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LITERARY JOURNALISM

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FUTURE SITES FOR ANNUAL CONVENTIONS

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

IALJS-6: Université Libre de Bruxelles, Brussels, Belgium, 12-14 May 2011.

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

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

IALJS-9: Georgia State University, Atlanta, Georgia, U.S.A., 15-17 May 2014 (pending confirmation).

IALJS-10: Macquarie University, Sydney, Australia, 7-9 May 2015.

IALJS-11: to be announced, 12-14 May 2016.

DEADLINE FOR 2011 CONFERENCE SET

Please note that submissions for IALJS-6—our annual conference to be held in Brussels, Belgium in May 2011—will be due on **1 December 2010**. This due date includes research paper submissions, works in progress and panel proposals. For more details, please see the IALJS-6 Call on Page 10 inside.

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WWW.IALJS.ORG

MULTIPLE VENUES FOR RESEARCH

Ways to share your scholarship.

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

There is some important news I would like to share with you, as it bears clear witness to the vitality of our association, the commitment of its members to a wide scope of research in literary journalism, and the dissemination of important results. After a truly wonderful



PRESIDENT'S LETTER

conference in London and a summer employed in the many other precious aspects of our lives—after all, life of the common folk like us is the main subject matter for many of the pieces we choose to study, so we should also

provide some material!—different members are abuzz with activity, getting ready for next year's events.

First, I must commend Isabelle Meuret who is tirelessly preparing the 6th IALJS Conference, "Literary Journalism: Theoria, Poiesis and Praxis." It will take place in Brussels on 12-14 May 2011; the CFP is out and we await your submissions. Also, the ACLA conference in Vancouver, BC next year is of interest to some of our members. Thanks to Isabelle's and Rob Alexander's seminar proposal, it will be another occasion for our members to present their research in the field of world comparative literature.

In addition, our journal, *Literary Journalism Studies*, continues to actively seek submissions. A choice forum for the publication of work in this field, the journal has already established itself as the primary venue for publication of scholarly research about literary journalism and reviews of both books of and about literary journalism—scholarly work which, until now, was dispersed over other academic journals. Our conferences will continue to be fundamental occasions for debate and exchange of ideas. But that can only be fully appreciated by attendants, while the journal records those results for present and future audiences. High standards have been set, but, under the steady hand of our editor-in-chief, John Hartsock, prospective authors are heartily encouraged to submit. Building a solid body of reference materials is not an easy job, but I must say it is one of my own personal objectives. If we can establish *Literary Journalism Studies* as the definitive journal in the field, a major goal will have been attained.

Finally, a last word for my comrades in arms at other universities. As college professors, many of us deal with doubtful graduate students searching promising fields of research. In a world often seeming to lack the tools and skills to comprehend "reality," I would argue that literary journalism is a provider of multiple mirrors and points of view just waiting to be studied. Share this insight with your students, and we'll watch them take flight on the wings of the authors who capture the wonder and variety of human achievement. ♦

THE POETICS OF FACT

An essay connecting our most recent annual conference with the major currents of the discipline.

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

When President Obama sacked General Stanley McChrystal in June because of the military man's indiscretions in a *Rolling Stone* article, no one was thinking very much about the literary implications. But among all the other details excavated



A SCHOLARLY REFLECTION

about the story containing McChrystal's ripe comments, it is worth noticing its form as well as its content. "The Runaway General" is a prime example of narrative journalism, which has been growing in

popularity and esteem.

No one can decide what name to give this kind of writing: in Europe "reportage" is common, while in the U.S. "literary journalism" has gained ground and "creative nonfiction" has some currency, especially in higher education. What they all have in common is a concern for the telling of true stories with the concrete, felt detail of dialogue and description—the classic "show not tell" of good narrative prose.

Often, part of the definition is that the story also works on more than one level, so that the specific subject matter leaves openings to other, more universal themes. And it usually tolerates—and makes plain to the reader—a greater range of uncertainty about what the writer knows, and how s/he knows it. The exacting demand for both detail and accuracy involves immersion reporting;

at the very least, an eyewitness account of some kind. The author is writing from personal experience, albeit an experience that has been deliberately expanded and turned outward.

This ambitious form of journalism still gets more time and space in the U.S. than here. In the case of the McChrystal story, reporter Michael Hastings spent a month with the general and had 8,000 words to explore his subject, the desperate flaws of the current Afghanistan strategy. The action kicks off in the very first sentence, when the general utters the words: "How did I get screwed into going to this dinner?" The impact of the story is not just in the

Conventional reporting practice leaves an important gap in our understanding of the world

choice quotes; it also comes from an accumulation of scenes and dialogues, in which the actors speak (and condemn themselves) in their own voice, giving their words and behavior more impact. It is hard to imagine the same level of revelation in a conventional news feature. The form makes the content possible.

The worry that conventional reporting practice is leaving an important gap in our understanding of the world around us, at a time when the need to make sense of it is greater than ever, has shifted in the last few years from a minority stance to a broad consensus. The question arises, whether literary journalism offers a way to fill the gap. If the selection for journalism prizes is anything to go by, the answer may be "Yes." A recent study of awards for international reporting outlined at a conference on literary journalism at Roehampton University last month, by Marcel Broersma of the University of Groningen, The

Netherlands, and Verica Rupar of Cardiff University, U.K., concluded that "it is narrative rather than discursive reporting strategies that carry the highest cultural capital in today's journalistic field."

In another study by Miles Maguire of the University of Wisconsin Oshkosh, a memoir written by war reporter Dexter Filkins was compared with his original news reports of the same events; it turned out that the more "factual" text missed out on key details, which only surfaced in the subjective form. The conclusion was that his literary journalism was more fact-intensive than his hard-news reporting.

Sometimes narrative journalism is offered as the answer to a crisis of legitimacy in literature as a whole. In a review of *War* by Sebastian Junger, an account of eight months spent with a U.S. Army platoon in Afghanistan, the novelist Geoff Dyer praises the use of characterization, observation and narrative drive in the service of nonfiction. "Reportage, long-form reporting—call it what you will—has left the novel looking superfluous," he writes, echoing a similar challenge to fiction made nearly 40 years ago by Tom Wolfe in *The New Journalism*.

Since I spend a large part of my days teaching the practice of long-form narrative nonfiction, I find this kind of recognition encouraging. Despite its popularity, the genre often falls under the radar. But in some ways this kind of praise only helps to perpetuate the problem.

People need to see a pattern in order to make sense of something. Literary journalism is often lost in the picture because it does not fit the prevailing paradigm. Dyer and others like David Shields, whose anti-fiction manifesto *Reality Hunger* he cites in his support, claim to offer an alternative paradigm by questioning genre boundaries. Dyer characterises reportage as nonfiction prose that has "the narrative shape and moral resolution of fiction"; literary nonfiction is good because it is *like* fiction. Shields calls it "a blurring (to the point of invisibility) of any distinc-

Continued on next page

POETICS OF FACT *Continued from previous page*

tion between fiction and nonfiction: the lure and blur of the real"; literary nonfiction is good, because it really is fiction.

This is only true, however, if one assumes that characterization, detail, multiple layers of meaning and narrative drive somehow belong to the novel; or at least, to fiction. It assumes that if a writer uses craft to create a particular effect in the reader, the text loses a distinctive relationship to the real. Shields, in his book, goes further, and says flatly: "Anything processed by memory is fiction." This is not blurring genres; this is the swallowing of one genre into another.

To his credit, Shields understands that in the longer history of narrative prose, these storytelling techniques first emerged in nonfiction forms; it was their adoption into realist fiction that made the novel new. But why presume that the deliberate "making" of a text equates to fictional invention? Just because we question whether language is the transparent windowpane of Orwell's description, it does not follow that all translation of experience through language is impossible.

A more radical approach may be to argue for a reclaiming of imagination from the exclusive territory of fiction. In this new paradigm, the poetics of fact, one would understand that imagination is not about invention as such, but about the creator acting as a shaping consciousness; noticing things, imagining new possibilities about the ways in which they might be connected, and then communicating that to others. The experience of teaching in higher education makes this question particularly acute. One cannot teach writing practice unless one recognises that all writers of all genres make decisions—explicitly or tacitly—about how to shape a story. The aim of a course is typically to help students develop a sense of what is possible, and understand the choices that arise along the way. The provisional nature of a text is one of the most important things that a new writer can learn. One is looking at the text not just as a final product, but as something in the state of *becoming*. Creative writing—as a discipline

as well as a practice—embraces not just the work of putting words on the page, but also the reflection, preparation and research that comes before, and the waves of editing and revision that come after.

At the same time, one learns about the creativity that lies in shutting down possibilities, and working within constraints. In each genre, the constraints are different; the main constraint of nonfiction is the demand for discovery that is documented.

Dyer and Shields are right to appreciate the importance of this moment. The struggle to work out a new deal with reality is arguably the struggle

Literary
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of our times. Truth (veracity) is not enough; there must be authenticity as well. Literary journalism offers one possible strategy to achieve that, in the sense that it confronts what analysts such as John Hartsock, in *A History of American Literary Journalism*, call the "alienated objectivity" of conventional journalism. The argument is that it is only if the writer finds a way to acknowledge the subjectivity and uncertainty that exists in factual discovery, that it is possible to anchor this to external reality in a way that is persuasive and trustworthy. Authenticity is also on guard against what one could call alienated subjectivity; the emoting-to-order of much popular confessional or opinion journalism.

Another strategy is to privilege what Shields describes as "raw material, seemingly unprocessed, unfiltered, uncensored and unprofessional." At present, the most popular place to look for that is the blogosphere, where the web

took a narrative turn. The potential weaknesses of this form of self-publishing are well documented; at its best, however, the internet provides a new channel of distribution, in which old talent has the room to experiment and new talent has a new way of finding its audience. The result is a growing interest in innovative forms such as the lyric essay, and a fresh angle on voice, tone and point of view.

At the same time, the quest for authenticity in the blogosphere—expressed in his 2003 Harvard lectures by new media pioneer Dave Winer, when he defined the blog as the "unedited voice of a [single] person"—should alert us to a potential new idealism that is sometimes just as questionable as the much-derided ideal of objectivity.

The hunger for the authentic also has a dark side; an automatic distrust of anything official or professional that encourages a paranoid style. David Aaronovich's *Voodoo Histories* documents the dangers of this form of disengagement, and the ways in which it is enhanced by the peculiarities of the internet as a medium. I would only add that it is not just the technology of the medium that enables the paranoid style, but also some of the conventions that have grown around its writing culture.

Literary journalism performs a service in allowing us to acknowledge the importance of subjective feeling as well as fact; but also in recognizing that while emotions are real, they do not exist in vacuum. Authentication is not enough; we also need verification. The extreme privileging of "authentic" feeling, without an external reality check, can lead to great violence being done to oneself and others; at very least, to a lack of critical engagement with those who are different in some way.

One must never stop asking questions about literary journalism; its creators, readers, contexts and forms. Hopefully, a growing number of people will be interested in the debates that it makes possible. ♦

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LITERARY JOURNALISM IN ARGENTINA

Argentine nonfiction during the “Iron Years.”

By Pablo Calvi, Columbia University (U.S.A.)

Rodolfo Walsh could have done a much better job with the title of his nonfiction book *Operación Masacre*. Something subtler, less direct, more elegant. More Borgesian. But then again, soldiers rarely die yelling “Long live my country,” and when there’s violence splattered all over the walls, who has the nerve to focus on style? For the greater part of the 20th century, Argentine writers—and journalists, of course—were immersed in violence. Walsh himself is counted among the 35,000 fatal victims of the last Argentine dictatorship. It therefore is not surprising that his writing radiates such an immaculate sense of urgency and incompleteness.

Walsh once said: “political denouncement translated into the art of novel is innocuous, it doesn’t bother anyone at all...it becomes sacralized as art.” The new literature, in his eyes, had to be uncomfortable, it had to produce a sense of estrangement in the reader in order to become an instrument of political—and aesthetic—change.

The fragmentary nature beaming from Walsh’s work bears witness to this notion. Written in concealment between the 1930s and the early 1980s, dispatched from the depths of dark political trenches, nonfiction in Argentina flowed as an undercurrent against the grain of totalitarian power. In its furtive incompleteness, in its militant rawness, the genre was geared to cause an irk that was not only political, but also and especially literary, challenging the canon installed in government-controlled newspapers and universities by successive boorish military dictatorships.

In that vein, one could rightfully say that there’s a before and after *Operación Masacre* (1957) in Argentine nonfiction. In this work, which appeared

in weekly installments in a small union paper and was later published as a book, Walsh wrote about the illegal summary execution of a group of Peronist sympathizers, indicted under charges of conspiracy during the winter of 1956. After arresting about a dozen men supposedly plotting against the de facto regime of General Francisco Lonardi to reinstate deposed democratic president Juan Perón, the Chief of Police Fernández Suárez ordered the group to be transported to a nearby field and to be put in front of a firing squad in the middle of the night. But due to the chaotic nature of the operation, six of those men escaped the executioners’ volley.

Despite its militant urgency and incompleteness *Operación Masacre* excelled as a masterful narrative and testimonial literature

Piecing the evidence together Walsh proved that, at the time of the execution, and despite government claims to the contrary, martial law had not been enacted, and the whole operation was carried out in flagrant violation of the Argentine law. The literary/investigative/testimonial piece immediately earned its author a direct entry onto the government’s black list, which ultimately led to his assassination by a paramilitary task force in 1976.

Despite its sense of militant urgency and incompleteness, though, *Operación Masacre* excelled as a masterful narrative and became, in the words of critic Ángel Rama, a central piece in Latin American testimonial literature. The book condensed both the political and literary aspects of Argentine militant nonfiction, started in the mid 1840s with Domingo Sarmiento, and the reportorial style of some of the best American literary journalism of *Esquire*, a magazine that Walsh

—of Irish descent, raised bilingual—read voraciously.

Operación Masacre clearly inspired some of the best Argentine literary nonfiction of the decades to come. The elegance and the political flair of Tomás Eloy Martínez’s *The Trelew Massacre* and his anti-nonfiction novel *Saint Evita*, and the potency of Horacio Verbitsky’s reporting in *The Flight*, about the inhuman methods used by the last Argentine dictatorship to dispose of its political prisoners, dumping them alive and drugged-up from airliners into the River Plate, are both reflections of Walsh’s militant and engaging narrative style.

Coming to light nine years before the publication of Truman Capote’s *In Cold Blood*, *Operación Masacre* heralded a new trend in Latin American nonfiction, one that some of the most innovative authors in the subcontinent, from Colombian Gabriel García Márquez to Salvadorean Roque Dalton, would come to embrace and uphold. ♦

The author is the winner of the 2010 Susan L. Greenberg Reserach Prize for Literary Journalism Studies.



THE USE OF HUMOR . . . AND ITS SERIOUS IMPLICATIONS

An exploration of the implied bond formed between writer and reader by exaggeration.

By Miki Tanikawa, Contributor to the International Herald Tribune (Japan)

Practitioners of a trade often do things by simply following their instincts. They usually develop these feelings by studying what others do and figuring out the boundaries of what is acceptable in their field, and what is not. The practices and patterns that



ANALYTICAL
ESSAY

emerge from these observations in turn spawn further conventions in the discipline, many of which remain unspoken and unofficial. As most of us know, when journalists write a feature story—and occasionally

even news stories—they often use exaggeration, humor and wordplay (or a combination of these) as part of an enticing opening paragraph. Or, in the argot of the profession, a "lede"-designed to "hook" the reader. Such openings are often not meant to be taken literally, but rather to serve as an original and enticing start to the article.

This type of lede is actually quite common, especially in features found in newspapers' entertainment, culture and technology sections. My content analysis of 505 feature articles in the *International Herald Tribune* and the *New York Times* revealed that nearly 10 percent of the features contained ledes employing some form of clear exaggeration, wordplay or other convention not meant to be taken seriously. Here are three examples of this use of wordplay; the headlines are followed by the ledes.

INVESTING'S NEW FRONTIERS: HUNTING THE NEXT BIG THING, RISK- TAKERS TURN TO DEVELOPING MARKETS

"Forget the emerging markets of China, Brazil, India and Russia. If you're looking for that extra kick in your investment portfolio, you'll have to venture to

Latvia, Bangladesh, Namibia and Ivory Coast, according to a small but growing number of mutual fund managers exploring the front line of stock investing known as frontier markets." (*Washington Post*, 30 September 2007)

QUEENFISH: A COLD WAR TALE

"Atop the globe, the icy surface of the Arctic Ocean has remained relatively peaceful. But its depths have boiled with intrigue, no more so than in the Cold War. Although the superpowers planned to turn those depths into an inferno of exploding torpedoes and rising missiles, the brotherhood of submariners—the silent service, both Russian and American—has worked hard over

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the decades to keep the particulars of those plans hush-hush. Now, a few secrets are spilling through a crack in the wall of silence, revealing some of the science and spying that went into the doomsday preparations." (*New York Times*, 18 March 2008.

'LES SCHTROUMPFS,' AS THEY'RE CALLED IN BELGIUM, SPRANG FROM THE IMAGINATION OF CARTOONIST PIERRE CULLIFORD, DEBUTING IN 1958

"Although the Chinese zodiac has designated 2008 as the Year of the Rat, some Belgians might beg to differ. They're celebrating the year of the Smurf, honoring those little blue creatures with white pants and white caps that stand no more than three apples high." (*Los Angeles Times*, January 27, 2008.)

Starting a soft feature with words like "Forget" or "Moreover" is now fairly common in America. The

writer of the first example is not literally telling the audience to "forget." The second article, which is actually a serious story about Cold War-era secrets, opens like a novel filled with rhetorical phrases and metaphors. This type of wordplay is rarely permitted in serious journalism in non-western languages like Japanese, Korean and Chinese. And no Belgian really said he disagreed with the Chinese Zodiac's designation of 2008 as the Year of the Rat. And we can presume that the journalist didn't mean to say he or she heard a Belgian say so.

The use of such humorous expressions or rhetorical lines is common in English-language journalism, but it raises a question: In fact-based reporting, writers are generally not supposed to exaggerate in their stories. My point is that such writing techniques are widely embraced for the lede in American newspaper journalism, regardless of whether the journalists using it profess to being literary journalists or not. Indeed, many of these articles would not be considered works of literary journalism.

There appears to be an inherent understanding between the writer and the audience that if the joke is obvious, it is permitted. Because a part of the lede's purpose is to draw in readers, journalists are given latitude to be playful, humorous and clever in producing creative starts to their stories.

In order to understand how uncharacteristic this practice is in serious journalism, consider the use of some of these sentences in the middle of the article. It is hard to imagine that journalists would be allowed to deliberately deviate from the literal meaning of the words they use throughout the body of their article. They are, however, allowed to do just this in the lede. The same can be said of the "kicker" at the end of the story, which like the lede is assigned a unique role in the trajectory of the story. Thus, my point is that editorially the use of these techniques is not allowed in the body, but is permitted in the lede as a way to tease or intrigue the reader. ♦

ON THE LASTING POWER OF NARRATIVE JOURNALISM

An eclectic conversation with IALJS's John Hartsock.

By Brigid Schulte, The Washington Post (U.S.A.)

John Hartsock long ago got out of the rough and tumble of daily newspaper journalism and has spent the greater part of his life as a scholar at the State University of New York at Cortland, studying, thinking and writing about literary journalism. He's written one of the



GUEST
INTERVIEW

most comprehensive histories of American literary journalism, in which he argues that the writing form did not start, as many think, with Truman Capote's *In Cold Blood*, but has roots back in the 19th century among writers such as Stephen Crane and

Lafcadio Hearn. I asked Hartsock (who is a friend) recently what he thought of literary or narrative journalism and newspapers in an era of shrinking budgets, shrinking space, shorter stories, fewer ads and the feeling that readers are too time-crunched to sit down and read a long and deep narrative story at their leisure.

JOHN HARTSOCK: "What I find most troubling is that narrative isn't published more by newspapers, especially now when they face such profound challenges. In 2000, a survey of 37,000 newspaper readers across the country, conducted by the Readership Institute at Northwestern University, identified writing that incorporated narrative as more accessible than the traditional "hard news" or inverted pyramid model—the simple who-what-when-where-how-and-why model that was the standard in newspapers during much of the last century. To that I would add complex features that explore highly complex policies and issues written abstractly. As the report notes: "Papers that incorporate a narrative writing style in their coverage

of a wide variety of topics—not just traditional features content—are seen as easier to read." Despite the findings, I think there is still a lot of resistance to publication of narrative.

BRIGID SCHULTE: Why?

JH: Part of the reason may be that the findings in themselves don't explain why narrative is "easier" to read. What we do know is that it is more cognitively accessible. This is because it involves a kind of reading that engages readers more and engagement doesn't necessarily make it easier—although it does make the material more interesting. There are a couple of reasons, at least, why it is more engaging. First, our minds inquire into the world

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around us by naturally telling stories. It's the way the human mind is set up, according to, among others, the scientist E.O. Wilson. It's fairly simple: You face some kind of problem or complication, you go through several phases of exploring it or engaging with it, and then you come to some kind of answer or resolution—although not necessarily a happy ending. And that's a story.

The second and related reason is that it is inherent to the nature of narrative to draw readers in, to give them a sense of participation. They, too, must consider the complication, be intrigued by it, and then take the journey through those exploratory phases. The readers become, in a sense, vicarious participants. But something else happens as part of that imaginative participation that's even more important: In becoming participants, they are empowered to have their own perceptions, their own responses. Ultimately, what you have is personal

empowerment or self-efficacy. You're personally invested in the story. That's not the case with the old models which tended to dictate to readers.

BS: What do you mean?

JH: The old models had a tendency to deny questioning on the part of the reader. And in complex issues and policy stories, part of the problem is the level of abstraction—of abstract language. It's no wonder I find many of my college students saying they find newspapers boring. I have a lot of respect for those old models. I used to practice them. But they are cognitively alienating, dis-inviting many readers from imaginative participation. The highly educated have no difficulty with them. But how about those who have had fewer educational opportunities—the "teeming masses"? Catering only to the highly educated is a kind of elitism. No wonder newspapers are losing readers. When I share with my students narrative journalism that is about "real life" (I'm cribbing here from Tom Wolfe), they usually find it eye opening, as opposed to highly abstract news stories where an abstract Congressional committee discusses abstract legislation to lift an abstract cap on abstract federal spending.

BS: What are some historical examples of that engaging, participatory narrative writing?

JH: Stephen Crane, who is probably most famous as the author of *The Red Badge of Courage*, was a wonderful narrative journalist back in 1890s New York. And he understood the problem inherent to conventional models of journalism. During the Spanish-American War, which he covered in Cuba for the *New York World*, he observed that career soldiers often failed to receive the kind of media attention prominent members of society had (was he thinking of Teddy Roosevelt?): The name of the regular soldier is probably Michael Nolan and his life-sized portrait was not in the papers in celebration of his enlistment . . . If some good Spaniard shoots him through he will achieve a temporary notoriety, figuring in

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LASTING POWER *Continued from previous page*

the lists for one brief moment in which he will appear to the casual reader mainly as part of a total, a unit in the interesting sum of men slain. That's what narrative journalism attempts to do, help us understand the human viscosity of Michael Nolan. Call it human interest. But it's something we can all relate to as human beings. It speaks to one of the important historic functions of newspapers—to educate the teeming masses, not Beltway insiders.

BS: Tell me about what you're doing now.

JH: I'm editing a journal called *Literary Journalism Studies*, which is dedicated to scholarly research about the subject. It is the official journal of the International Association for Literary Journalism Studies. Because we try very hard to be an international journal, we also publish from time to time narrative/literary journalism from other countries that might not otherwise receive international distribution. For example, in our Spring 2010 issue, which came out in April, we published a Dutch piece and a Finnish piece (translated into English of course). Both, incidentally, appeared in newspapers! What's interesting is that they are a bit gonzo—a little over the top. But gonzo, if seems, has a presence in stodgy old Europe.

BS: Is that a surprise?

JH: There's a mistaken notion that somehow only Americans do narrative/literary journalism—although, it's true that Americans have undoubtedly done the most research on it, followed, in what may be a bit of a surprise, the Chinese, because China has something of a tradition, too. People in other countries have been doing this stuff for a while. In Western Europe, it's called "literary reportage," "reportage literature," or simply "reportage." In Russian, it's *ocherki*, which means simply essay. In Chinese, it's *baogao wenxue*, which translates as "reportage literature."

BS: Who are your favorite literary journalists?

JH: Perhaps my favorite all-time writer, if I had to pick one—and I really don't want to—would be Joan Didion because of her

razor-sharp irony and her mastery of understatement—or as the poet Keats might have said, she "teases us out of thought." This, of course, is her 1960s and 1970s stuff—the "New Journalism." I tend to focus on book-length narrative. Two of my recent favorites are Daniel Bergner's *In the Land of Magic Soldiers*, about the civil war in Sierra Leone, and Linda Grant's *People on the Street*, her account of contemporary Israeli society. Other recent favorites are *Finding George Orwell in Burma* by Emma Larkin, *Maximum City* by Suketu Mehta, *Voices from Chernobyl* by Svetlana Alexievich, and *The Sewing Circles of Herat* by Christina Lamb. For a more domestic

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focus, I've enjoyed *The Legend of Colton H. Bryant* by Alexandra Fuller, *Methland* by Nick Reding, and *Zeitoun* by Dave Eggers. And then for something of a "transnational" focus (like it or not we really are going "global") there is Tracy Kidder's *Strength in What Remains* and Michael and Elizabeth Norman's *Tears in the Darkness*.

BS: Who in your opinion is doing some of the most interesting narrative journalism today?

JH: There don't seem to me to be a lot of standouts who come back time and again with new works. There is of course the perennial Tracy Kidder. Ted Conover is another. John McPhee. William Langewiesche. Lawrence Weschler. For a while there was Jon Krakauer, but I haven't heard much of him lately. Same with Susan Orlean. A standout among newspaper journalists is Lane DeGregory. She told me last year that while she's writing this stuff she's still doing her reg-

ular beat reporting, which I find remarkable. And the *St. Petersburg Times* has long pushed this stuff. Same with the *Portland Oregonian*, although I don't know how it has fared since editor Jack Hart retired, and he was the moving force there. Incidentally, for a good book on how different writers of narrative go about their research and writing, I would recommend Rob Boynton's *The New New Journalism* (2005). In it he interviews 19 authors—such as Conover, Langewiesche, and Weschler—on how they do it. Rob is the director of the recently created graduate program in "literary reportage" at New York University.

BS: Which books do you use in your classes?

JH: In my teaching, because I'm often introducing students to this kind of writing for the first time, we do old standards like John Hersey's *Hiroshima* and Truman Capote's *In Cold Blood*, among others. The students are always startled when they read these, and hungry to read more, no small accomplishment with today's young people. I think it's all because it's about, as Tom Wolfe said, "real life." Among more contemporary, the kids love Kidder's *Mountains Beyond Mountains*. Inspiring. For an anthology that has a good sweep—in terms of variety and history—there is *The Art of Fact* by Kerrane and Yagoda.

BS: Where do you go to look for narrative writing?

JH: For articles from newspapers and magazines, there is a good source in the *Nieman Storyboard*, which is sponsored by the Nieman Foundation at Harvard. Publications, and often the authors, make the contributions, so it's voluntary. But it's as good as you'll get. For specific magazines, there are the usual suspects, *The New Yorker*, *The Atlantic*, and sometimes *Harper's*. I haven't seen it in a while, but the British journal *Granta* was and

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CALL OR IALJS/ACLA SESSION IN VANCOUVER

A Call for Papers has been announced for an IALJS session at the annual meeting of the American Comparative Literature Association, to be held in Vancouver, BC, Canada on 31 March -3 April 2011. The theme of the ACLA conference is "Word Literature/Comparative Literature," and the title of the proposed IALJS session is "Literary Journalism in a World Context." The seminar seeks to investigate the diverse forms, topics, origins and developments of literary journalism in a comparative perspective. We are particularly interested in papers that discuss literary journalism across cultures and welcome all research methodologies and scholarly approaches. For more information, please e-mail IALJS contact, Rob Alexander at <ralexander@brocku.ca>. The submission deadline for paper abstracts is 15 October 2010.

CALL FOR PANELISTS FOR IALJS/SEC IN MARCH

An IALJS panel is being proposed for the Southeast Colloquium, to be held at the University of South Carolina in Columbia, SC on 19-21 March 2011. The title of the panel is "Literary Journalism: The Promise and Perils of Change." The panel hopes to explore the role which literary journalism has played in the struggle for the expansion and defense of civil and human rights, discussing the place of literary journalism as a social, political and cultural agent making the case for a more just and civil society. Interest from graduate students is particularly encouraged. For more information, please e-mail the IALJS contact, Josh Roiland at <roilandj@slu.edu>. The deadline for a preliminary presentation titles is 30 September 2010.

PAULY TO KEYNOTE IALJS-6



John Pauly, the provost of Marquette University and noted literary journalism scholar, will be the keynote speaker at the annual conference of the International Association for Literary Journalism Studies to be hosted by the Université Libre de

Bruxelles in Brussels, Belgium on May 12-14, 2011. One of the founders of the discipline, Pauly has made substantial contributions to the field as an area of academic inquiry.

LASTING POWER *Continued from previous page*

I believe still is a major venue for this writing in the U.K. In the 1980s and early 1990s they ruled, in my view. My colleague Norman Sims at the University of Massachusetts-Amherst, who's kind of my elder statesman of the scholarship (he introduced me to it), reminded me about *Esquire* and *GQ*. Another colleague, David Abrahamson at the Medill School of Journalism at Northwestern University, who is the immediate past president of the International Association for Literary Journalism, said there appeared to be some good narrative journalism on a website called *Narrative*. Sometimes a site called *Words Without Borders* publishes narrative journalism. *Salon* has, too.

BS: Now that you're in the rarified scholarly realm, do you ever think back on the years when you were feeding the beast as a daily journalist?



JOHN HARTSOCK

JH: I was thinking of the idea of gonzo, and wondering how we ever got anything done with some degree of sobriety when we were young. ♦

Reprinted from the 23 April 2010 issue of the Washington Post <http://blog.washingtonpost.com/story-lab/2010/04/narrative_journalism_a_convers.html> with permission.

TEACHING TIPS *Continued from Page 22*

ing, reading, listening and speaking. Assignment One consists of writing a profile, in which they have to use nuanced vocabulary and correct grammar. They are encouraged to develop a keen eye for observation and expand their lexicon to create a distinctive atmosphere and scenes in which they insert details and quotes. Assignment Two is a 10-minute audio interview of the person described in the profile, i.e. a native speaker of English. It certainly is an ordeal for my students, who fear mutual incomprehension or an outright lack of communication.

About 60 students participate in the exercise. I give individual feedback to all of them, but only 12 to 15 profiles and interviews are selected for the peer-reviewing process, which is Assignment Three. The selection is posted on our "virtual university" platform. Students are invited to read these profiles, listen to the interviews and draw up their Top Three lists. Then they proceed on to writing a short review for each one. Again, it is essential that they use finely honed language to critique their classmates' work.

Commenting on their peers' texts and interviews help students understand the do's and don'ts of such an exercise, and develop strong arguments. Unsurprisingly, the best pieces belong to the students who have done extensive research prior to the meeting and who used a wide palette of words to draw colorful portraits.

In a nutshell, what seemed like a very daunting task in the beginning proved a fascinating experience in collaborative learning, in which students could get a better command of English and improve their language proficiency. Granted, all the profiles and interviews are not unforgettable pieces, but there are a few gems. Most importantly, all students have made a few steps in the right direction, gained self-confidence and assertiveness, and a real sense of achievement when it comes to English language practice. Moreover, the practice of literary journalism, which was completely unknown to most of them, has opened up new avenues for expression and whetted their appetite for further reading. ♦

Call for Submissions

Literary Journalism Studies

Published by the International Association for Literary Journalism Studies

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

To encourage an international dialogue, the journal is also willing to consider publishing short examples or excerpts of literary journalism accompanied by a scholarly gloss about a writer not widely known outside his or her country. The example or excerpt must be translated into English. The scholarly gloss must be between 1,500 and 2,500 words long and indicate why the example is important in the context of its national culture. Together, both the text and the gloss must not exceed 8,000 words in length. The contributor is responsible for obtaining all copyright permissions, including from the publisher, author and translator as necessary.

E-mail submission (as an MS Word attachment) is mandatory, and submissions should be between 4,000 and 8,000 words in length, including notes. A cover page indicating the title of the paper, the author's name and institutional affiliation, and contact information must accompany all submissions. The author's name should not appear on the required 250-word abstract or on the paper itself, as all submissions will be blind reviewed. All submissions must be in English and follow the *Chicago Manual of Style (Humanities)*. Submissions will be accepted on an ongoing basis. Contributors of articles selected for publication will receive one copy of the journal. Copyright reverts to the contributor after publication with the provision that should the submission be subsequently republished reference is made to initial publication in **Literary Journalism Studies**. Please e-mail all submissions and/or related queries to:

John C. Hartsock, Ph.D.
Editor, *Literary Journalism Studies*
Department of Communication Studies
State University of New York at Cortland
Cortland, NY 13045-0900 U.S.A.
<hartsockj@cutland.edu>

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



CALL FOR PAPERS

International Association for Literary Journalism Studies

“Literary Journalism: Theoria, Poiesis and Praxis”

The Sixth International Conference for Literary Journalism Studies (IALJS-6)
Université Libre de Bruxelles

Département des Sciences de l'Information et de la Communication (SIC)
Brussels, Belgium

12-14 May 2011



The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 12-14 May 2011. The conference will be held at the Département des Sciences de l'Information et de la Communication (SIC) at Université Libre de Bruxelles in Brussels, Belgium.

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

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

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

Continued on next page

I. GUIDELINES FOR RESEARCH PAPERS

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

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

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

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

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

III. GUIDELINES FOR PROPOSALS FOR PANELS

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

Continued on next page

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

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

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

Prof. Isabel Soares, Universidade Técnica de Lisboa (Portugal)
2011 IALJS-6 Research Chair; e-mail: <isoares@iscsp.utl.pt>

Please submit proposals for panels to either:

Prof. Rob Alexander, Brock University (Canada)
2011 IALJS-6 Program Co-Chair; e-mail: <ralexand@brocku.ca>

Prof. Willa McDonald, Macquarie University (Australia)
2011 IALJS-6 Program Co-Chair; e-mail: <willa.mcdonald@scmp.mq.edu.au>

Deadline for all submissions: No later than 1 December 2010

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

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

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

Prof. Norman Sims, Secretary (U.S.A.)
IALJS Secretary; e-mail: <sims@journ.umass.edu>

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

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

2011 IALJS CONVENTION REGISTRATION FORM
12-14 May 2011
Université Libre de Bruxelles, Brussels, Belgium

1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2011)		Please indicate the applicable amounts:
Current IALJS Member – \$120	<i>(rate for those already having paid their 2011 dues)</i>	
Current IALJS Member retired – \$100	<i>(rate for those already having paid their 2011 dues)</i>	
Student with research paper on program – \$30	<i>(Includes a one-year IALJS membership)</i>	
Student without paper on program – \$60	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$170	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – \$50 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2011		
<i>(Note: Meals & special events may not be available to those who register after 31 March 2011)</i>		
Current IALJS Member – \$155	<i>(rate for those already having paid their 2011 dues)</i>	
Current IALJS Member retired – \$135	<i>(rate for those already having paid their 2011 dues)</i>	
Student with research paper on program – \$65	<i>(Includes a one-year IALJS membership)</i>	
Student without paper on program – \$95	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$205	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – \$85 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership. NOTE: Meals & special events may not be available to those who register on site.		
2. SPECIAL EVENTS:		
Please indicate the number of meals required next to each item below		
	Number of meals needed:	<i>Regular</i> <i>Vegetarian</i>
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$15*	
Conference Banquet (Friday evening)	Number attending x \$60	
<small>*NOTE: Breakfast on Friday is FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
Make registration checks payable to "IALJS"		TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to "IALJS" to >>> To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG	BILL REYNOLDS, IALJS Treasurer School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca	For a reservation at the convention hotel, Thon Hotel Bristol Stephanie Download hotel's IALJS reservation form: http://www.ialjs.org/?page_id=21 IALJS Confirmation: "IALJS-ULB" IALJS room rates - Single: 110 E, Double: 120 E; Breakfast - 10 E per person Phone: +32-2-543-3311 Fax: +32-2-538-0307 E-mail: bristol_conference@thonhotels.be or hotel_bristol@bristol.be http://www.thonhotels.be/bristolstephanie
3. REGISTRATION INFO		
Name:		
Address/Department		
School/University		
City, State, Zip, Country		
Phone		
E-mail Address		
Name of Spouse (if attending)		



Hotel Bristol Stephanie

RESERVATION FORM

**“IALJS – ULB”
Bedroom on May 11th + 12th + 13th 2011**

From: _____

Tel: _____ E-mail: _____

To: Conference Department – Thon Hotel Bristol Stephanie
☎ : 32 / (02) 543 33 12 - fax: 32 / (02) 539 40 39 - ✉ bristol.conference@thonhotels.be

Date: _____

RESERVATION DEADLINE: “Monday April 11th 2011”

a – Reservation:

Please make the following reservation:

<i>Room type</i>	<i>Room rate</i>	<i>N° of rooms</i>	<i>Arrival</i>	<i>Departure</i>	<i>Name of the guest</i>
Single classic room Breakfast Included	€ 120				
Double / twin classic room Breakfast Included	€ 140				
Single classic room Breakfast Excluded	€ 110				
Double / twin classic room Breakfast Excluded	€ 120				

b - Guarantee:

In order to guarantee the reservation, we thank you to advise us a credit card number:

Credit card type: _____ N°: _____ Expiry date: _____

REMARK:

- In case of no-show, the first night will automatically be charged to the credit card mentioned above.
- In case of anticipated departure the remaining night(s) will be charged
- Individual cancellation will be free of charge until: **Friday May 6th 2011**

c - Billing Instructions:

All expenses will be settled at the reception before departure.

d - Reservation deadline: Monday April 11th 2011

After this date, the reservations will be « on request » and confirmed upon availability.

Name and signature: _____

To be completed by the Hotel:

Confirmed by: _____ Date: _____

Confirmation Number: _____



Hotel Bristol Stephanie, 91-93 Avenue Louise, B-1050 Brussels, Belgium.

Telephone : (32) (2) 543 33 11 - Facsimile : (32) (2) 538 03 07

E-Mail : hotel_bristol@bristol.be – Website : www.bristol.be

SA Hotel Bristol Stephanie NV, TVA – BTW BE413 270 379, RCB – HRB 379519, ING 310-0976038-13.



2010 IALJS Membership Form

Please fill out form and return (by mail, fax or scanned e-mail attachment) with dues payment to address below.

Name _____ Title (Dr., Prof., Mr., Ms., Mrs., Miss) _____

University _____

School/Department _____

Work address (street, city, state/province, country) _____

Home address (street, city, state/province, country) _____

Phone (include intl. code) Home _____ Work _____ Cell _____

Fax phone _____ E-mail address _____

Area(s) of teaching/research interest _____

Membership Categories: The annual IALJS membership coincides with the **calendar year** (no pro-rating is available). Members receive the *Literary Journalism* newsletter, the *Literary Journalism Studies* journal, all IALJS announcements and conference CFPs.

Please check category: US\$ 50: Regular Member (Faculty member)
 US\$ 50: Associate Member (Professional member)
 US\$ 25: Student Member (Master or Doctoral level)
 US\$ 25: Retired Faculty Member
 US\$100: Sponsoring Member (to support the IALJS general operating fund)

Please Note: Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

Signature _____ Date _____

PAYMENT METHODS: PayPal/Credit Cards or Check:

1. PayPal and Credit Cards:

Payments may be made via PayPal (and credit cards). Please see "Membership Payments" at <http://www.ialjs.org>. Please also fax completed form (above) to Bill Reynolds, IALJS Treasurer, School of Journalism, Ryerson University: **+01-416-979-5216**.

2. Make Check Payable, in U.S. Funds only, to "IALJS"; please mail check with completed form to:

Bill Reynolds, IALJS Treasurer
School of Journalism, Ryerson University
350 Victoria Street
Toronto, Ontario
CANADA M5B 2K3

Centre For Journalism
School of Journalism, Media & Cultural Studies (JOMEC)
at Cardiff University, Cardiff, Wales

Mapping the Magazine

7 + 8 + 9 July 2011

(7th will be afternoon/evening, 8th a full day, 9th morning to mid afternoon)

The Centre for Journalism is pleased to announce the third Mapping The Magazine conference at Cardiff University.

The conference welcomes papers and presentations about any aspect of the magazine as a journalistic, social, cultural or material artefact.

There will be special strands dedicated to:

- **literary journalism in specialist magazines – cars, motorcycles, travel and wherever else it can be found**
- **the inexorable rise of digital magazines**
online, Second Life, Facebook, Twitter and apps
(Apple, Android, whatever)
reading
writing
design
community and identity
- **material and cultural considerations for training and educating the modern magazine journalist**
- **much more ...**

Mapping The Magazine is an eclectic gathering and these are just some of the possibilities. Magazines and magazine journalism are so little studied that we do not wish to limit the possibilities open to delegates.

More details and formal call for papers will follow.

If you have an enquiry or would like to be added to the mailing list please contact

Tim Holmes at:

HolmesTA@Cardiff.ac.uk

and/or

mappingthemagazine@gmail.com

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 1300-663 Lisboa
 PORTUGAL

AEJMC Southeast Colloquium 2011

March 17–19, 2011

General Call for Papers and Panel Proposals



**School of
Journalism and Mass
Communications**
University of South Carolina

Media and Civil Rights History Symposium

The School of Journalism and Mass Communications at the University of South Carolina proudly announces the first annual **Media and Civil Rights History Symposium**, to be held jointly with the AEJMC Southeast Colloquium. The Farrar Media and Civil Rights History Award, recognizing the best history journal article or chapter in an edited collection on the relationship between the media and civil rights, will be given at the symposium. The winner of the award will receive \$1,000 and have symposium expenses covered. For more information about the award and symposium, see jour.sc.edu/mcrhs beginning Sept. 1, 2010.

the Hilton Columbia Center, located in the Vista, the revitalized arts and entertainment district of Columbia, and near campus and the Statehouse.

For more information, please contact Kathy Roberts Forde at 803-777-3321 or fordekr@sc.edu. For registration, travel, and hotel information, please visit the Southeast Colloquium 2011 Web site at jour.sc.edu/sec2011.

Research papers: Authors are invited to submit completed research papers to the paper chairs listed on the right by the postmark deadline of Dec. 13, 2010. All papers must be submitted via first class U.S. Mail or overnight delivery. Graduate students are encouraged to submit papers. Four copies of each paper should be submitted. One copy should have a title page with identifying information (name, faculty or student designation, affiliation, complete U.S. postal address, phone number, and e-mail address), and three copies should contain a title page with no identifying information. No other identifying information should be included on any of the copies. Each paper should include an abstract of 250 words or less attached behind the title page (with no identifying information). Length of papers should not exceed 30 pages including references and tables (50 pages for Law and Policy papers—see specific call on colloquium Web site for additional details). No electronic submissions will be accepted. Authors of accepted papers will be notified by the end of January 2011. Acceptance and/or submission of papers to colloquium paper competitions does not prevent authors from submitting to AEJMC divisions for the national convention. The author of each accepted paper (at least one author in the case of a coauthored paper) must present the paper at the colloquium, March 17–19, 2011, or may have the invitation to present rescinded and may not claim acceptance of the paper on a CV or other such report. Winners of top paper awards in each division also are expected to attend the business luncheon and meeting on Saturday, March 19, 2011.

Panel proposals: Panel proposals should be submitted to Kathy Roberts Forde, School of Journalism and Mass Communications, University of South Carolina, Columbia, SC 29208, with a postmark deadline of Dec. 13, 2010, and should include a brief description of the panel along with proposed panelists. Proposals should not exceed three double-spaced pages.

The University of South Carolina Columbia is located less than 8 miles from the Columbia Metropolitan Airport and approximately 95 miles from the Charlotte/Douglas International Airport (in Charlotte, N.C.).

Hotel rooms are reserved at a special conference rate at

History Division

Harlen Makemson
School of Communications
Elon University
Campus Box 2850
Elon, NC 27244
Phone: 336-278-5777
E-mail: hmakemson@elon.edu

Law and Policy Division

Daxton “Chip” Stewart
Schieffer School of Journalism
Texas Christian University
TCU Box 298060
Ft. Worth, TX 76129
Phone: 817-257-5291
E-mail: d.stewart@tcu.edu

Magazine Division

Rachal Davis Mersey
Medill School
Northwestern University
1870 Campus Drive, 3rd Floor
Evanston, IL 60208
Phone: 847-491-2196
E-mail: rdmersey@northwestern.edu

Newspaper Division

Doug Fisher
School of Journalism and Mass
Communications
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LITERARY JOURNALISM IN A LANGUAGE CLASS

Introducing literary journalism to non-native students of English.

By Isabelle Meuret, Université Libre de Bruxelles (Belgium)

The course I am teaching in the M.A. program in Information and Communication Studies at my university is called "Language and Culture of English-Speaking Peoples," which means I have plenty of elbow room to do



TEACHING TIPS

whatever I want and to cover a wide range of geographies, albeit in only two years. Needless to say that such a broad heading is as galvanizing as it is paralyzing: what can I possibly teach budding journalists who need to improve their language skills and gain insight into

various cultures across the globe?

Our students attend a number of classes where they are mainly taught how to write short pieces in French, either for the traditional print press or for the web, usually with little time available and very strict deadlines. Yet they have no class in investigative journalism or feature writing, let alone creative writing. Such peda-

gogical choices are made to meet the demands of the job market and of the so-called "churnalism," to use Nick Davies's apt term. Therefore, teaching our students the art of grand reportage in the French tradition would appear as an indulgence. While some of them may have heard of Joseph Kessel and Albert Londres, most ignore the likes of Norman Mailer or

Approaching
journalism from a cultural
perspective makes
students aware of its unique
sense of possibility

Truman Capote.

This glaring omission in the curriculum was my cue to take them into uncharted territories and teach them a few essentials about literary journalism. This chapter in the course, which is in a lecture format, is a great opportunity to cover various aspects of American society, culture and politics, through the prism of nonfiction. Even though my students only

get an overview of the genre, at least they become familiar with some of its representatives: Tom Wolfe and Hunter S. Thompson become our guides through the counterculture, Joan Didion opens our eyes on a number of political fictions, and David Foster Wallace makes us ponder American patriotism after 9/11.

Teaching literary journalism in English to non-native students who are still struggling with the language is undoubtedly a challenge, but also a highly rewarding task. Indeed, approaching the genre from a technical but also cultural and literary perspective makes students aware of its unique sense of possibility. While literary journalism appears to them as a liberating process, it also proves to be an empowering and transformative experience once they try their hands at it. And that is where I add a practical element to the course, in the final year.

At this stage, students have made some serious headway in English and have fewer problems with the language. They are given three substantial assignments, which are opportunities to develop all four linguistic skills, i.e. writ-

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