gender	Trans	Time, Place, Details (flag)	Name, Age, Work, Description (gender)	Feelings / Emotions , Thoughts (personal experience)	3rd (They, He, She)	Implicit	Informal	Quotes	Questions, Exclamation points, Italics	800
11	New York Magazine	The Cut	2/5/2021	https://www.thecut.com/2021/02/pandemic-i-cant-complain.html	Daily Life	Living covid	Environment , Details (sex, covid)	Work, Description (clothes, life)	Feelings / Emotions, Behavior (habits, how are you doing?)	1st (I) 2nd (You) 3rd (She,	Explicit	Informal (swear words)	Quotes	Questions, Exclamations points, Italics, All Caps, Font Size	2000
12	New York Magazine	The Cut	2/10/2021	https://www.thecut.com/2021/02/the-us-is-seeing-a-massive-spike-in-anti-asian-hate-crimes.html	Race	Anti-Asians	Year, Details (new york)	Name, Age, Work, Nationality	Feelings / Emotions (fear)	3rd (They, He, She)	Implicit	Informal	Quotes	Dashes, Italics	1100
13	New York Magazine	The Cut	2/19/2021	https://www.thecut.com/2021/02/swallowing-the-bitterness-of-asian-american-racism.html	Race	Anti-Asians	Place, Details (immigrant, adapting)	Nationality, Description	Feelings / Emotions, Thoughts (fear, sadness, confusion)	1st (I, me, we) 2n (You) 3rd (She, he, they)	Explicit	Informal (chinese elements)	Quotes	Questions, Dashes, Italics	1900
14	New York Magazine	The Cut	2/24/2021	https://www.thecut.com/2021/02/fight-for-15-minimum-wage-debate-personal.html	Economy	Working two jobs	Year, Environment , Details	Name, Work, Description (money)	Feelings / Emotions, Thoughts (exhausted, desperate)	3rd (she, He, They)	Implicit	Informal	Quotes	Questions, Exclamation points, Italics	1300
15	New York Magazine	The Cut	2/24/2021	https://www.thecut.com/2021/02/quarantine-pods-falling-apart.html	Daily Life	Covid and socialization	Month, Place, Details (scrabble, friends)	Name, Age, Description (life)	Feeling / Emotions (it felt like ...)	1st (I, me) 3rd (They, she, He)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	1500
16	New York Magazine	The Cut	3/2/2021	https://www.thecut.com/2021/03/jenna-lyons-on-coming-out-after-40.html	Sex	Jenna Lyons	Years, Places, Details	Name, Age, Description	Feelings / Emotions, Behavior (life experience, whimpering, i felt...)	1st (I, My, We) 3rd (She)	Explicit	Informal (Swear words)	Quotes	Questions, Exclamation points, Italics	1400
17	New York Magazine	The Cut	3/2/2021	https://www.thecut.com/2021/03/the-math-teacher-who-ran-for-mayor.html	Race	African-American Mayor	Year, Place, Details	Name, Age, Title, Nationality	Feelings / Emotions, Thoughts	1st (I, me, us)	Explicit	Informal	Quotes	Questions, Dashes	1300
18	New York Magazine	Grub Street	3/3/2021	https://www.grubstreet.com/2021/03/workers-rally-to-save-nycs-jing-fong.html#_ga=2.102847296.111	Economy	Jin Fong	Day, Month, Year, Place, Weather (25	Name, Work, Nationality	Feelings / Emotions, Thoughts	1st (I) 3rd (He, She, they)	Explicit	Informal	Quotes	Questions, Dashes, Italics	1700

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
				3942478.1614688721-1549760279.1611858077			degress outside)								
19	New York Magazine	The Cut	3/5/2021	https://www.thecut.com/article/carlos-nazario-profile.html	Fashion	Carlos Nazario	Day, Month, Place, Weather (snowy morning)	Name, Age, Work, Nationality, Description (clothes)	Feelings / Emotions, Behavior, Thoughts (love, romantic)	3rd (He, She, They, it)	Implicit	Informal	Quotes	Questions, Dashes, Italics, Bold type	2800
20	New York Magazine	Grub Street	3/8/2021	https://www.grubstreet.com/2021/03/ashley-wells-all-time-reopening-timing.html	Economy	Covid 19 and restaurants	Time, Place, Details (sky, restaurant, 400 sf)	Name, Work, Description (clothes, masks, shields)	Feelings / Emotions, Behavior, Thoughts (rituals, joy)	1st (My, Our , I , We) 2nd (Your)	Explicit	Informal	Quotes	Questions, Dashes, Italics	1800
21	New York Magazine	The Cut	3/11/2021	https://www.thecut.com/2021/03/this-sexless-year.html	Sex	Covid 19	Time, Place, Details	Name, Work	Feelings / Emotions, Behavior, Thoughts (love, she felt...)	1st (I)2nd (You)3rd (He, They, She)	Explicit	Informal (Swear words)	Quotes	Questions, Exclamation point, Dashes, Italics, All Caps, Font Size	1000
22	New York Magazine	The Cut	3/15/2021	https://www.thecut.com/2021/03/police-violently-broke-up-a-vigil-for-sarah-everard-photos.html#_ga=2.163472703.2042038234.1615894960-1907625232.1615140799	Violence	Sarah Everard	Hour, Time, Place, Details (sky, night, grass)	Name, Age, Description (clothes, appearance)	Feelings / Emotions, Thoughts (fear, safe, life experience)	1st (Us, We, I)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	1400
23	New York Magazine	The Cut	3/15/2021	https://www.thecut.com/2021/03/internets-memory-breonna-taylor.html#_ga=2.163472703.2042038234.1615894960-1907625232.1615140799	Violence	Breonna Taylor	Day, Month, Year, Time, Place, Details	Name, Age, Nationality, Description (black woman)	Feelings / Emotions, Thoughts (safe)	1st (We) 3rd (she, He They, it)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, All Caps	1300
24	New York Magazine	The Cut	3/15/2021	https://www.thecut.com/2021/03/are-you-ready-to-be-touched.html	Daily Life	Physical Touch covid 19	Month, Time, Place, Season, Details (physical contact)	Person itself, Description (traits, hair, nails)	Feelings / Emotions, Behavior (new normality, mental health)	1st (I, We) 2nd (You)	Explicit	Informal (onomatopoeia)	Quotes	Questions, Exclamation points, Dashes, Italics	1700
25	New York Magazine	Vulture	3/17/2021	https://www.vulture.com/2021/03/covid-cinema-movies-made-during-lockdown.html#_ga=2.49428911.809797384.1617008068-1907625232.1615140799	Daily Life	Movies and Covid	Day, Month, Place	Person itself	Feelings / Emotions, Behavior (delirious, nostalgia, hope)	1st (We , I, My, US)	Explicit	Informal	Quotes	Questions, Italics	2900

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
26	New York Magazine	Intelligencer	3/21/2021	https://nymag.com/intelligencer/2021/03/atlanta-shootings-nyc-protest-time-to-start-complaining.html	Race	Asian-Americans Atlanta	Day, Place, Elements (rally, handmade sign)	Name, Age, Work, Nationality	Feelings / Emotions, Thoughts (life experience)	3rd (She, He, They)	Implicit	Informal	Quotes	Italics	1300
27	New York Magazine	The Cut	3/21/2021	https://www.thecut.com/2021/03/sex-story-the-59-year-old-having-sex-with-her-husband-daily.html	Sex	Sex at 59	Day, Year, Time (chronological)	Name, Age, Work, Description	Feelings / Emotions, Behavior (tired, boring)	1st (I, We,)	Explicit	Informal (onomatopoeia, slang)	Quotes	Questions, Exclamation points, Bold type, All Caps	1400
28	New York Magazine	Curbed	3/24/2021	https://www.curbed.com/2021/03/katie-hou-nyc-anti-asian-hate-protest-attack.html	Race	Asian-Americans	Day, Time, Place, Scene, Details (2pm)	Name, Age, Nationality	Feelings / Emotions, Behavior (dangerous, yelling, brave)	1st (I, We)3rd (She, They)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, All Caps	1100
29	New York Magazine	The Cut	3/25/2021	https://www.thecut.com/2021/03/pandemic-boundaries.html#_ga=2.254547087.663739536.1616764793-1907625232.1615140799	Daily Life	Hanggout Covid 19	Place, Situation, Details (indoor restaurant)	Name, Work, Title	Feelings / Emotions, Thoughts (stress, we think...)	1st (Our, Me, We) 2nd (You) 3rd (She)	Explicit	Informal	Quotes	Questions, Dashes, Italics	1000
30	New York Magazine	Intelligencer	3/26/2021	https://nymag.com/intelligencer/2021/03/what-student-loan-debt-forgiveness-means-to-5-people.html	Economy	Student Loans	Details (money they owe)	Name, Age, Description (studies)	Feelings / Emotions (desperations, fear)	1st (I, My , Us)	Explicit	Informal	Quotes	Questions, Dashes, Bold type, Font Size	1900
31	New York Magazine	The Cut	3/29/2021	https://www.thecut.com/2021/03/new-zealand-law-offers-paid-leave-after-miscarriage.html	Health	Misscarriage	Time, Place, Day, Year, Details	Work, Description (clothes, life)	Feelings / Emotions (experiences, adjectives)	1st (I, My, We)	Explicit	Informal	Quotes	Questions, Dashes, Italics	1000
32	New York Magazine	The Cut	3/29/2021	https://www.thecut.com/article/mental-health-therapy-apps.html	Health	Mental Health	Year, Time, Details, Life (24/7)	Name, Age, Work	Feelings / Emotions, Thoughts (surprised, how did that feel, personal experience)	1st (I) 2nd (You) 3rd (She, They, He, It)	Implicit	Informal	Quotes	Questions, Dashes, Italics, Bold type	6500
33	New York Magazine	The Cut	3/30/2021	https://www.thecut.com/2021/03/teen-who-took-video-of-george-floyds-death-speaks-at-trial.html	Violence	George Floyd	Day, Month, Time, Place, Details	Name, Age	Feelings / Emotions, Behavior, Thoughts (scared, eat me alive, i think...)	3rd (She, He, They)	Implicit	Informal	Quotes	Questions, Exclamation points, Italics, All Caps	900
34	New York Magazine	The Cut	3/31/2021	https://www.thecut.com/2021/03/photographs-documenting-dysphoria-by-salgu-wissmath.html	Gender	Gender Dysphoria	Place, Details	Name, Age, Work, Nationality, Description (gender, clothes)	Feelings / Emotions, Thoughts (decisions, life experiences)	1st (I) 3rd (She, They, It He)	Explicit	Informal	Quotes	Questions, Dashes, Italics, Bold type, Font Size	4500

8.3 Annex 3: Analysis of articles *Esquire*

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
1	<i>Esquire</i>	New & Politics	1/3/2021	https://www.esquire.com/news-politics/a35162797/capitol-trump-insurrection-white-mans-audacity/	Violence	US Capitol /Race	Place, Details	Description (clothes, aspect, flag, t-shirt)	Feelings / Emotions, Behaviour	1st (Our, I,) 2n(Your) 3rd (They)	Explicit	Informal	Quotes	Dashes, All Caps	1100
2	<i>Esquire</i>	New & Politics	1/6/2021	https://www.esquire.com/news-politics/politics/a35140402/democrats-win-georgia-senate-runoffs-raphael-warnock-jon-ossoff/	Politics	Elections US	Day, Month, Place (georgia)	Name, Work, Title, Description (caudillo)	Feelings / Emotions, Thoughts	1st (Us) 2n (Your) 3rd (He, She, They, It)	Explicit	Informal (swear words)	Quotes	Exclamations point, Dashes, Italics, Bold type	1000
3	<i>Esquire</i>	Food	1/14/2021	https://www.esquire.com/food-drink/restaurants/a35207018/black-white-and-the-grey-book-excerpt/	Food	Black , White ans the Grey	Day, Month, Year, Time, Place, Details (12:30, the grey)	Name, Age, Description (clothes)	Feelings / Emotions, Behaviour (actions, routines)	1st (I, We,)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, Bold type	2600
4	<i>Esquire</i>	Entertainment	1/20/2021	https://www.esquire.com/entertainment/books/a35268619/who-is-amanda-gorman-biden-inauguration-poet/	Litertature	Amanda Gorman	Day, Place, Details (inauguration)	Name, Age, Description (studies)	Feelings / Emotions, Thoughts	3rd (She, They, He)	Implicit	Informal	Quotes	Questions, Bold type	800
5	<i>Esquire</i>	Drinks	1/21/2021	https://www.esquire.com/food-drink/drinks/a35266147/thc-weed-drink-experience-reaction/	Health	Alcohol /Drugs	Place, Details (drinks)	Person itself, Description	Feelings / Emotions, Behaviour (effects drug, i felt good)	1st (I, My, We) 2n (Your)	Explicit	Informal	Interior dialogue	Questions, Exclamation points, Italics	700
6	<i>Esquire</i>	Entertainment	1/21/2021	https://www.esquire.com/entertainment/movies/g32742390/movies-about-race/	Audiovisual	Racism	Details	Films	Feelings / Emotions, Behaviours	1st (Our) 3rd (He, She, They)	Explicit	Informal	Quotes	Dashes, Italics	1400
7	<i>Esquire</i>	Lifestyle	1/22/2021	https://www.esquire.com/lifestyle/health/a35279210/joe-biden-weed-legalization-cannabis-law-status/	Health	Weed	Year, Country, State, Details	Name, Work, Nationality	Feelings / Emotions, Behaviour, Thoughts	1st (I, We) 2nd (You)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Bold type, Font Size	1300

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
8	Esquire	Entertainment	1/27/2021	https://www.esquire.com/entertainment/music/a35289826/whitney-houston-1991-national-anthem-super-bowl-performance/	Music	Super Bowl and Whitney Houston	Day, Place, Year, Space, Details	Name, Age, Nationality, Description (clothes)	Feelings / Emotions, Behaviours, Thoughts (when you tink..., enamored)	1st(Our, We) 3rd(She , He, They)	Explicit	Informal	Quotes	Questions, Dashes, Italics	1200
9	Esquire	Entertainment	1/31/2021	https://www.esquire.com/entertainment/movies/a35366211/what-happened-to-liz-carmichael-the-lady-and-the-dale-true-story/	Audiovisual	Liz Carmichael	Day, Month, Year, Place, Details	Name, Description (achievements, husband, children)	Feelings / Emotions (sexuality, decisions, life)	3rd (She, They, He)	Explicit	Informal	Quotes	Dashes, Italics, Bold Type, Font Size	1100
10	Esquire	New & Politics	2/3/2021	https://www.esquire.com/news-politics/politics/a35407227/china-ughur-population-genocide-xinjiang/	Politics	Uighurs / China	Year, Place	Names, Description (clothes, handcuffs)	Feelings / Emotions, Behavior, (life, routines, dangerous, horrific)	1st (We) 3rd (She, They, He)	Explicit	Informal	Quotes	Questions, Bold type, Font Size	1000
11	Esquire	Entertainment	2/3/2021	https://www.esquire.com/entertainment/tv/a35405701/2021-golden-globes-nominations-full-list-analysis-snubs/	Audiovisual	Golden Globes	Day, Time	Person itself, Description	Feelings / Emotions, Thoughts (bummer, ruin)	1st (I)	Explicit	Informal (slang)	Interior dialogue	Questions, Italics, Bold type, Font Size	1300
12	Esquire	Entertainment	2/11/2021	https://www.esquire.com/entertainment/books/a35446676/charlie-hill-native-comedian/	Race	comedy and Native Americans	Day, Month, Year, Time, Place, Details (truck)	Name, Age, Nationality, Description (clothes, coonskin hat)	Feelings / Emotions (awful, frightening)	3rd (She, They, He)	Implicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	4600
13	Esquire	Lifestyle	2/11/2021	https://www.esquire.com/lifestyle/health/a35479781/covid-wedding-friend-breakup-what-to-do/	Daily Life	Socialization and covid	Day, Place, Details	Name	Feelings / Emotions, Behavior, Thoughts (hard, physical agony)	1st (I, We) 2nd (You)	Explicit	Informal	Quotes	Questions, Dashes, Italics, Bold type, Font Size	1400
14	Esquire	Entertainment	2/14/2021	https://www.esquire.com/entertainment/tv/a35483371/the-great-north-wendy-molyneux-lizzie-molyneux-logelin-interview/	Audiovisual	Dysfunctional Family	Year, Time, Place, Details	Names, Work	Feelings / Emotions, Behavior (routines, happy, goofy)	1st (You) 3rd (She, They, He)	Implicit	Informal	Quotes	Questions, Dashes, Bold type	2500
15	Esquire	Entertainment	2/16/2021	https://www.esquire.com/entertainment/movies/a3540160/arsenio-hall-coming-2-america-donald-trump-interview/	Audiovisual	Coming 2 America	Day, Month, Year, Place, Details	Name, Age, description (clothes)	Feelings / Emotions, Behavior (breath, hopeful)	1st (I, We) 2nd (You) 3rd (She, They, He)	Explicit	Informal	Quotes	Questions, Italics, Dashes, Bold type, Font Size	2100

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
16	Esquire	New & Politics	2/16/2021	https://www.esquire.com/news-politics/politics/a35519138/fayette-alabama-city-council-rule-of-one/	Politics	Black Community	Year, Place	Name, Work	Feelings / Emotions, Thoughts (beliefs)	1st (Us, We)	Explicit	Informal (swear words)	Quotes	Bold type	900
17	Esquire	New & Politics	2/18/2021	https://www.esquire.com/news-politics/a35300854/mount-vernon-police-corruption-abuse-whistleblower/	Violence	Drugs	Year, Place, Details (house, rooms...)	Name, Age, Description (clothes, vest, black hat)	Feelings / Emotions, Behavior, Thoughts (joking, scared)	1st (I, We, My, Me)3rd (She, They, He)	Implicit	Informal (swear words)	Quotes	Questions, Exclamation points, Dashes, Bold type, Font Size	5300
18	Esquire	Entertainment	2/24/2021	https://www.esquire.com/entertainment/movies/a35622823/united-states-vs-billie-holiday-true-story/	Race	Drugs	Day, Place, Year, Details (coca-cola)	Names, Description (roles)	Feelings / Emotions, Behavior, Thoughts (kind)	3rd (She, They, He)	Implicit	Informal	Quotes	Exclamation points, Dashes, Bold Type, All Caps, Font Size	1700
19	Esquire	New & Politics	2/26/2021	https://www.esquire.com/news-politics/a35587149/tyson-steele-lost-in-the-wilderness-great-escape/	Daily Life	Tyson Steel	Month, Time, Place, Details (km, days)	Name, Age, Description (clothes, beard, smell, dog)	Feelings / Emotions, Behavior, Thoughts (weak, sorry, decisions)	3rd (She, They, He)	Implicit	Informal (Swear words, onomatopoeia)	Quotes	Questions, Exclamation points, Dashes, Italics, Bold type, All Caps, Font Size	5000
20	Esquire	Lifestyle	2/26/2021	https://www.esquire.com/lifestyle/a35621065/al-harrington-cannabis-legalization-social-equity-interview/	Politics	Weed legalization	Year, Time, Place	Name, Work, Age	Feelings / Emotions, Behavior, Thoughts (i think that...)	1st (I, My) 3rd (She, He, They It)	Implicit	Informal	Quotes	Questions, Dashes, Italics, Bold Type	2600
21	Esquire	Entertainment	3/2/2021	https://www.esquire.com/entertainment/movies/a35685736/caligula-movie-porno-helen-mirren-history-making-of/	Audiovisual	Caligula	Month, Year, Place, Time, Details	Name, Age, Description (clothes)	Feelings / Emotions, Thoughts	1st (I) 2nd (You) 3rd (He, She, They)	Explicit	Informal (Swear words)	Quotes	Questions, Exclamation points, Dashes, Italics, Bold type	1700
22	Esquire	Drinks	3/5/2021	https://www.esquire.com/food-drink/drinks/a35727812/single-malt-scotch-tasting-journey-pandemic/	Daily Life	Drinking scotch during covid	Day, Month, Place, Environment , Details (types whisky)	Person itself, Description (clothes, hair)	Feelings / Emotions, Behavior, Thoughts (tipsy, laughing)	1st (We , I) 2nd (You)	Explicit	Informal	Quotes	Questions, Exclamation points, Italics, Bold type, Font Size	1500
23	Esquire	Entertainment	3/8/2021	https://www.esquire.com/entertainment/tv/a35757894/meghan-markle-race-oprah-interview-royal-family-racism/	Race	Meghan Markle Interview	Day, Place	Name, Description (life)	Feelings / Emotions, Behavior	3rd (She, They, He)	Implicit	Informal	Quotes	Questions, Bold type	700
24	Esquire	Lifestyle	3/12/2021	https://www.esquire.com/lifestyle/a35813890/life-after-covid-pandemic/	Daily Life	Covid 19 and quarantine	Time, Elements, Details (lockdown)	Person itself, Description	Feelings / Emotions, Behavior (routines, feels like..., struggle)	1st (We, I, My)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	800

	Magazine	Section	Date	Link	Topic	Focus	Scene Description	Characters	Psychological Depth	Point of View	Opinion	Language	Quotes	Punctuation / Typography	N.Words
25	Esquire	Entertainment	3/15/2021	https://www.esquire.com/entertainment/music/a35839263/2021-grammys-awards-winners-recap-analysis-album-of-the-year/	Audiovisual	Grammys	Time, Place, Scene (LA)	Person itself, Description	Feelings / Emotions, Behavior, Thoughts (upsetting)	1st (I , We)2n (You)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics	2000
26	Esquire	Entertainment	3/15/2021	https://www.esquire.com/entertainment/movies/a35813577/oscar-nominations-2021-snubs-list/	Audiovisual	Oscars	Time, Place, Details (behind close doors)	Person itself, Description	Feelings / Emotions, Thoughts, Behavior (predictions)	1st (I , Me, Our) 2nd (You)	Explicit	Informal	Interior dialogue	Questions, Italics, Bold type, Font Size	1100
27	Esquire	Entertainment	3/19/2021	https://www.esquire.com/entertainment/books/g35885208/asian-american-books/	Literature	Asian - American	Day, Month, Year, Place (atlanta shootings)	Books	Feelings / Emotions, Behavior	1st (We, Our) 2nd (You) 3rd (She, He, They)	Explicit	Informal	Quotes	Questions, Italics, Bold Type, Font Size	1600
28	Esquire	Entertainment	3/25/2021	https://www.esquire.com/entertainment/movies/a35684656/ken-burns-hope-for-america-quote/	Audiovisual	Ken Burns	Day, Place	Name, Description	Feelings / Emotions, Behavior, Thoughts (I think...)	3rd (She, They, He)	Implicit	Informal	Quotes	Questions, Dashes, Italics	700
29	Esquire	Entertainment	3/25/2021	https://www.esquire.com/entertainment/tv/a35923784/peacock-john-wayne-gacy-documentary-true-story-timeline/	Violence	John Wayne	Day, Month, Year, Place, Details	Name, Age, Description (life, murderer)	Feelings / Emotions, Behavior	3rd (She, They, He)	Implicit	Informal	Quotes	Dashes, Italics	2000
30	Esquire	New & Politics	3/26/2021	https://www.esquire.com/news-politics/politics/a35953448/massachusetts-crime-lab-tampering/	Drugs	Drugs/ government	Time, Place	Name, Work	Feelings / Emotions, Thoughts (stupid)	1st (I, We) 2n (You)	Explicit	Informal	Quotes	Questions, Exclamation points, Dashes, Italics, Bold type	1200
31	Esquire	Entertainment	3/26/2021	https://www.esquire.com/entertainment/music/a35952095/lil-nas-x-montero-video-lyrics-meaning/	Music	Lil Nas	Details (sexuality)	Name, Age, Description (clothes)	Feelings / Emotions, Behavior, Thoughts (scary)	1st (We, I) 2n (You) 3rd (He, She, Them It)	Explicit	Informal (swear words)	Quotes	Exclamation points, Italics	800
32	Esquire	Lifestyle	3/30/2021	https://www.esquire.com/lifestyle/a35949514/sex-after-the-pandemic-survey/	Sex	Covid 19	Year, Scenario, Details (sexual/covid)	Description	Feelings / Emotions, Behavior (routines)	1st (We, Us) 2nd (Your)	Explicit	Informal	Quotes	Questions, Dashes, Bold type, Font Size	1600
33	Esquire	New & Politics	3/31/2021	https://www.esquire.com/news-politics/politics/a35996855/derek-chauvin-trial-george-floyd/	Violence	George Floyd	Day, Place, Details (inauguration)	Name, Work	Feelings / Emotions, Behavior (actions)	1st (We)3rd (She, They, He)	Explicit	Informal	Quotes	Questions, Dashes, Bold type	700

8.4 Annex 4: Comparison of articles *The New Yorker*

		<i>The New Yorker</i>	
<i>Fictional Techniques</i>		<i>In Cold Blood</i> (Capote, 1965)	<i>Among the Insurrectionists</i> (Mogelson, 2021)
Scene	Date	<i>“As a consequence, it was well after seven when he awakened on Saturday, November 14, 1959.”</i>	<i>“On January 8th, Trump was permanently banned from Twitter. Five days later, he became the only U.S. President in history to be impeached twice.”</i>
	Time	<i>“Ordinarily, Mr. Clutter’s mornings began at six-thirty; clanging milk pails and the whispery chatter of the boys who brought them, two sons of a hired man named Vic Irsik, usually roused him.”</i>	<i>“By eleven, I was following another group”</i>
	Place	<i>“The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call “out there.” Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clear air, has an atmosphere that is rather more Far West than Middle West.”</i>	<i>“When I was under the bleachers at the U.S. Capitol, while the mob pushed up the steps, I noticed Jason Howland, a founder of the American Patriot Council, a few feet behind me in the scrum, leaning all his weight into the mass of bodies”</i>
	Description	<i>“As for the interior, there were spongy displays of liver-colored carpet intermittently abolishing the glare of varnished, resounding floors; an immense modernistic living-room couch covered in nubby fabric interwoven with glittery stands of silver metal; a breakfast alcove featuring a banquette upholsteres in blue-and-white plastic”</i>	<i>“A hundred antique mahogany desks with engraved nameplates were arranged in four tiered semicircles. Several people swung open the hinged desktops and began rifling through documents inside, taking pictures with their phones of private notes and letters, partly completed crosswords puzzles, manuals on Senate procedure.”</i>
	Name	<i>“He was not as rich as the richest man in Holcomb—Mr. Taylor Jones, a neighboring rancher”</i>	<i>“Christopher Thomas, who served as Michigan’s election director for thirty-six years and advised the clerk’s office in 2020”</i>

Characters	Age	<i>"The master of River Valley Farm, Herbert William Clutter, was forty-eight years old"</i>	<i>"One officer, Brian Sicknick, a forty two-year-old, died after being struck in the head with a fire extinguisher"</i>
	Work	<i>"Hartman's Café, where Mrs. Hartman, the proprietress, dispenses sandwiches, coffee, soft drinks, and 3.2 beer"</i>	<i>"I ran into Michelle Gregoire, a twenty-nine-year-old school-bus driver from Battle Creek."</i>
	Nationality	<i>"Farm ranchers, most of them, they are outdoor folk of very varied stock—German, Irish, Norwegian, Mexican, Japanese"</i>	<i>"Unlike almost everyone else there, Lisa was Black and from Detroit"</i>
	Description	<i>"Though he wore rimless glasses, and was of but average height, standing just under five feet ten ... His shoulders were broad, his hair had held its dark color, his square-jawed confident face retained, a healthy -hued youthfulness, and his teeth, unstained, and strong enough to shatter walnuts, were still intact. He weighed the same as he had the day he graduated from Kansas State University, where he had majored in agriculture— a hundred and fifty-four"</i>	<i>"a man strode through it wearing a fur headdress with horns, carrying a spear attached to an American carrying a spear attached to an American flag. He was shirtless, his chest covered with Viking and pagan tattoos, his face painted red, white, and blue"</i>
Psychological	Feelings / Emotions	<i>"Mrs. Clutter had brought scarcely credible tidings to tell her husband; with joy she informed him that the source of her misery, so medical opinion had at last decreed, was not in her head but in her spine"</i>	<i>"It was a peculiar mixture of emotion that had become familiar at pro-Trump rallies since he lost the election: half mutinous rage, half gleeful excitement at being licensed to act on it."</i>
	Behavior	<i>"Dick nodded; he thought so, too "</i>	<i>"It's time for us to start saying another word again," Fuentes shouted</i>
	Thoughts	<i>"Singing, and the thought of doing so in front of an audience, was another mesmeric way of whittling hours"</i>	<i>"The attack on the Capitol was a predictable apotheosis of a months-long ferment."</i>
POV	1 st person		<i>"A jet of pepper spray incapacitated me for about twenty minutes. When I regained my vision, the mob was streaming freely through all three doors."</i>
	2 nd person		<i>"you had to strain to see his image on a jumbotron that had been set up on Constitution Avenue"</i>
	3 rd person	<i>"It's so peculiar," she said as she looked around the room..."</i>	<i>"We work through it with them," Thomas said.</i>

Language	Informal	<i>“Faggots of scorn’! He’s the faggot.”</i>	<i>“We got ’em right where we want ’em! We got ’em by the balls, baby, and we’re not lettin’ go!”</i>
Punctuation / Typography	Quotes	<i>“Last night? Good grief, I wasn’t flirting. You mean because we were holding hands? He just came backstage during the show. And I was no nervous. So he held my hand. To give me courage”</i>	<i>“It’s become the enemy of the people. . . . We gotta get them straightened out.”</i>
	Questions	<i>“What if she made a mistake? What if Herb should be displeased? “</i>	<i>“Will this year’s campaign against the democratic process have evolved into a durable insurgency? Something worse? “</i>
	Exclamation points	<i>“Don’t!” Bonnie cried. “I’m not hot. I’m cold. I’m freezing. Lord, Lord, Lord!”</i>	<i>“Traitors to the guillotine!” “They won’t be able to walk down the streets!”</i>
	Dashes	<i>“Mr. Clutter may have been more strict about some things— religion, and so on—but he never tried to make you feel he was right and you were wrong.”</i>	<i>“When I asked a man with an assault rifle—a “combat-skills instructor” for a militia called the Pennsylvania Three Percent—how likely he considered the prospect of civil conflict, he told me “It’s coming”. “</i>
	Italics	<i>“Dick rapped his knuckles against the windshield. “Knock, knock. Excuse me, sir. We’ve been out hunting and lost our way. If we could use the phone . . .” “Si, Señor. Yo comprendo.”</i>	<i>“Nancy, I’m ho-ome! ”</i>
	Bold type		
	All Caps	<i>“ACAPULCO connoted deep-sea fishing, casinos, anxious rich women, and SIERRA MADRE meant gold, meant “Treasure of Sierra Madre,” a movie he had seen eight times.”</i>	<i>“IT’S ONLY A MATTER OF TIME / JUSTICE IS COMING!”</i>
	Font size		

8.5 Annex 5: Comparison of articles *New York Magazine*

		<i>New York Magazine</i>	
<i>Fictional Techniques</i>		<i>Radical Chic (Wolfe, 1970)</i>	<i>The Nightmare Share (Read, 2021)</i>
Scene	Date	<i>“Andrew Stein gave for the grape workers on his father’s estate in Southampton on June 29, 1969”</i>	<i>“On August 31, Russell, who has power of attorney, finally taped a 30-day eviction notice she had filled out at the courthouse to Gladstone’s door.”</i>
	Time	<i>“At 2 or 3 or 4 a.m., somewhere along in there...”</i>	<i>“She had texted Russell that night at 3a.m. asking if they could be let in early, stating that Lily was asleep on her lap.”</i>
	Place	<i>“The party was held on the lawn outside Finkelstein’s huge cottage orné by the sea in Southampton”</i>	<i>“As it goes in New York City, the apartment was small...Heidi Russell and Valentina Bajada owned an 860-square-foot secondfloor walk-up, and they loved its single living-room window, cramped kitchen, and two little bedrooms. Their building was on a quiet, tree-lined block of Barrow Street close to the Hudson River.”</i>
	Description	<i>“In the living room most of the furniture, the couches, easy chairs, side tables, side chairs, and so on, had been pushed toward the walls, and 30 or 40 folding chairs were set up in the middle of the floor. It was a big, wide room with Chinese yellow walls and white moldings, sconces, pier-glass mirrors, a portrait of Felicia reclining on a summer chaise, and at the far end, where Felicia was standing, a pair of grand pianos.”</i>	<i>“Where there had been just a couch, a few chairs, a desk, and the TV, now there were dozens of shopping bags, schoolbooks, paperwork, cleaning supplies, candles, and empty Amazon boxes filling the room.”</i>
	Name	<i>“into Lenny’s house, Robert Bay, Don Cox the Panthers’ Field Marshal from Oakland, Henry Miller the Harlem Panther defense captain, the Panther women”</i>	<i>“Russell received Katherine Gladstone, who went by Kate, and her daughter, Lily, alone.”</i>

Characters	Age	<i>"Lenny may be 51, but he is still the Wunderkind of American music."</i>	<i>"Bajada, 55, had a chronic pain condition and no longer worked; Russell, 56, was a fine-art photographer with a day job as an executive assistant"</i>
	Work	<i>"well, then, obviously you can't have a Negro butler"</i>	<i>"working as a waitress and as a receptionist at a company that made jukeboxes for bars"</i>
	Nationality	<i>"But real Afros, not the ones that have been shaped and trimmed like a topiary hedge and sprayed until they have a sheen like acrylic wall-to-wall"</i>	<i>"Bajada, a Soviet immigrant who owned a catering company with her ex-husband,"</i>
	Description	<i>"Lenny is wearing a black turtleneck, navy blazer, Black Watch plaid trousers and a necklace with a pendant hanging down to his sternum"</i>	<i>"Lily had hand-foot-and-mouth disease; Gladstone told her lawyer in her criminal case that Lily had pneumonia."</i>
Psychological Depth	Feelings / Emotions	<i>"He got up and walked around a bit. He felt groggy. Suddenly he had a vision, an inspiration."</i>	<i>"Russell started to feel like she was going crazy"</i>
	Behavior	<i>"I'm sorry," says Quat, "it's Julie's private money! I apologize"</i>	<i>"Gladstone sat on her patio chain-smoking, drinking wine, and talking on the phone for hours."</i>
	Thoughts	<i>"It didn't make sense, this superego Negro by the concert grand."</i>	<i>"He didn't think it was so strange that she wanted him to pretend, in front of Lily, that they were friends."</i>
POV	1 st person	<i>"as we shall soon see, other favorite creatures of Radical Chic had the same attractive qualities;"</i>	<i>"I went there with her in December. As Russell showed me around.... Gladstone was insistent about telling me her side of the story that day"</i>
	2 nd person	<i>"You can't get it out of your throat. Why? Counter-guilt! You realize that you are about to utter one of those touchstone words that divide the cultivated from the uncultivated, the attuned from the unattuned, the hip from the dreary"</i>	<i>"how red the flags appear often depends on how broke you are"</i>
	3 rd person	<i>"Slowly he climbs back out. He starts telling about the oppression of the Panther 21."</i>	<i>"She changed her locks and left a note for Gladstone to call Porges's number if and when she returned."</i>

Language	Informal	<i>"For God's sake, Cox, don't open that can of worms."</i>	<i>"Hi! Your place looks & sounds lovely," she wrote. "I'm wondering if you might be able to accept \$65/night instead of the \$95 listed, pretty please? :)"</i>
Punctuation / Typography	Quotes	<i>"We'll take anything!" says Quat. "We'll take it all!" ... he's high on the momentum of his fund-raiser voice ..."</i>	<i>"Do not attempt to turn this back on us," Gladstone responded. "You are not the victim here, Heidi. Give it all back. What you did is atrocious, and this is just the latest version."</i>
	Questions	<i>"Or—what does one wear to these parties for the Panthers or the Young Lords or the grape workers? What does a woman wear?"</i>	<i>What could be a more believable story?</i>
	Exclamation points	<i>"Why, my God! servants are not a mere convenience, they're an absolute psychological necessity."</i>	<i>"Good morning girls, Happy Friday!"</i>
	Dashes	<i>"These are no civil-rights Negroes wearing gray suits three sizes too big— no more interminable Urban League banquets in hotel ballrooms where they try to alternate the blacks and whites around the tables as if they were stringing Arapaho beads—"</i>	<i>"What an enormous loss of time, energy, and money you're wasting for all of us — and how undeniably jarring the results to my daughter and me,"</i>
	Italics	<i>"One rule is that nostalgie de la boue—i.e., the styles of romantic, raw-vital, Low Rent primitives—are good; and middle class, whether black or white, is bad."</i>	<i>"but most of the parents just figured, That's New York."</i>
	Bold type		<i>"Gladstone met her ex..."</i>
	All Caps	<i>"BERNSTEIN ELECTRIFIES CONCERT AUDIENCE WITH ANTIWAR APPEAL"</i>	<i>"IT'S ALWAYS DARKEST BEFORE THE DAWN. Written under it, on the wall, was TELL THE TRUTH HEIDI."</i>
	Font size		

8.6 Annex 6: Comparison of articles *Esquire*

		<i>Esquire</i>	
<i>Fictional Techniques</i>		<i>The Soft Psyche of Joshua Logan (Talese, 1963)</i>	<i>Abuse of Force (Joseph, 2021)</i>
Scene	Date	<i>“On Saturday night, December 22, outside the Booth Theatre, all dressed up—“</i>	<i>“One evening in November 2017...”</i>
	Time	<i>“A few minutes later, the door swung open, and in walked Logan, followed by Peter Feibleman, who was carrying fresh, revised pages of Act I.”</i>	<i>“After five minutes, Gallman testified, he finally did.”</i>
	Place	<i>“In those days Nedda had been living at the Hotel Lombardy, on 111 East 56th Street”</i>	<i>“Mount Vernon, which borders the northern edge of the Bronx, had been on a slow decline for years.”</i>
	Description	<i>“Standing outside the Booth Theatre, his hands in his pockets and the cold breezes of autumn whistling through his long white hair...”</i>	<i>“Antonini pulled him into the bathroom, threw him against the water pipe, and pummeled his rib cage with swift, tight punches.”</i>
Characters	Name	<i>“she moved upon the death of her husband with her three-yearold son, Joshua, her infant daughter, Mary Lee, and that ruler of the rear of the house, Amy Lane.”</i>	<i>“four years after he’d joined the department, Murashea Bovell was assigned to the narcotics unit”</i>
	Age	<i>“and Joshua Logan, at fifty-four, white-haired, white-mustached, big and broad-shouldered”</i>	<i>“to Campbell, then fifty-four, that the officers were there for her nephew”</i>
	Work		<i>“Antonini, a former Marine with big muscles, made a proposition”</i>

	Nationality	<i>"his Negro nurse, Amy Lane, often mad at him but always watching him through the kitchen window and saying"</i>	<i>"Whenever I called the defendants, almost all of whom are Black"</i>
	Description	<i>"She was a remarkable looking woman, not seeming much older than fifty, with grey-blue eyes, a trim figure, and hair that was still black streaked with grey, and pulled back from her face, which was soft, gentle and vivacious."</i>	<i>" One officer, a detective in a tactical vest and a black hat named Camilo Antonini, surveyed the bodies. He singled out Campbell's nephew, a skinny man with a scruffy beard and big eyes named Reginald Gallman."</i>
Psychological Depth	Feelings / Emotions	<i>"She stood there, rocklike, big and angry, waiting for him to do something"</i>	<i>"He's particularly upset by the actions he alleges Antonini took that night."</i>
	Behavior	<i>"she shouted, hunching her big shoulders and blazing her big eyes at him."</i>	<i>"misconduct complaints that involved Antonini, for incidents that included assault, unwarranted cavity searches, and theft."</i>
	Thoughts	<i>"all thought Ailey could do the part; he certainly looked the part"</i>	<i>"This time, though, something was different."</i>
POV	1 st person		<i>"I bumped into Joseph Murray In October 2019, at a police-reform rally I was covering for the public radio station WNYC. We'd never met..."</i>
	2 nd person		
	3 rd person	<i>"He knew they did not mean it, and they knew they did not mean it,"</i>	<i>"She says he cornered her in the kitchen and got in so close that she could smell his stale breath."</i>
Language	Informal	<i>"Goddamit, Josh, that Alvin just doesn't move like a tiger!"</i>	<i>"You know why, you stupid motherfucker, you dumb-ass nigger"</i>
	Quotes	<i>"You can't go back, can you, Peter?"</i>	<i>"We look forward to partnering with the new district attorney to continue our investigation into past allegations of abuse and misconduct in the Mount Vernon Police Department."</i>

Punctuation / Typography	Questions	<i>“Well, at least he had stopped being a shit-kicker; and—who knows? in a few months some new young genius might come up with another Mister Roberts.”</i>	<i>“And what court would believe a dealer’s word over a detective’s?”</i>
	Exclamation points	<i>“I’m gonna hit you in the mouth so-o-o hard!”</i>	<i>“Daddy, they searched before you got here and they didn’t find nothing!”</i>
	Dashes	<i>“when I can—I not always can—but I know if I should panic in the midst of a big production”</i>	<i>“Though they have different names—gangs squad, anti-crime, narcotics—”</i>
	Italics	<i>“He was a man—a man from the time he was a child. And I did all I could to make him a man. That’s all I could do!”</i>	<i>“At some point, he went into what he calls detective mode.”</i>
	Bold type		<i>“By 2018, Bovell had amassed mor than thirteen hours of recorded conversations”</i>
	All Caps	<i>“YES, MISS BEAST!”</i>	
	Font size		<i>“There was a deep-seated mistrust between”</i>

