

LITERARY JOURNALISM

VOL 5 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2011

LISTENING TO WHAT OUR WEB SITE TELLS US

Good news from ialjs.org.

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

Our mediated, technological society allows and promotes contact among all those who share an interest. Internet-based communities of like-minded individuals are strong facilitators for the exchange of ideas, and we cherish our IALJS site as one of those venues where students of literary journalism may find a roadmap to their pursuit. Our webmaster, Nick Jackson,



PRESIDENT'S LETTER

platform to perform services to a community of scholars of both informative and practical nature. In fact, it is possible for all those who are interested in becoming IALJS members to do so and to pay their membership fees via PayPal. For all those willing to participate in conferences, it is possible to get information on past and future meetings. And access to the journal, newsletter or blog is enabled by the click of a mouse.

Nick recently reported on the traffic our site has had over the last couple of months, and we were delighted to find out that it has been accessed by people residing in 42 countries. Of the total number of our visitors, one third originates in the U.S. In

has been doing a wonderful job updating some of the technicalities of the site. His expertise in this area will help it boast new and improved capabilities required by an audience that expects the site of a learned society to be not only a source of contacts and links, but also a

addition to the U.S., the countries providing the top ten numbers of visitors are Canada, France, Australia, United Kingdom, Portugal, Belgium, Romania, Brazil and India. The geographic distribution of these ten countries brings out the fact that our audience is scattered around the world in Asia, the Americas, Oceania and Europe. Africa is not yet included in this top-ten list, but we will work to recruit members on that continent as well.

Interesting fact: The words most employed by search engines are: *literary journalism*, *IALJS*, *literary journalism studies*, *literary journalism blog* and *international association for literary journalism studies*. This suggests that the names of both of the association and our *LJS* journal are known in advance by visitors. It also means that our message has been reaching our potential audience and that the ripple effect of the site is a standing one.

One reason that our web site's page-view information is significant is because it suggests that fellow scholars are reading our journal

The most popular pages are ones in the journal and the page with information regarding IALJS-6, our annual conference scheduled for Brussels in May 2011—so we can conclude that scholarly work made available by the journal is relevant and that our next conference is being considered by potential participants.

I think the page-view information is particularly significant because it suggests that (a) fellow scholars are paying attention to scholarly articles being written on this field, and (b) there are a number of literary journalism students who might want to join an association which is willing and open to welcome them. Let's hope we may all meet, online or in person, some day soon in the future! ♦

MEMBERSHIP

YEAR-END REPORT

As of 1 December 2010, we are happy to be able to report that the association currently has 128 paid-in-full members. Please note: For all members, the 2011 IALJS membership fees are due by 1 January 2011. See "Membership Payments" at <www.ialjs.org>.

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.

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WWW. IALJS. ORG

2011 ANNUAL CONFERENCE IN EUROPE'S CAPITAL

Brussels is a global village with local attractions.

By Isabelle Meuret, Université Libre de Bruxelles (Belgium)

The funny thing about Brussels is that it existed long before Belgium materialized as a nation in 1830. Brussels actually dates back to the 10th century and has been the crossroads of many different peoples since time immemorial. Today, it is not only the capital of Belgium, but also the capital of Europe, home to 60,000 European Union officials, lobbyists and diplomats, as well as some 180,000 European citizens hailing from the 27 member countries. Brussels is also the headquarters of the European Commission and the European Council, the second headquarters of the European Parliament and the European headquarters of NATO.

As a result, Brussels is occasionally perceived as a highly institutionalized and purely bureaucratic location. On the contrary, one can have a quite nice life in Brussels, a place bustling with activity and buzzing with creativity. A true Tower of Babel, but full of advantages! Granted, the presence of the European institutions has considerably reshaped the city, but architects are now working on a greener development. The sheer number of parks, gardens and forests in Brussels makes it the greenest capital city on the European continent. The *Forêt de Soignes*, a huge beech forest on the outskirts of the city, is just a few minutes away from the centre.

The European capital has become an incredibly multicultural hub, where a hundred languages are being spoken. Its

diversity is one of its landmarks. French- and Flemish-speakers work and live every day in Brussels, together with other Europeans. In the corridors of the Commission, English is definitely the *lingua franca*. Moreover, the city has a large immigrant population. For example, the area of Matonge is home to a Congolese community, while the northern district of the city is home to a friendly combination of Turkish and Moroccan people.

Brussels combines the advantages of a capital, boasting an impressive artistic scene—dance, fashion, theatre, music—as well as great job opportunities, acres of green spaces and the advantages of a small, homely place. Indeed, mobility is not a problem in a city because most distances remain walkable, and its relatively small size is something highly appreciated by Brussels residents.



ONE OF THE CITY'S SIGNATURE SIGHTS IS THE STRIKING COLORS AND DESIGNS DISPLAYED AT THE WORLD-FAMOUS FESTIVAL OF FLOWERS.

Furthermore, the capital's centrality makes London, Amsterdam, Köln and Paris easily accessible. All are less than two hours away by high-speed train. Yet compared to other big cities, the rents are still affordable and the pace of life not too frantic.

What was once a rather dull and grey city, Brussels has morphed into an attractive and dynamic urban village

Continued on next page

BRUSSELS IS PROUD OF ITS HEROIC ARCHITECTURE WHICH SEEMS TO BECKON TO A VISITOR'S CAMERA. TWO FINE EXAMPLES ARE THE MAISON DU ROI (BELOW) AND THE BASILICA KOEKELBERG.



Continued from preceding page



where any visitor will be spoiled for choices, especially when it comes to the 400 beers on offer and the outrageously delicious chocolates. Picturesque buildings, medieval houses with crenellated façades, the Royal Palace and other older institutions contrast with avant-garde boutiques in trendy areas. With its old houses gilded with gold leaves and its impressive Town Hall, the breathtakingly beautiful Market Place—"the most beautiful theater in the world," French artist Jean Cocteau once said—is certainly worth the journey. And the nearby *Galeries Saint-Hubert* are marvels of archi-

Museums are the city's pride, some of which house many of the finest collections by Flemish painters

tecture.

Its cultural heritage is very well preserved in Brussels. The archeological remains of Charles the Fifth's palace, just under the *Place Royale*, can still be visited, while the magnificent *Art Nouveau* houses scattered through the city are worth a detour. The Musical Instruments Museum (MIM) is a typical example of such architecture, and there is a spectacular view above the city from its top terrace. Just opposite the MIM stands the brand-new Magritte Museum, entirely devoted to this surrealist painter. Other museums are the city's pride. The *Musées Royaux des Beaux-Arts* house to some of the finest collections by Flemish painters

FEW SIGHTS IN BRUSSELS ARE AS INSPIRING AS THE SHIMMERING FAÇADE OF THE GRAND PALACE, ESPECIALLY WHEN DRAMATICALLY ILLUMINATED AT NIGHT BY THE DANCING LIGHTS IN ITS OWN LIVELY COURTYARD.

and old masters (Brueghel, Memling, Bosch, van Dyck). Within walking distance, the comic strip museum, also in the *Art Nouveau* style, is a notable showcase for many of the superb graphic novel artists in the country.

The *Sablon* area in the higher part of the city is a delight for art and antiques lovers. The most prestigious chocolate makers have their shops in this market, and flocks of people come for a stroll and an aperitif on Sundays, basking in the sun next to the charming *Sablon* church. A very popular flea market also takes place every Sunday just a few streets away from that very posh district of the city.

There are also few odd sights, such as the *Manneken Pis*, the well-known statue of a young boy urinating. Or the extravagant *Atomium*, a 102-meter-high metal sculpture representing a giant atom designed for the 1958 World's Fair, as well as the stunning

royal greenhouses in the north of Brussels, open to the public for only two weeks per year.

So for all its demure—or perhaps even somewhat rigid—image as the capital of the European Union, the city of Brussels revels in welcoming a global population while keeping its very unique and local identity. ♦

IALJS-6 CONFERENCE SCHEDULE SUMMARY

Wednesday, 11 May 2011

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 12 May 2011

Sign in 8.00 – 9.00 Pick up conference materials

Session 1 9.00 – 9.15 Welcome and Introduction

Session 2 9.15 – 10.15 Work-in-Progress Session I

Session 3 10.30 – 11.30 Research Paper Session I

Session 4 11.45 – 12.30 Keynote Speech

Lunch 12.30 – 13.45

Session 5 13.45 – 14.00 Status Report: *Literary Journalism Studies*

Session 6 14.15 – 15.15 Work-in-Progress Session II

Session 7 15.30 – 16.30 Panels I and II

Session 8 16.45 – 17.45 Research Paper Session II

Session 9 18.00 – 19.00 *Literary Journalism Studies* Staff Meeting

Friday, 13 May 2011

Breakfast 7.30 – 8.30 Breakfast for Your Thoughts (per reservation)

Session 10 9.00 – 10.00 Work-in-Progress Session III

Session 11 10.15 – 11.15 Panels III and IV

Session 12 11.30 – 12.30 Research Paper Session III

Lunch 12.30 – 14.15

Session 13 14.15 – 15.15 Work-in-Progress Session IV

Session 14 15.30 – 16.30 President's Address & Annual Business Mtg

Reception 16.45 – 18.00 Conference Reception

Dinner 19.00 – 21.00 Conference Banquet (per reservation)

Saturday, 14 May 2011

Session 15 9.00 – 10.00 Work-in-Progress Session V

Session 16 10.15 – 11.15 Panels V and VI

Session 17 11.30 – 12.30 Closing Convocation

Lunch 12.30 – 14.15

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

T H E N E W S L E T T E R O F T H E I A L J S

CALL FOR PAPERS *Continued from previous 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

T H E N E W S L E T T E R O F T H E I A L J S

CALL FOR PAPERS *Continued from previous 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>

Pof., 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>

T H E N E W S L E T T E R O F T H E I A L J S

2011 IALJS CONVENTION REGISTRATION FORM 12-14 May 2011 Université Libre de Bruxelles, Brussels, Belgium											
1.a. PRE-REGISTRATION FEES (<u>MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2011</u>)		Please indicate the applicable amounts:									
Current IALJS Member – \$120		(rate for those already having paid their 2011 dues)									
Current IALJS Member retired – \$100		(rate for those already having paid their 2011 dues)									
Student with research paper on program – \$30		(Includes a one-year IALJS membership)									
Student without paper on program – \$60		(Includes a one-year IALJS membership)									
Non-IALJS member – \$170		(Includes a one-year IALJS membership)									
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		(rate for those already having paid their 2011 dues)									
Current IALJS Member retired – \$135		(rate for those already having paid their 2011 dues)									
Student with research paper on program – \$65		(Includes a one-year IALJS membership)									
Student without paper on program – \$95		(Includes a one-year IALJS membership)									
Non-IALJS member – \$205		(Includes a one-year IALJS membership)									
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											
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center; width: 33%;">Number of meals needed:</th> <th style="text-align: center; width: 33%;">Regular</th> <th style="text-align: center; width: 33%;">Vegetarian</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">"Breakfast for Your Thoughts" (Friday morning)</td> <td style="text-align: center;">Number attending x \$15*</td> <td style="text-align: center;"></td> </tr> <tr> <td style="text-align: center;">Conference Banquet (Friday evening)</td> <td style="text-align: center;">Number attending x \$60</td> <td style="text-align: center;"></td> </tr> </tbody> </table>			Number of meals needed:	Regular	Vegetarian	"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$15*		Conference Banquet (Friday evening)	Number attending x \$60	
Number of meals needed:	Regular	Vegetarian									
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$15*										
Conference Banquet (Friday evening)	Number attending x \$60										
<i>*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.</i>											
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)											



RESERVATION FORM

"IALJS – ULB"
Bedroom on May 11th + 12th + 13th 2011 NOTE: ADDITIONAL DAYS
 MAY BE ADDED.

From: _____

Tel.: _____ E-mail: _____

To: Conference Department – Thon Hotel Bristol Stephanie
 ☎ : 32 / (02) 543 33 12 - fax: 32 / (02) 539 40 39 - e-mail: 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

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

UNIVERSITÉ LIBRE DE BRUXELLES, OUR IALJS-6 HOST

At the heart of the capital of Europe, with over 100 nationalities represented.

By Isabelle Meuret, Université Libre de Bruxelles (Belgium)

The history of the *Université Libre de Bruxelles* parallels the history of Belgium. Three state universities existed when the Belgian state was created in 1830, but the capital city, Brussels, had none. As a result, leading figures and prominent intellectuals such as Pierre-Théodore Verhaegen set about to create such an institution, one which would constitute an important counter-weight to the Catholic University founded in the same year. The *Université Libre de Bruxelles* was promoted by liberal professionals and Freemasons, and it officially inaugurated its first academic year on November 20, 1834.

The university is private but also subsidized by public authorities. Since its inception, the institution's "free" identity has been essential, and it has remained so to this day. From the very first, the founding fathers showed a spirit of independence and made the "freedom of inquiry" and "free thinking" a key component of their philosophy. Rejecting any dogmatic judgment and authority-based knowledge, these tenets remain the institution's backbone. They have always been funda-

**WELCOME
TO OUR
CAMPUS**



mental and are spelled out in the university's statutes.

A good illustration of the university's democratic principles is that it shut its doors to the Nazis during occupation. The university is proud of defending humanist values, which are clearly reflected in its management. The institution supports diversity and plurality by having representatives from all groups—students, assistants, employees and professors—participate in the university's governance. It is also highly committed to a number of social, societal and scientific projects, both on- and off-campus.

The university boasts some 23,000 students, as well as eight faculties, schools and institutes. It offers comprehensive study in all disciplines, offering Bachelor's degrees, Master's degrees and PhDs. A new curriculum organization was implemented through the reforms of the Bologna Process, which aim to harmonize all European courses. The goal is to facilitate students' and professors' mobility on the continent.

The university is an incredibly multicultural institution: 27 percent of its students, 33 percent of its researchers and 11

**CONTEMPORARY
BUILDINGS
ARE SURROUNDED
BY SPACIOUS
LAWNS, PERFECT
FOR STUDENTS
BETWEEN CLASSES.**



**ONE OF THE RECOGNIZABLE BUILDINGS
ON THE UNIVERSITY
CAMPUS HAS THE MOST COMPACT
OF NAMES. BE SURE TO ASK
FOR DIRECTIONS TO ULB'S BUILDING "A."**

percent of its academics and administrators, are of foreign origin and hail from all continents.

Ideally located in the capital of Belgium, the *Université Libre de Bruxelles* has many partnerships with other institutes and schools, including five *Hauts Écoles*, the Royal Military School, two schools of architecture and two colleges of fine art. It is a beacon of excellence in higher education in francophone Belgium, above all in the fields of medicine, political science, European studies, philosophy and physics. It is also part of a larger academy, the *Académie Universitaire Wallonie-Bruxelles*, and some of its activities are carried out in science parks and at the Érasme hospital.

The university has recently maximized its research potential, and it cooperates at both local and global levels, working in close partnership not only with Wallonia and the north of France, but also engaging in transatlantic dialogues with countries in Africa and Asia. Excellent quality research and education, as well as the promotion of humanist values, are part and parcel of the university's central mission statement. An important objective is to promote economic development in the regions in which it is active. In support of this goal, a number of value-added technology transfer activities have also been recently initiated by the university.

With three Nobel Prizes, a Fields Medal, three Wolf Awards in physics and numerous awards from the *Fonds National de la Recherche Scientifique*, the *Université Libre de Bruxelles* has certainly become an important partner in Europe. It now ranks high among other major universities around the world. In the future, the university has announced that it intends to further develop its international reputation through advanced research and programs which will expand its international networks. ♦

LITERARY JOURNALISM IN LATIN AMERICA

Notes on the place of 'The Other' in contemporary Latin American literary journalism.

By Roberto Herrscher, University of Barcelona (Spain)

The generic word for literary or narrative journalism in Latin America is *crónica*. The first "chronicles" were written by the friars and soldiers that came with the Conquistadores, the so-called *Cronistas de Indias*, in the 16th and 17th centuries, and all the characteristics of the modern *crónicas* were already there: the debunking of previous myths with direct observation; the introduction of new landscapes and characters to the literary discourse; and the permanent presence of the voyager and narrator as a key element in the story.

There is a fascinating and revealing line that goes from those early scribes, passes through the narratives of the enlightened intellectuals that built our nations in words and deeds in the 19th century, flourishes with the left-wing artists of protest and revolt in the 20th century and reaches a complex maturity with the narrative journalists of today.

Like all literary nonfiction writers, today's *New Cronistas de Indias* are heirs of the long Latin American traditions, but their main dialogue is with their time and their societies, a time and a social landscape where the languages of fiction and nonfiction are mixed and stirred, and the role and the voice of the narrator are constantly under debate and under construction.

In these muddy waters, the young *cronistas*—most of whom will never be translated into English—are enriching our understanding of the tremendous changes and developments in our continent, most of which the tradi-

tional media and the usual short and everyday shorter formats do not even attempt to describe and understand.

Some of these *cronistas* extend the group of people, of subjectivities, of collective identities to include new characters and old ones that were "invisibilized" by the economic system, by Catholic morals or by the ad agencies.

For example, the Colombian Juanita León, probably the brightest member of my generation, travelled to her country's violent rural areas, to report on the conflicts between the poor young

of individuals but spiralling around, like the dusty wind at the end of the world.

Another role these literary journalists undertake is to show the true, close or contextualized face of those marginalized, demonized and shown as the "radical other" by the hegemonic media. There's a long tradition in Latin America in confronting the discourse of the "official story line." Here the characters that are portrayed were not invisible, but demonized. For example, street children. Cristian Alarcón in the hard, mean streets of Buenos Aires, and Eric Lemos in the violent plazas of San Salvador, learned the language and the codes of the street kids. Cristian's *pibes chorros* sing cumbias with explicitly sexual rhymes; Eric's apprentices of *mareros* express themselves in rich, meaningful tattoos. Very few of them live to become adults, but in these journalists' books, their sing-song monologues live on.

The last group of current Latin American writers I want to mention here do not follow the character, but ask us to follow them, the journalist. The world of the "other" is seen not as a given but as a discovery. The reporter tells of his or her trip to find the elusive character. For these excursions in search of the "other" the journalists have to construct the character whose point of view the reader is supposed to adopt. As every storyteller knows, this "I" character is a construction. In some of these Latin American examples, it is the least "realistic" element in the text.

The Chilean novelist turned filmmaker Alberto Fuguet is a very healthy member of the club. He mocks the big masters García Márquez and Neruda, and embraces the fragmented, visual world of his generation's novels. Our present is much more comfortable, but since the dream of the perfect, desired future disappeared, we grew up lost, confused and know not where to go.

Continued on next page



AROUND THE WORLD

Guerriero's best book is the true story of a windswept town in Patagonia where dozens of teenagers committed suicide in a very short time

boys in the national army, the guerrillas and drug warlords. The mixture of confusion, desperation, poverty and empowerment that the guns give these soldiers in someone else's war resonates as alternative hells in a marvellous and cruel country. León listens to them. She brings their voices to us. She tells their stories in a harrowing book, *País de Plomo* ("Lead Country").

A more playful colleague, the Argentine wordsmith Leila Guerriero is an awesome finder, interviewer and teller of the most bizarre lives. These broken individuals are so eloquent in her book *Frutos Extraños* ("Strange Fruits") that we cannot but feel they are us. But her best book is the true story of a windswept town in Patagonia where a dozen teenagers committed suicide in a very short time. She went there as a Latin American Truman Capote, and she found that evil was not concentrated in a couple

LATIN AMERICA *Continued from previous page*

Fuguet's "I" character embodies that confusion.

Fuguet's last book, *Missing*, is a family striptease. Fuguet's beloved maverick uncle disappeared, ceased to call and refused to be found by his family. Why? Just like Caparrós could not understand María Soledad Rosas's rabid battle with authority, Fuguet was unable to grasp his uncle's escape. Their mastery in making us "buy" their questions and making them ours is a trap, but when we realize, it's too late. On the ride we follow the authors into deeper and deeper questions and searches.

A combination of all three strategies is followed by Chilean proud night queen Pedro Lemebel. He brings to life and to the limelight the stories, the vocabulary, the stream of consciousness of the urban poor and lower-middle-class gay community: This is how they speak; this is who they are. Or rather, this is who we are, for Pedro is one of them. He is also a great baroque writer, with a narra-

tive voice unlike any author I have ever read.

I truly believe that these essays, profiles, features and *crónicas* are exercises in freedom without asking anybody for permission. They enrich my continent and make it a little more livable. And, in times of formulaic journalism, *cronistas* like these splash their pages with personal and committed prose and provide us with a jolly good read. ♦



CONFERENCE ON VIRTUAL TRANSFORMATION OF THE PUBLIC SPHERE

The Thirteenth International Conference of the Forum on Contemporary Theory will be held in Chandigarh, India on 15-18 December 2010 in collaboration with the Department of English, Panjab University. Ever since the 1989 publication of Jurgen Habermas's *The Structural Transformation of the Public Sphere* in English, theorists from a wide variety of disciplines have engaged with the Habermasian notion of the public sphere, its relation to bourgeois society and class formation in general, its traction with minority cultures, its conception of gender and its separation of spheres between the public and the private. An important thesis of Habermas's text was what he saw as the degeneration of a rationally based mode of public deliberation into a consumerist society dominated by a mass media that was itself compromised by its relationship with the state. His critics, in turn, have argued that such a transformation was not in fact a degeneration but a marker of a more egalitarian and democratic public culture. This conference seeks to re-examine the contours of this debate in the light of the significant transformations in digital technology and human communication that have taken place over the last few decades. For further information, please contact: Prafulla Kar, Baroda, India, <prafullakar@gmail.com>, Gaurav Desai, Department of English, Tulane University, New Orleans, U.S.A., <gaurav@tulane.edu> or Rana Nayar, Department of English, Panjab University, Chandigarh, India, <rananayar@gmail.com>.

ARTS AND HUMANITIES MEETING IN HONOLULU

The 9th Annual Hawaii International Conference on the Arts and Humanities will be held 9-12 January at the Hilton Hawaii Hotel in Honolulu, Hawaii, U.S.A. The main goal of the 2011 Hawaii International Conference on Arts and Humanities is to provide an opportunity for academics and professionals from various arts- and humanities-related fields from all over the world to come together and learn from each other. An additional goal of the conference is to provide a place for members of the academy and professionals with cross-disciplinary interests related to arts and humanities to meet and interact with members inside and outside their own particular disciplines. For additional information, please see <<http://www.hichumanities.org/index.htm>>.

HISTORY WITH THE VARNISH REMOVED

An introduction to "History and Literary Journalism" at the ESSE meeting in Turin last August.

By John S. Bak, Nancy-Université (France)

History and literary journalism are seemingly fraternal twins separated at birth: one seeking to recover the past, the other striving to capture the present, and both committed to preserving a "truth" for posterity. Though they share a dogged belief in (re)presenting the facts of a given event, both vary in their conceptions of how that event should be documented.

Historians believe that the passage of time and critical distance favors objectivity, whereas literary journalists advocate contemporaneous coverage through first-

hand, immersive reporting. And yet, despite their differences, both mirror the other's creed: a literary journalist views history as it is happening, or has recently happened, in order to reconstruct the scenes of that event accurately, while a historian typically strips the event of its emotion and drama in pursuit of a more traditional journalistic representation of a past event. This seminar, one of many at the biennial ESSE Congress, studied how and where literary journalism/journalists and history/historians cross disciplines and ideologies, and why academia still prefers the latter to the former as being a more faithful rendering of the past.

In a seminar history and literary journalism, there is no better place to start than with Norman Mailer, who believed that the political was the personal and that to report historical events in purely objective terms was to miss the essential part of the story. He subtitled his *Armies of the Night* as an example of history as a novel and the novel as history, and today it is considered a classic example of literary journalism. Though rare is the histori-

an who is willing to accept such a subjective document as a historical record of the truth.

But why is history traditionally so averse to innovation, whereas literature accepts—if not in fact demands—evolving conventions within its discipline? There is a tradition and an individual talent, as T. S. Eliot says, and we need both in the preservation of our past. Literature progresses by not simply repeating the conventions of the period or the authors before it. Why cannot history? Why won't historians allow for new conventions? Why cannot there be a uni-

ing of the gap between history's pursuit of the "truth" and literary journalism's representation of "truth-claims." As Giulia Bruna described in her talk, literary journalism is one answer to the breaking of the "monophonic authority" of omniscient narrators of history, privileging, instead, a polyphonic and dialogic structure, or what postmodern guru Jean-François Lyotard called "paralogy," or the faith in competing micro-narratives to construct a more accurate truth than the grand narratives ever did.

But is history really that averse to artistic or literary renderings of truth? Of course not. If that were the case, than any artfully written historical narrative from Edward Gibbon's *The Rise and Fall of the Roman Empire* (1776-88) to Edward J. Larson's Pulitzer-prize winning *Summer of the Gods: The Scopes's Trial and America's Continuing Debate Over Science and Religion* (1997) could be called literary journalism. Simply put, there are well written histories that are not examples of literary journalism, so where is the line? One answer was provided by Norman Sims, who recalls a comment made by literary journalist Michael Norman:

"I don't know what we've creat-

Is history
really that averse to artistic
or literary
renderings of truth? Of
course not

versally accepted postmodern historian who challenges modernist history with these new conventions, such as immersion, in the same way literary writers have? Perhaps literary journalism is *that* challenge for it allows literary conventions to evolve, while simultaneously preserving its historical commitment to capturing the truth.

But *what* truth, and *whose* truth? Answers to that question pushed literary writers like Mailer back in the 1960s toward a postmodern break with history's "grand narratives," but historians have been a little more than dogged in their distrust of such challenges to truth and to the facts that underwrite them. Such was one of the most probing questions examined during the seminar.

History is certainly motivated by a nation's evolving collective memory. This was one of the themes presented throughout all of the talks, where "micro-portraits of macro-events"—a phrase I used in IALJS-5 last May—reflect the clos-

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HISTORY *Continued from previous page*

ed, whether it *uses* history or it *is* history. That's the question for a literary journalist. Where is that threshold? Beth [Norman] is the scholar; I'm the reporter tagging along. I'm not sure what defines the word *history*. I do know that the classic historians abhor dealing with live bodies.... They consider them incredibly unreliable. Our instincts as journalists are the exact opposite.... Our first instincts are to head for those warm bodies because we know that's where the passion is and where the literature will come from."

To be sure, historians are slaves to critical distance and to chronology, something literary journalists generally find limiting. If history and literary journalism are different in one thing, it is how they both handle the acquisition and sequencing of events that they are capturing for posterity.

All of the talks presented during the seminar addressed these points in greater detail. Sims asked if being "connected to the people" and having an "emotional attachment" to one's material divides historians and literary journalists. Michael Ennis explored how history becomes literary journalism when changes in a nation's consciousness (here, Germany's guilt after WW II having denied itself the capacity to recognize its own suffering and injustices) alters its relationship to historical truth and its journalistic representations. Isabelle Meuret looked at Ian Jack's "deft suturing of the past to the present" through his reflection on British identity. Christophe Den Tandt investigated the impact muckraking journalists exerted both on literary realism/naturalism and on the historical narratives devoted to the growth of urban-industrialism in the United States by examining to what extent the muckrakers' cultural practice, as seen by President Teddy Roosevelt in his response to David Graham Phillips's *The Treason of the Senate*, may be regarded

as an antecedent of the documentary work by Joan Didion and others. Bruna studied John Synge's "alternative history-telling" in his book, *In the Congested Districts* (1905), an example of investigative journalism tackling issues of poverty in the west of Ireland during its struggle for independence. And María Luz Arroyo reflected on the important role of history and literary journalism in Emmet John Hughes's anti-Franco *Report from Spain*.

What divides history and literary journalism is potentially less a concern than what connects them, and all of the speakers argued the case that history

was it like to be caught in the firestorm that destroyed Pompeii? To have dinner with Attila the Hun? To watch the charge of the Light Brigade? To see the Titanic slide beneath the waves? . . . *Faber Book of Reportage* draws its eyewitness account from memoirs, travel books and newspapers. This is history with the varnish removed." Literary journalism as "history with the varnish removed" seemed as good a place as any to begin the seminar's discussion about the real and imagined differences between historical writing and literary journalism.

After a lively four-hour debate, no one went home deprived of an argument or two in favor of considering literary journalism as an authentic—perhaps the authentic—form of historical documentation. Literary journalists, it was generally concluded, capture history that is still fresh in the minds of those who played a role in it, whereas historians, who rely on many of the same sources as literary journalists, tend to lose the human interest stories in their accounts. If history has one advantage over literary journalism, it is that time affords it more documents from which to draw in reconstructing a given event. No matter how the two are viewed as working independently of each other, historians and literary journalists are in fact much closer than many would consider. And the academy would do well to take better notice of that fact. ♦

It became
clear that literary journalism
is an
authentic form of historical
documentation

is a form of literary journalism if only for the simple fact that no historian can free himself or herself from the culture that influenced their perspectives and informed their methodologies. John Carey's *Faber Book of Reportage* offers this response to the question, "What links history with literary journalism?": "What



THE "MOLE," TURIN'S SIGNATURE LANDMARK (PREVIOUS PAGE) AND IALJS'S PANELISTS RELAXING IN PIAZA SAN CARLOS AFTER THEIR DELIGHTFUL SESSION AT THE ESSE CONFERENCE.

Call for Submissions

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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.

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TEACHING AS A GRAD STUDENT

Socratic wisdom, Roman political strategy and a confession.

By Giulia Bruna, University College Dublin (Ireland)



My university teaching experience involves small-group tutorials for undergraduates, which at my university are intended to complement lectures. In the lectures, the audience of students only receive the information. In small-group tutorials, however, learning is interactively negotiated among the participants through discussion. In general terms, the role that tutors must fulfill is that of debate facilitator. Despite the fact that at many institutions this role is often assigned to enthusiastic but fledgling doctoral students such as myself, being a tutor is a role of significant intellectual responsibility. The tutorial is the place where students articulate and analyze what has been supplied in the lecture, and where they critically claim ownership of the information. In uplifting philosophical terms, I like to think of teaching tutorials as a humble attempt to exercise the noble art of *maieutics* as practised in the Platonic dialogue of *Theaetetus*. In the dialogue, Socrates explains to Theaetetus how his philosophical art resembles that of the

midwives; it may be “sterile in point of wisdom,” but it helps people who associate with him to deliver and bring forth “a genuine offspring.”

So, in dreaming about becoming a Socrates, I practised my maieutics while teaching critical theory tutorials to second-year English undergraduates. Class met every week at 9:00 a.m. on a Monday morning. At first, I diligently tried to stimulate class discussion with open-ended questions. I wanted to lead the students toward linking the course’s different readings prescribed in the syllabus. Then I encouraged them to provide examples and to elaborate further on the answers they had come up with, uniting similar points made by the students and challenging those with new questions.

However, not being born a Socrates—and given that the students did not always come to class bursting with “the pangs of labor” for a new “genuine offspring” of intellectual nature—I sometimes relied on stratagems that owe a great deal to the traditional Roman political strategy of the *divide et impera*, a.k.a. “divide them into groups to conquer their reluctance to speak up.” I found the subdivision into smaller discussion groups to work reasonably well, although I used it more often for larger classes and did not employ it consistently with the same class, in order to expose the students to different methods of maieutics.

In other words, my *divide-et-impera* stratagem is a variation of what are generally called “buzz-groups.” At the beginning of the class, I formed mini-groups of not more than five students per unit, and assigned a task—a particular question formulated with the aim of linking essays or themes. I gave ten minutes for discussion, and during this time I moved around the chatty classroom eavesdropping. I made myself available to clarify any points about the task, but I tried not to intrude too much in what I intended to be a student-led debate within a safe environment of peers. At the end of the specified time, my role as moderator came into play by bringing each discussion to the whole class’s attention. I asked each group to share the outcomes of their conversations, and I elicited conclusions and addressed any further questions that might have arisen.

Among other stratagems, I have also tried to incorporate the students’ week-by-week learning journals as an in-class resource. In an attempt to join together the two separate spheres of in-school learning and at-home individual study, I have encouraged a reading or summary of the students’ weekly entry in class as ice-breaker or generator of debate.

Finally after class—with a fresh memory of my own misdeeds as a teacher—I confessed to my own learning-to-teach journal, where I jotted down positive and negative aspects of the session. This penitential exercise has proved very useful for me. When it comes time to plan the next class or to structure a new class module, reviewing those few notes can prove to be a precious resource. ♦

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