

THE NEWSLETTER OF THE IALJS

# LITERARY JOURNALISM

VOL 6 NO 3

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SUMMER 2012

## IT WAS GREAT TO HAVE YOU COME BY

*The success of our annual  
conference in Toronto in May.*

By Bill Reynolds,  
Ryerson University (Canada)

The recently held Seventh Annual International Conference on Literary Journalism Studies was a great success. Seventy-six participants from thirteen countries



### PRESIDENT'S LETTER

around the globe attended the May 17-19 meeting—held at Ryerson University in the heart of downtown Toronto—which gratifyingly makes the association live up to the “International” in its name. For the first time at an IALJS conference we held something called “Host’s Panel.” The initial iteration of this special panel featured practicing editors (John Macfarlane of the *Walrus* magazine and Anne Collins of Random House Canada), non-fiction writers (Ian Brown and Marni Jackson) and even a fiction writer (Michael Winter, who used Truman Capote’s “nonfiction novel” template for his most recent work). All were from the host country, also a first for the association.

The IALJS as an organization is now in its seventh year. Thanks to my predecessors—John S. Bak of Nancy-Université, France, 2006-2008; David Abrahamson of Northwestern University, U.S.A., 2008-2010; and Alice Trindade of the Technical University Lisbon, Portugal, 2010-2012—we have made great strides in developing a solid organization that is built to last. As your newly installed humble servant I hope only to live up to their high standards.

If you have any suggestions, ideas or visions for IALJS in its second half-dozen years

please don’t hesitate to contact me and tell me about them.

The IALJS now has its friendly tentacles reaching out to other associations as well. In September, Bak and Abrahamson will lead a seminar group at the European Society for the Study of English conference in Istanbul, Turkey. This will be the third occasion IALJS has teamed up with ESSE, the previous two being Aarhus University, Denmark in 2008, and Università degli Studi di Torino, Italy in 2010.

This past March, Rob Alexander of Brock University, Canada organized three days of seminars at the American

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At IALJS-7,  
a special panel featured  
accomplished  
editors, nonfiction writers and  
even a novelist

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Comparative Literature Association’s conference at Brown University, Providence, Rhode Island. Previous IALJS/ACLA seminars took place at Simon Fraser University, Canada in 2011, and Harvard University, U.S.A., in 2009. And last August, Joshua Roiland and Abrahamson organized for the first time an IALJS seminar at the Association for Education in Journalism and Mass Communication at St. Louis, U.S.A.

And so, as you can see, the IALJS is quite busy over the course of a given year, in addition to planning its own annual conferences.

As for next year, IALJS member Maria Lassila-Merisalo is already at work organizing the Eighth International Conference for Literary Journalism Studies, to be held at the University of Tampere, Finland.

Have an excellent summer, and we’ll see you in the fall. ♦

## FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are planned. For more info, please see <[www.ialjs.org](http://www.ialjs.org)>.

**IALJS-8:** University of Tampere, Finland, 16-18 May 2013 [note change].

**IALJS-9:** American University of Paris, France, 15-17 May 2014.

**IALJS-10:** University of St. Thomas, St. Paul, Minnesota, U.S.A., 7-9 May 2015 (pending).

**IALJS-11:** NU-Q, Doha, Qatar, 19-21 May 2016 (pending).

**IALJS-12:** to be announced, 11-13 May 2017.

## MEMBERSHIP REPORT FOR 2012

We are happy to be able to report that our association’s membership, as of 31 May 2012, including all IALJS-7 attendees at the Toronto conference, totals 133 paid-in-full members from 26 countries around the globe.

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[WWW.IALJS.ORG](http://WWW.IALJS.ORG)

## 2012 IALJS ANNUAL CONVENTION IN TORONTO

*Ryerson University hosts our seventh international conference.*

*By Isabel Soares, Technical University Lisbon (Portugal)*

**S**audade, that quintessential Portuguese word, sums up the nostalgic feeling I already have as I step down from four most rewarding years as Research Chair at IALJS. This is a time of gratitude, of looking back at the past and all that was accomplished—and also a time to look ahead for the brighter prospects looming on the horizon.



IALJS-7 CONFERENCE

As far as research is concerned, over the past four years we have witnessed an exponential increase in submissions for our annual conferences.

Now, we receive far more proposals than we can possibly accommodate in our program and the acceptance rate has dropped from 72 percent in 2008 to 57.6 percent this year—a rate that is in line with that of many other disciplines' annual conferences.

It is also worth noting that when I took over from my predecessor, the IALJS conference ran a smoothly linear format. Now, I suspect that we can take pride in the fact that our success has resulted in the need for concurrent programming. At IALJS-7, five parallel sessions translated into ten sessions added to the program.

In addition, for the first time there was a Host's Panel put together by the Local Organizing Committee. It was

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ABOVE, THE KEYNOTE SPEECH OF THE CONFERENCE WAS DELIVERED BY NANCY ROBERTS OF THE UNIVERSITY OF ALBANY. ITS TITLE WAS "FIRING THE CANON: THE HISTORICAL SEARCH FOR LITERARY JOURNALISM'S MISSING LINKS." ABOVE RIGHT, IALJS-7 HOST BILL REYNOLDS OF RYERSON UNIVERSITY IS CAUGHT IN A SOMEWHAT CONTEMPLATIVE MOMENT.



THE VENUE, BELOW, FOR MOST OF THE SESSIONS OF IALJS-7 WAS A PERFECTLY SIZED LECTURE HALL IN THE ROGERS COMMUNICATIONS CENTER, ONE OF THE MORE RECENT BUILDING'S OF THE RYERSON CAMPUS IN TORONTO.



*Continued on next page*

IALJS-7 CONFERENCE *Continued from previous page*



ABOVE, THE ASSOCIATION'S EXECUTIVE COMMITTEE MEETING THE DAY BEFORE THE CONFERENCE. IN THE FOREGROUND IS JOSH ROILAND. SOON TO JOIN THE FACULTY OF THE UNIVERSITY OF NOTRE DAME, JOSH ORGANIZED A SPECIAL PANEL, ABOVE RIGHT, OF STUDENTS FROM CASE WESTERN UNIVERSITY. ITS TOPIC WAS "READING TRUE STORIES: UNDERGRADUATE EXPERIENCES WITH LITERARY JOURNALISM."



RIGHT AND FAR RIGHT, BRAZIL'S JUAN DOMINGUES AND RICHARD KEEBLE PRESENT THEIR IDEAS. BELOW, PROGRAM CHAIR ROB ALEXANDER MODERATES A PANEL ENTITLED "LITERARY JOURNALISM AND THE BOOK: THE VIRTUOUS INTERSECTION." PARTICIPANTS INCLUDED DOMINGUES, SAM RILEY OF VIRGINIA TECH, KATHY ROBERTS FORDE OF SOUTH CAROLINA AND ISABEL SOARES OF THE TECHNICAL UNIVERSITY LISBON.



*Continued on next page*

IALJS-7 CONFERENCE *Text continued from Page 2*

titled “The Limit of Invention in Nonfiction” and was an ode to authors and editors of Canadian literary journalism.

Also for the first time, the association’s president was given the prerogative of hosting a panel. Alice Trindade introduced the panel’s organizer, Josh Roiland, and, with the revealing title “Reading True Stories: Undergraduate Experiences with Literary Journalism”, the panel exposed students’ reactions to literary journalism texts. Interestingly, the students had backgrounds as diverse as mechanical engineering or chemistry—not exactly the fields that immediately come to mind when teaching literary journalism to undergrads.

And how is research faring at this point in our association’s life? Well, what can one say when research arrives from all corners of the globe, proving the flexibility of the genre and the interest it triggers? When we thought that hardly could there been new additions to our list of nationalities represented at IALJS, Israel made its debut at the conference. Moreover, there were also submissions from Oman, Singapore, South Korea and Cameroon.

The multiplicity of topics exam-

AT THE CONCLUSION OF THE ANNUAL MEETING, THE ONE REMAINING ORDER OF BUSINESS WAS FOR THE INCOMING PRESIDENT BILL REYNOLDS TO EXPRESS EVERYONE’S THANKS TO ALICE TRINDADE, WHO SERVED AS THE ASSOCIATION’S PRESIDENT FROM 2010 TO 2012, WITH A SUITABLY COMMEMORATIVE PLAQUE.



ined makes it somewhat impossible to trace where research in literary journalism is heading. Sports, music and anthropology are fields being charted by academics. Debates on ethics and the fact/fiction rift are recurrent, even controversial, subjects addressed every year at the conference. Civil rights and the writing of ethnic minorities are other very much discussed topics, as are the more “classical” aspects of New Journalism and the histo-

ry of literary journalism.

All in all, we were once again in the presence of a most thought-provoking presentation of ideas. The issues raised will linger in our minds—and will eventually lead to more research until the next time we meet again at IALJS-8 in at the University of Tampere in Finland. In the meantime, I leave you in the very capable hands of our new Research Chair, Isabelle Meuret. Thank you all! ♦



**SPAULDING WINS GREENBERG PRIZE**

Stacy Spaulding is the winner of IALJS’s 2012 Greenberg Research Prize. An assistant professor of Mass Communications and Communications Studies and Towson University in Maryland (U.S.A.), Stacy has experience in print, broadcast and online journalism. She teaches Writing for New Media, Literary Journalism, Digital Publishing and Social Media & Strategic Communication. Currently, her research focuses on the history of Baltimore journalism. She has been published in *Journalism & Mass Communication Quarterly*, *American Journalism*, *Journalism History* and *Journalism Studies*. Most Fridays she can be found at the weekly meeting of the Aging Newspaperman’s Club in East Baltimore. ♦



## IALJS ANNUAL BUSINESS MEETING

Minutes from meeting held at IALJS-7 in Toronto on 18 May 2012.

By David Abrahamson, Northwestern University (U.S.A.)

President Alice Donat Trindade called the 2012 annual business meeting of the International Association for Literary Journalism Studies to order at 5:04 p.m. Secretary David Abrahamson distributed the minutes of the 2011 IALJS annual meeting at the Universite de Bruxelles in Belgium. Isabelle Meuret moved the approval of the minutes, John Pauly seconded and the motion to approve carried unanimously.

Alice then thanked Bill Reynolds of Ryerson University for his extraordinarily successful efforts as the host of IALJS-7. Also in her introductory remarks Alice spoke movingly of IALJS in terms of her gratitude and its value.

Treasurer Bill Reynolds gave an annual treasurer's report. The current bank balance is \$35,911.60, which includes \$15,004.70 in an interest-bearing savings accounts and \$15,047.78 in certificates of deposit. The association currently has 137 members (130 paid) from 26 countries. Forty-two percent are from the United States, and 58 percent from nations other than the U.S.

Research chair Isabel Soares reported that 30 acceptances from 52 submissions for IALJS-7, an acceptance rate of 57.6 percent. She also noted that we had submissions this year from Cameroon, Israel, Singapore, South Korea and Oman. Isabel thanked the 2012 jury members for their work, as well as the members of the Greenberg Prize jury, which awarded the 2012 honor to Stacy Spaulding of Towson University. In addition, she said that the IALJS-8 submission deadline is 1 December 2012.

Program chair Rob Alexander reported that seven panels (from 13 proposed) were programmed this year. He also noted that organizing the panels into concurrent sessions, some paired with works-in-progress sessions, seemed to work well. In addition, he suggested that we continue to include at least one panel on pedagogy.

*Literary Journalism Studies* editor John Hartsock reported that the journal's seventh issue (Vol. 4, No. 1) had been

mailed prior to the conference. He said the journal's acceptance rate is a credible 23 percent. He noted that Roberta and Miles Maguire have succeeded in having the journal listed in EBSCO and the MLA bibliography and that they are investigating inclusion in the PLoS (formerly ISI) database. In addition, Roberta noted a deadline of 1 October 2012 for the special Fall 2013 issue of the journal on African-American literary journalism.

Nancy L. Roberts of the University at Albany, the *LJS* book review editor, reminded everyone that she is very open to suggestions for books *of* and *about* literary journalism to review.

David reported that, with Bill Reynolds's invaluable assistance as co-editor, the quarterly newsletter, *Literary Journalism*, continues to prosper.

Graduate Committee co-chairs Josh Roiland and Tobias Eberwein reported that President's Panel for graduate student members was a great success.

Isabelle Meuret reported that IALJS-8 Host Committee chair Maria Lassila-Merisalo has sent word that the University of Tampere is looking forward to welcoming the association to Finland next year on 9-11 May 2013.

Joint programming was the next item on the agenda. It is clear that jointly sponsored sessions with other learned societies have become an important scholarly venue for IALJS members. It was also noted that such joint programming is a source of new members and contributes to IALJS's visibility. Rob Alexander reported the successful IALJS panel at the American Comparative Literature Association meeting at Brown University in Providence, R.I. in late March and mentioned there will be a call for an IALJS session at next year's ACLA conference in April 2013 in Toronto. Josh Roiland reported that there will be an IALJS session in August 2013 at the Association for Education in Journalism and Mass Communication convention in Washington, D.C. It was also noted that there will be an IALJS session at the biennial conference of the European Society

for the Study of English in September 2012 in Istanbul and in Glasgow in 2014. This is in keeping with the IALJS policy of participation with ESSE in even-numbered years and with AEJMC in odd years.

No old business was brought before the annual business meeting.

Under new business it was noted that there will be a search for a new editor of *LJS* chaired by Alice Trindade. The *ad hoc* Publications Committee will include Tom Connery and Rob Alexander, and it is hoped that the new editor can be selected and participate in a transition next year. Also Richard Keeble, co-editor of the forthcoming *Global Literary Journalism*, suggested ways be found to appropriately fund new association programs.

After a call for nominations from the floor, there was a motion by Susan Greenberg to elect by acclamation the slate of officers and chairs for 2012-2014 proposed by the Nominations Committee. Seconded by Tom Connery, the motion carried unanimously, electing PRESIDENT Bill Reynolds; FIRST VICE PRESIDENT Norman Sims; SECOND VICE PRESIDENT Isabel Soares; SECRETARY-TREASURER David Abrahamson; RESEARCH COMMITTEE CHAIR Isabelle Meuret; PROGRAM COMMITTEE CHAIR Rob Alexander; PUBLICITY COMMITTEE CHAIR Nikki Hessel; and LITERARY JOURNALISM STUDIES EDITOR John Hartsock. Alice then passed the ceremonial gavel to the new IALJS President Bill Reynolds.

Newly installed IALJS President Bill Reynolds was given one more warm and enthusiastic ovation for his wonderful work in hosting IALJS-7, and at 5:57 p.m., he called for a motion of adjournment, which was moved, seconded and unanimously approved. ♦

Respectfully Submitted,



David Abrahamson, Secretary  
International Association for  
*Literary Journalism Studies*

## LITERARY JOURNALISM IN GHANA

*It just might be the “nameless hero” of the country.*

By Nathaniel Glover-Meni, Kwame Nkrumah University of Science & Technology (Ghana)

It is not far-fetched to proclaim literary journalism as one of the “heroes” of Ghana, although the declaration is bound to stir up some controversy as the nation’s founder, Kwame Nkrumah, retains that honor. Moreover, recognizing



AROUND THE WORLD

journalists as heroes is an inconvenient truth in other regards.

In recent times, Ghanaian fiction writers are rarely heard commenting on national issues. Nevertheless, they are accorded some measure of respect, unlike their media counter-

parts who are scoffed as “rented”—meaning they are doing the bidding of others rather than pursuing higher public ideals.

Whichever way one looks at it, however, literary journalism is one of the unrecognized heroes of the nation of Ghana, a fact that perhaps Nkrumah would have readily acknowledged. Indeed, like his mentor, W.E.B. Dubois, Nkrumah was an active writer, publishing journalism as well as political and sociological works. Thus, the discipline should have been declared an estate of the realm for providing a platform that fueled national consciousness against the colonial yoke, even if its provenance has never been acknowledged.

This lack of recognition is due to the fact that the discipline has not been part of either the academic or the vocational glossary in the country. For example, educational institutions such as the Kwame Nkrumah University of Science and Technology allow students to audit courses in Media Studies and English Literature, yet no systematic attempt has ever been made to demonstrate the relationship between the two.

In recent times only George

Sydney Abugri, the prolific, award-winning Ghanaian journalist, has identified himself as practicing the genre. In reality, however, several literary journalists preceded him.

Emerging out of traditional *griot* roles the 1880s, Stephanie Newell, in *West African Literatures: Ways of Reading* (2006), notes that a creative heritage in West Africa has evolved through a great deal of literary activity in which journalists working as poets and politicians have helped in producing resistant and oppositional identities. Known Ghanaian politico-literary journalists include J.B. Danquah, J.E. Casely Hayford (editor-in-chief of the *Echo* and, later, the *Gold Coast Leader*), Kobina Sakyi, Attuh Ahuma and Kofi Awoonor.

In 1888, a number of literary journalistic narratives authored by one “A. Native” appeared under the title *Marita or The Folly of Love*.

The pieces had originally been serialized in the Gold Coast newspaper, the *Western Echo*. The writer skillfully utilized dialogue and other narrative devices, a development which made the reader feel engaged with and moved by the news as if he were experiencing literature. The anonymously written *Marita or the Folly of Love* can be considered the first surviving

literary journalism text in the country.

Contemporary practitioners of this genre include Cameron Duodu (“Letter from Afar” column in the *Ghanaian Times*); Kwesi Yankah (“Woes of a Kwatriot,” *Mirror*); Lade Worsonu (“Health Issues,” *Ghanaian Times*); the late Efo Kodjo Mawugbe (“Letter to Dora,” *Mirror*); Doris Yaa Dartey (“The Watchwoman,” the *Spectator*); and George Sydney Abugri (“Letter to Jomo,” *Daily Graphic*).

As a result, one would be engaging in willful distortion of Ghana’s history, if one were to make the claim that, because there is little or no mention of literary journalism in media and academic circles, it means it never has existed. Indeed, journalism, literature and politics were the ideological pillars on which the nation of Ghana was founded.

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LITERARY JOURNALISM IN GHANA *Continued from previous page*

We can glean from the foregoing that independence in Ghana would not have come about without the fortuitous combining of journalism and literature—a development that makes literary journalism significantly relevant to this nation’s

development.

So it stands to reason that if the discipline was once employed to effectively wage war against slavery initially and then much later against colonialism, then there could be no better communicative

tool in helping this country solve its current problems. As in the past, the future promise of literary journalism, as well as its potential contribution to the nation’s well-being, is certainly considerable. ♦

## SPECIAL REPORT: WEST AFRICA

*How the news of the coup in Mali formed a narrative of commitment across a continent.*

By A. Yussif Sizalo, TV3 Network Ltd (Ghana)

West Africa is in the news now, courtesy of the Malian Military Mistake of a coup d’etat. News stories about this undemocratic change of government come with their suggestions of chaos and uncertainty, as well as with aspects of confusion in the news coverage itself.



AROUND THE WORLD

A glimpse of the news reportage of the coup in Mali can be seen in a few of the newspapers of Anglophone West Africa. In the Gambia there is the *Daily*

*Observer*, Ghana has the *Daily Graphic*, the *Analyst* is in Liberia, the *Vanguard* and the *Guardian* compete for most readers in Nigeria, while Sierra Leone has the *Awareness Times*.

The dominant narrative of the Malian Military Mistake indicates a pattern of coverage in the West African newspapers. There is an exposition of the actions of the mutineer soldiers; then the reactions follow—of Malians, the U.S., the U.N., the E.U. and the African Union, as well as the Economic Community of West African States (ECOWAS).

Then the complications of the coup intensify. The coup makers then

accept a deal to hand over power to the speaker of parliament, and the subsequent selection of a prime minister may indicate a resolution of the coup d’etat.

The states of West Africa are many, but there are only a few Anglophone ones. To move from one to the other with an eye for West African literary journalism is a no-nonsense journey. Where to begin, where to end? From the Gambia to Nigeria, the deal is real—and close to devastating. The road is long. The load is only for the very strong. On 15

was not welcome. It introduces the ancient coups of Nigeria, as well as the recent coup in Guinea Bissau. And it concludes with the “zero tolerance” tag against coups in West Africa by ECOWAS.

The story continues. For ECOWAS, the coups in Mali and Guinea Bissau beg for military intervention to restore democracy. One military exercise which brought forces from the sub-region to the Kofi Annan International Peace Keeping Centre in Ghana in November excites and invites preparation towards this target. Strategies to solve situations such as in Mali and Guinea Bissau were developed.

The structure of the ECOWAS fighting force comprises civilians and military, with 6,600 personnel assigned the restoration of democracy in Mali or Guinea Bissau. This standby force will operate for 90 days, after which its mandate will be reviewed. One fascinating feature is that the arsenals of all ECOWAS member states can be commandeered for an operation. The essential mandate of the standby force is to maintain good governance.

Good governance has been problematic in West Africa for a long time. But ECOWAS is respected in the sub-region. Though it will face fierce opposition as the juntas in Mali and Guinea Bissau resist, it is encouraging to see ECOWAS courageously championing the restoration of democratic government.

For all the citizens of West Africa, it is a very important story that certainly needs to be told. ♦

The narrative arc of the report covers the stories of the many coups in West Africa

April 2012, the “Sunday Letter” of Ghana’s Elizabeth Ohene is entitled, “Coups, a West African Disease?” The report reaches the Gambia, Ghana, Liberia, Nigeria, Sierra Leone and other African countries. Soon, via the Internet, a wave of West African literary journalism crests.

The narrative arc of the Sunday letter covers the stories of the many coups in West Africa. It starts with the rebellion in Mali, then flashes back to an ECOWAS meeting in Togo where a former coup maker, President Master Sergeant Doe,

**NEW EDITOR SOUGHT  
FOR LITERARY  
JOURNALISM STUDIES**

The peer-reviewed semi-annual journal sponsored by the International Association for Literary Journalism Studies, *Literary Journalism Studies*, is seeking expressions of interest from individuals who would succeed the founding editor, John Hartsock, in the summer of 2013. The journal publishes scholarly articles on literary journalism—also known as narrative journalism, literary reportage, reportage literature, “new journalism” and the nonfiction novel, as well as literary nonfiction and creative nonfiction that emphasizes cultural revelation—on the theory, history and pedagogy of literary journalism from throughout the world. Full details about the position will be forthcoming, but for now, if interested, please send a brief note and a PDF of your current vita to Alice Trindade, IALJS Publications Committee Chair at <atrindade@iscsp.utl.pt>.

**BOOK AND PUBLISHING  
CONFERENCE IN  
BARCELONA IN JUNE**

At the 10th International Books and Publishing Conference serves as an inclusive forum for examining the past, current and future role of the book. It proceeds from recognition that although the book is an old medium of expression, it embodies half a millennium's experience of recording knowledge. Its pervasive influence continues to shape newer forms of information technology, while at the same time providing a reference point for innovation. This year's conference will take place in Barcelona, Spain at Universidad Abat Oliba CEU from 30 June to 1 July 2012. Conference participants will have the opportunity to embark on a guided tour of Barcelona that will highlight world-renowned points of interest. The conference will include numerous papers, workshop and colloquium presentations by practitioners, teachers and researchers. Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Book. If you are unable to attend the conference in person, virtual registrations are also available which allow you to submit a paper for refereeing and possible publication, as well as access to the Journal. For more information, please see <<http://booksandpublishing.com/conference-2012>>.

**FRENCH REPORTAGE MEETS  
AMERICAN LITERARY JOURNALISM**

*De Londres à London: Les reportages d'Albert et de Jack.*

By John Bak, Nancy-Université (France)

On a cold December evening in Paris—not the garden-dotted Paris but the concrete, industrial Paris of Nanterre La Defense—Bill Dow, Isabelle Meuret and I were invited to present a panel talk on the crossover between American literary journalism and French reportage. In fact, it was Myriam Boucharenc, a French scholar of reportage who is currently running a two-year seminar series entitled “Roman et



REFLECTIVE  
ESSAY

reportage (XXe-XXIe siècles): Rencontres croisées,” who contacted me in August 2011, asking if I would like to come to the Université Paris 10 to speak. I've always wanted to learn more about French reportage, given that I have been living in the country now for 16 years, and I was sure that this was the perfect opportunity to explore new terrain. The fact that she was going to pay for my trip to Paris also influenced my decision. After all, there was a Tennessee Williams play on at the Edouard VII, starring none other than the French mythic rock-star Johnny Hallyday (you'd have to be French to understand), so I saw no reason not to take advantage of the free trip. One proviso: The talk had to be in French.

I quickly ran to review one of Boucharenc's recent books, *Littérature et reportage*, and encountered a name that I had never before come across: Albert Londres. Sparks started to fly. Here was a grand reporter who cov-

ered the Great War and whose literary aspirations led him to journalism—and not the other way around. The fact that his name was French for “London” made me think of Jack, of course, which then made me think that a presentation on both ‘Londons’ would be an inspirational way to link French reportage and American literary journalism. One problem: I knew nothing about Londres and very little about London's *The People of the Abyss*. So I did what any self-respecting literary journalism scholar wannabe would do: I called on my friends who did know more about the topic than I did—and who spoke French. The title I offered Bill and Isabelle was “De Londres à London: Les reportages d'Albert et de Jack.” Both were more than willing to participate, and our session was set for 9 December 2011. Now, all I had to do was find out who this Albert

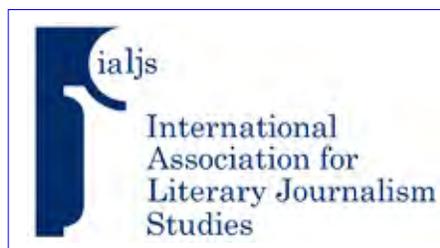
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*Call for Papers  
for Special Issue on  
African American  
Literary Journalism*

***Literary Journalism Studies***, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions for a special issue on African American literary journalism of the nineteenth, twentieth and/or twenty-first centuries. Working with a broad definition of literary journalism as fact-based, timely prose that employs literary technique (symbolism, dialogue, scene construction, character development, narrative structure, etc.), we are interested in manuscripts of 5,000 to 8,000 words that investigate African American-controlled venues hospitable to literary journalism as well as individual writers and their texts. While we welcome scholarship on the literary journalism of academics, poets and fiction writers such as W. E. B. Du Bois, Zora Neale Hurston, Langston Hughes, Alice Childress and James Baldwin, we are also seeking manuscripts that focus on writers who primarily or even exclusively were or are journalists. Please direct questions and send submissions to Roberta S. Maguire <maguire@uwosh.edu>. The submission deadline for this special issue is 1 October 2012.



*Published by the International Association for Literary Journalism Studies*

## Special Issue of *Journalism: Theory, Practice and Criticism*

### Call for Papers

Guest Editors: Susan Greenberg, University of Roehampton, UK  
Julie Wheelwright, City University London, UK

In this century, literary journalism has been popularized by writers as diverse as Truman Capote, Joan Didion, Martha Gellhorn, Ryszard Kapuscinski, George Orwell, V.S. Naipaul, Will Self, David Shields and Tom Wolfe. In each generation, writers and critics find ways to value the potential of long-form narrative nonfiction to offer readers an insight and artistry that is commonly assumed to be the exclusive preserve of fiction. In more recent times, memoir and confessional writing and their social networking equivalents have also gained currency, mixing with journalistic forms and borrowing from them.

While literary journalism has gained prominence as a distinct genre, however, the ethical issues arising from this specific encounter – between the disciplines of objectivity as a form of verifiable truth, and the subjectivity of personal experience – have become more urgent. The writer working in this form must balance emotional truths and factual accuracy; a covenant with the reader and a responsibility to the story's subject; a desire for authenticity and an awareness of its limits.

This special issue on literary journalism will explore a range of critical and practice-led approaches to an evolving genre, focusing on areas of ethical tension in literary journalism. Possible topics might include:

- The relationship between the observed and the observer: a cross-disciplinary approach to ethical boundaries.
- Distinctions between fact, fiction and faction
- Ethnography and the challenges of privacy and cultural insensitivity
- The cultural specificities of literary journalism, as currently theorized
- The potential for an ethical frame of reference to marginalize alternate approaches, e.g. the political economy of literary journalism
- The impact of blogging and confessional journalism
- Changing readers' perceptions and expectations and their impact on writing practice
- Understanding and distinguishing different forms of subjectivity
- Uses and misuses of narrative in commercial communication
- The ethics of travel writing as a popular form of narrative nonfiction
- Risks and rewards of the university as a "home" for literary innovation
- Harassment and offensive behavior in social media
- Writing identity and personae in the digital dimension.

Prospective authors should submit an abstract of approximately 250 words by email to Susan Greenberg <[s.greenberg@roehampton.ac.uk](mailto:s.greenberg@roehampton.ac.uk)> and Julie Wheelwright <[julie.wheelwright.1@city.ac.uk](mailto:julie.wheelwright.1@city.ac.uk)>. A selection of authors will be invited to submit a full paper according to the journal's Notes for Contributors. Acceptance of the abstract does not guarantee publication, given that all papers will be subjected to peer review.

#### **Timeline**

Deadline for abstracts: September 1, 2012

Deadline for submission of articles: January 31, 2013

Final revised papers due: June 2013.

Publication: early 2014

#### ***Journalism: Theory Practice and Criticism***

is a major international, peer-reviewed journal that provides a dedicated forum for articles from the growing community of academic researchers and critical practitioners with an interest in journalism. The journal is interdisciplinary and publishes both theoretical and empirical work and contributes to the social, economic, political, cultural and practical understanding of journalism. It includes contributions on current developments and historical changes within journalism. The journal editors are Howard Tumber and Barbie Zelizer

LONDRES *Continued from Page 8*

Londres guy was.

Bill had agreed to talk about London—and he did a splendid job, as usual. I said I would cover Londres (in all of ten minutes!). Isabelle agreed to speak of their similarities and differences, offering a synthesis of Bill’s and my talks. During the fall, I read all that I could about Londres, who, as it turns out, had quite a bit in common with American literary journalists. Londres was weaned principally on the Symbolists like Stéphane Mallarmé and on the Naturalists like Emile Zola, and both literary influences worked their magic to give his *reportages* a literary nature and a subjective quality. Londres, considered by many French scholars to be the father of literary journalism in France, changed French reporting with his front-page story for the newspaper *Le Matin*, entitled, “Ils ont bombardé Reims et nous avons vu cela!” (21 September 1914). It became the focus of my presentation.

His first-ever *reportage*, this *récit* detailed the burning of the Rheims cathedral in such a literary style that French readers were not quite sure what to make of it at first. Edouard Helsey described the story as “Un reportage ? Un poème ? Une page d’histoire ? Un peu de tout cela et mieux que cela.” Londres’s focus on the cathedral’s destruction more than on the death of French soldiers was unsettling to say the least. And yet, French readers of the day understood that his point was to make the cathedral a synecdoche for France itself, so that when he described how the cathedral “[gave] up its soul to God” during the German bombardment, readers felt that the nation as well was experiencing a crisis. The loss of the cathedral, as well as the image of the fleeing women, was a more effective way to rally the French people to the war effort than reporting on the death of the soldiers themselves. It was a very powerful article indeed and set the French *quotidien* down



THE CAMPUS OF UNIVERSITE PARIS 10 HAS A DECIDELY MODERNIST FEEL. INSTEAD OF HONEY-COLORED STONE AND IVY, THE RUGGED INDUSTRIAL CONCRETE OF NANTERRE LA DEFENSE PREVAILS.

a literary path, as short-lived as it would prove to be. According to Londres’s biographer, Pierre Assouline, “Cet article révéla Londres au grand public et le révéla à lui-même. D’emblée, il affirmait son style, il a introduisait la littérature dans le reportage.”

For Assouline, Londres learned his reporting style not from reading Anglo-American journalism but precisely from *avoiding* it: “Anglais et Français s’accordent dans leur souhait de personnaliser les récits de guerres et de révolutions, de grands problèmes de société et de causes humanitaires. Mais c’est toujours le traitement final de l’information qu’ils se séparent. Les Français, de tradition latine et catholique, ne considèrent pas, quant à eux, que le reportage soit une science exacte, composée de morceaux de réel livrés à l’état brut.” The French public did not have the stomach for hard facts, as it were. Its *palet* for news was much more refined than its *outré-atlantique* cousins’ taste for news jerky. As *Le Journal* reporter Fernard Xau once quipped: “Nous sommes trop raffinés pour nous contenter d’un reportage trop sec.”

In short, where the French differed from the Anglo-Americans was in their lack of faith in objective reporting. At a time when reporting in France was just a few

*Continued on Page 13*

## ARTS IN SOCIETY CONFERENCE IN LIVERPOOL IN JULY

The Seventh International Conference on the Arts in Society will be held in partnership with the Institute of Cultural Capital from 23-25 July 2012 at the Art and Design Academy at John Moores University in Liverpool, U.K. The conference provides an interdisciplinary, scholarly platform for discussion of the arts and art practices and is intended as a place for critical examination of ideas that connect the arts to their contexts in the world. Presenters may choose to submit written papers for publication in the fully refereed *International Journal of the Arts in Society*. For further information, please see <<http://www.artsin-society.com/conference>>.

## MAYBORN LITERARY NONFICTION MEETING IN GRAPEVINE, TEXAS

The 2012 Mayborn Literary Nonfiction Conference will be held 20-22 July 2012 at the Hilton DFW Lakes Executive Conference Center in Grapevine, Texas (just ten minutes north of Dallas/Fort Worth International Airport). The Conference offers \$15,000 in cash prizes for writing contests, a biography contest for high school and community college students, and three days of lectures from the best nonfiction writers in the country, including Pulitzer Prize winner Richard Rhodes. This year’s theme is “Crossing Genres”—in effect, the intersection of fiction and nonfiction. For more information, please see <<http://journalism.unt.edu/maybornconference>> or contact Jo Ann Ballantine at <[maybornconferenceinfo@unt.edu](mailto:maybornconferenceinfo@unt.edu)>.

## ESPRIT CONFERENCE ON MAGAZINE MATERIALITY

The European Society for Periodical Research will organize a conference on the magazine as medium at Ghent University on 5-6 October 2012. The title of the meeting will be “The Magazine as Medium: Design, Materiality, and the Relationship Between Text and Non-text in European Periodicals.” Magazines have gone digital, using interactive elements to channel their information. What is the effect of their particular arrangement of materials? For more information, please see <<http://www.ru.nl/esprit>>.

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# Local Wine Book Wins International Award: "Best in the World"

ITHACA - A new book telling the story of the seasonal passage at a Finger Lakes winery in Upstate New York won first place at the international Gourmand Awards ceremony held at the Folies Bergère in Paris on March 6. The book is published by Cornell University Press.

*Seasons of a Finger Lakes Winery*, by John C. Hartssock, a professor at the State University of New York at Cortland, won a first place award at the premiere event celebrating writing about fine food, wine and beverages. In France, writing about food and drink is considered a literary art. Edouard Cointreau, chairman of the awards committee, announced to a house of 1,250 guests that *Seasons of a Finger Lakes Winery* won in the lifestyle category for "drinks writing."

"Of course I'm very honored, but this also honors the many winemakers around the world who work so hard at trying to make the best wines they can," Hartssock said in his acceptance remarks.

The other finalists in the competition with *Seasons of a Finger Lakes Winery* were *Dark Cellar* by Maria Tziti of Greece (second place); *Das Demokratische Weinbuch* by Rainer Balcerowiak of Germany (third place); and *Von Humagne Rouge* by Madeleine Gay and Chandra Kurt of Switzerland (fourth place). There were 283 finalists out of approximately 1,000 entries from 162 countries. This is the seventeenth year for the awards.

A human interest story, *Seasons of a Finger Lakes Winery* follows the course of the four seasons at Long Point Winery on New York's Cayuga Lake, which is owned by Gary and Rosemary Barletta of nearby Cortland. Long Point Winery is, like many of the wineries in the Finger Lakes region, a small mom-and-pop operation. The winery opened in 1999 and is part of a national trend that has resulted in the rapid expansion of the number of wineries in the United States in recent years.

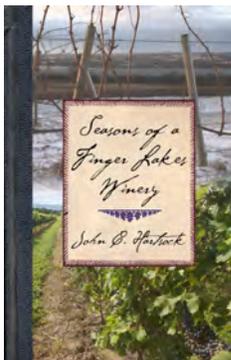
In addition to following the rhythms of the seasons, the book recounts the challenges the Barlettas faced in opening the winery, as well as the successes. It also introduces novice wine drinkers to the art of tasting wine.

The awards ceremony was held at the art nouveau Folies Bergère, one of the most famous theaters in the world and a landmark in Paris since opening in 1869. Performers on its stage have included Maurice Chevalier, Josephine Baker, Ella Fitzgerald, Marcel Marceau, Ginger Rogers, Édith Piaf, Elton John, and Frank Sinatra, among others.

On March 8 Hartssock also gave a talk at the affiliated Festival du Livre Culinaire, where he discussed writing the book and then tasted wines from the Finger Lakes.

Please see pages 42 & 43 on the following website for more information on the award:

<http://www.cookbookfair.com/index.php/gourmand-awards/winners/gourmand-awards-2012-winners>



### SEASONS OF A FINGER LAKES WINERY

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FOR ADDITIONAL INFO:  
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E • JLH98@CORNELL.EDU

LONDRES *Continued from Page 11*

years shy of becoming a legitimate *métier*, they felt that journalism should get at the heart and soul of the story, and that it should not let itself get bogged down with all those useless, boring facts. Sound familiar? Londres—who originally aspired to be a poet but remained a *poète manqué*—believed that a reporter’s job was not to report the world but to change it: “Dénoncer l’oppresseur, révéler les lieux d’oppression....Donner le parole à ceux qu’ils l’ont perdue sera son souci.” Perhaps his chosen *nom de plume*, Jacques Couzy, had something provisionally to do with his moving away from poetry and toward *reportage*. One wonders: Could any poet whose name would later rhyme with “Jacuzzi” ever hope to win the Nobel Prize? He would eventually turn to news reporting, but over the years, Londres would walk away from seven different newspapers, including *Le Matin* and *Le Journal*, the moment they began forcing him to follow the hard-news line of reporting. His stance toward the evils of the house style was surely akin to that of another European, Egon Erwin Kisch.

Like their Anglo-American *confrères*, French journalists for the most part adopted objective journalism from the 1920s onward, and the *grand reporter* like Londres became almost a literary star—a vagabond investigative reporter who was somehow above the conventional journalist but not quite as lofty as the *Prix Goncourt* novelist. As Joelle Deluche describes Londres: “Un peu Rimbaud, un peu Tintin.” In some way, I think this may be what separates Londres from London. In the Anglo-American tradition, Londres is an investigative reporter, looking for truth and answers, yes, but also hoping to expose an injustice and bring about change. But few American literary journalists really set out to accomplish that as one of their initial goals.

For various reasons described above, French *reportage* thus is and is not Anglo-American literary journalism. For a start, French *reportage* is much more inclusive than its American counterpart. An author who produces a journalistic

piece in a grand literary style is placed alongside those reporters who aspire to writing that novel which will stamp their passport into the nation’s Panthéon. This is Boucharenc’s key distinction between what she terms the “Ecrivain reporter” and the “Ecrivain-reporter” (with a hyphen). The first is a literary-style journalist; the second, a literary journalist like Londres, Pierre Mac Orlan or Joseph Kessel. The “Ecrivain-reporters” have more confidence in the *reportage* genre than their counterparts, whose reportages may later be used as *études* for their fiction.

Another French journalism scholar, Marie-Eve Thérénty, calls these latter writers “auteurs-journalistes” in her book, *La*

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Prior to Londres, French  
novelist-journalists  
were writing in the vein of  
George Sand,  
Victor Hugo or Stéphane Mallarmé

---

*Littérature au quotidien: Poétiques journalistiques au XIXe siècle.* Prior to Londres, these novelists-journalists were writing in the vein of George Sand, Victor Hugo or Stéphane Mallarmé. *Roman* and *reportage* were alternative forms of writing for them, sort of like AC/DC, distinct yet nonetheless interdependent currents. With these *auteurs-journalistes*, we do not see where the writer ends and where the reporter begins: “Où commence l’écrivain et où finit le reporter.” The general idea here is that these novelists were “slumming it”—using journalism as a skeleton key to enter the dark world of the poverty-ridden streets of New York City or London’s East End to see what it was like for themselves. For Théranty, 19th-century French journalists wrote the *poétique du quotidien*—the *reportage* and the *chronique*—because they had to, but they were all really inspired to become novelists (in the Hemingway sense). For them, *le*

*Continued on next page*

## SPORT AND SOCIETY MEETING IN CAMBRIDGE AFTER THE OLYMPICS

The Third International Sport and Society Conference will be held at Murray Edwards College at the University of Cambridge 23-25 July 2012, mere days before the start of the 2012 London Olympic Games. For centuries, University of Cambridge and the Olympic Games have each in their own way represented the pinnacle of excellence. This year’s meeting takes full advantage of both at a marvelous venue and historic time to create the perfect setting to explore the intersection of sport and society. The 2012 conference will feature Mr. Wilfried Lemke, Special Advisor to the Secretary-General of the United Nations on Sport for Development and Peace, as a keynote speaker. To further that conversation, the conference has partnered with Right To Play, an organization dedicated to utilizing the power of sport and play for health, peace and development. Presenters may choose to submit written papers for publication in the fully refereed *International Journal of Sport and Society*. If one is unable to attend the conference in person, virtual registrations are also available. For more information, please see <<http://sportconference.com>>.

## JOURNALISM AND HISTORY CONFERENCE AT SHEFFIELD IN SEPTEMBER

The Centre for the Study of Journalism and History will sponsor a conference, “History, Genre, Narrative: Newspapers and the Construction of the Twentieth Century,” at the University of Sheffield on 14 September 2012. The meeting’s premise is that newspapers developed a rich array of generic and narrative strategies for reporting the major events of the twentieth century. From letters to leading articles and from political investigations to sleazy scoops they provided readers with interpretations of the contemporary; they now offer historians rich evidence about the everyday culture of the period. This conference will ask how can historians make use of the analysis of newspaper genre and narrative to deepen our understanding of the twentieth century? Presentations from a wide range of national and regional perspectives will be welcome. For more information, please contact Adrian Bingham at <[adrian.bingham@sheffield.ac.uk](mailto:adrian.bingham@sheffield.ac.uk)>.

LONDRES *Continued from previous page*



ALBERT LONDRES

journalism was a *sens unique* toward literary stardom. With Londres, however, all of that changed. He envisioned journalism instead as the new form of literature.

During our presentation, Bill

talked about Jack London in London, and Isabelle offered the final words on the night, moments before we all clamored onto a tag-covered Métro headed east toward the civility of a good Parisian brasserie near Le Forum des Halles. To her knowledge or mine, no detailed study has yet joined the names of Albert Londres and Jack London. Perhaps one should, and perhaps Isabelle will write it. I hope so. As she concluded our panel, Isabelle wisely stated: "Leurs oeuvres ont révolutionné le genre du journalisme littéraire, en conférant au grand reportage ses lettres de noblesse, dans le cas de Londres, et en repoussant les limites du genre, pour London. Ces écrivains journalistes partageaient une même empathie et étaient animés d'une volonté de montrer la violence qui sans cesse frappe l'homme." Amen, or rather *Amen*. Well, it's the same in both languages. ♦

For further reading on French reportage or *journalism littéraire* or *journalism narratif*, see the following:

Pierre Assouline, *Albert Londres: Vie et mort d'un grand reportage: 1884-1932*, Paris, Folio, 2010.

Myriam Boucharenc, *L'écrivain-reporter au coeur des années trente*, Lille, Presses Universitaires du Septentrion, 2004.

Myriam Boucharenc, David Martens and Laurence van Nuijs, eds., *Croisées de la fiction Journalisme et*

*littérature*, special issue N° 7 of the journal *Interférences littéraires* (November 2011), <http://www.interferenceslitteraires.be>

Myriam Boucharenc and Joëlle Deluche, eds., *Littérature et reportage*, Limoges, Presses Universitaires de Limoges, 2001.

Christian Chelebourg, *L'Imaginaire littéraire. Des archétypes à la poétique du sujet*, Paris, Armand Colin, Fac Littérature, 2000.

Bruno Curatolo and Alain

2000.

Korrie KoreVaart, Ziften en zemelknoopen, *Literaire kritiek in de Nederlandse Dag-, Nieuws- en Weekbladen 1814-1848*, Uitgeverij Verloren, 2001.

William Marx, ed., *Les Arrière-gardes au XXe siècle. L'autre face de la modernité esthétique*, Paris, P.U.F., 2004.

Jérôme Meizoz, *Postures littéraires: mises en scènes modernes de l'auteur*, Genève, Slatkine érudition, 2007.

Julian Murphet, *Multimedia Modernism*, Cambridge, Cambridge University Press, 2009.

Gilles Philippe and Julien Piat, eds., *La Langue littéraire de Gustave Flaubert à Claude Simon*, Paris, Fayard, 2009.

Guillaume Pinson and Maxime Prévost, eds., "Penser la littérature par la presse", *Études littéraires*, 40.3, 2010.

Jacques Rancière, *La Chair des mots. Politiques de l'écriture*, Galilée, 1998.

Marie-Ève Thérenty and Alain Vaillant, eds., *Presse et plumes. Journalisme et littérature au XIXe siècle*, Paris, Nouveau Monde, 2004.

Marie-Ève Thérenty, *La Littérature au quotidien. Poétiques journalistiques au XIXe siècle*, Paris, Seuil, « Poétique », 2007.

Dominique Viart and Bruno Vercier, *La Littérature française au présent: héritage, modernité, mutations*, Paris, Bordas, 2005.

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No detailed study has yet joined the names of Jack London and Albert Londres. Perhaps one should

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Schaffner, eds., *La Chronique journalistique des écrivains (1880-2000)*, Dijon, Éditions universitaires de Dijon, Écritures, 2010.

Gillis Dorleijn, Ralf Gruttemeier and Liesbeth Khorthals altes, eds., *The Autonomy of Literature at the Fins de Siecles (1900 and 2000). A Critical Assessment*, Leuven, Peeters, 2007.

Nathalie Heinich, *Être écrivain: création et identité*, Paris, La découverte,

## A QUOTABLE QUOTATION

*Memorable descriptions of and about literary journalism. It would be wonderful if you would please send us any you find.*

Every year there are more outstanding essays than I have space to mention, but this year's selection process has been the hardest. The Internet is everywhere, but this is a golden age of long-form journalism,

and I could have chosen 50 pieces as good as the ones...[I did]. Click on [The Browser](#), [Longform.org](#) and [Arts & Letters Daily](#) for links to more. Tweets are fun, but essays you'll remember."

*From: David Brooks, "The Sydney Awards, Part II," New York Times, 23 December 2011, <http://www.nytimes.com/2011/12/23/opinion/brooks-the-sydney-awards-part-ii.html?hp>, accessed 23 Dec, 2011.*

Call for Submissions

## *Literary Journalism Studies*

*Published by the International Association for Literary Journalism Studies*

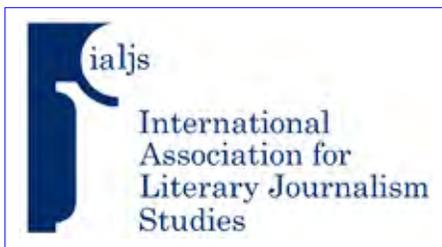
**Literary Journalism Studies**, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions of scholarly articles on literary journalism, which is also known as narrative journalism, narrative nonfiction, literary reportage, reportage 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:

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**Department of Communication Studies**  
**State University of New York at Cortland**  
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<hartsockj@cortland.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 Nancy L. Roberts at <nroberts@albany.edu>.



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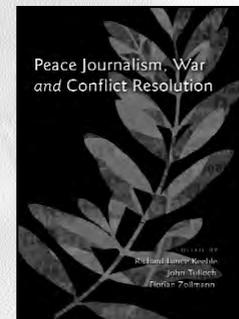
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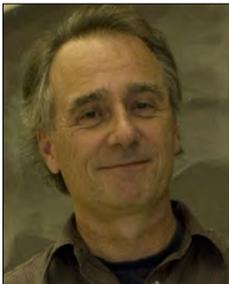
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## IALJS/ACLA IN PROVIDENCE, R.I.

*Eleven scholars from six countries attested to the discipline's growing international stature.*

By Rob Alexander, Brock University (Canada)

**C**atastrophe was the theme of a three-day meeting of almost a dozen literary journalism scholars 29 March to 1 April 2012 at Brown University, Providence, RI. As part of the sprawling annual conference of the American



IALJS  
OUTREACH

Comparative Literature Association, this IALJS-organized session, "Literary Journalism and Catastrophe," attracted 11 panelists from six countries and a variety of disciplines. In keeping with the conference theme of "Collapse/Catastrophe/Change,"

participants were asked to examine, from a comparative perspective, the longstanding but complex relationship between literary journalism and crisis.

The session included papers offering a consideration of the literary journalist as an agent of individual but also collective memory, a comparative analysis of accounts by Stephen Crane and Gabriel García Márquez of two disastrous Caribbean voyages, a revealing cross-genre comparison of the ongoing devastation of Ciudad Juárez in works by Charles Bowden and Roberto Bolaño, an



exploration of the links between the traditional form of crónicas and Elena Poniatowska's recounting of the 1968 student massacre in Mexico and a study of Joan Didion's representation of her personal catastrophe and grief in *The Year of Magical Thinking* and *Blue Nights*.

Other topics included the narrative ethics of literary photo-reportages, the use of literary-journalistic devices in the work of American poet Mark Nowak, the emotional impact of long-term immersion on narrative nonfiction authors writing about the tragic and traumatic and the cross-cultural journalism of the early nineteenth century theologian José Blanco White.

Panelists included Dana Linda (UCLA, Los Angeles), Christiane Schwab

(Ludwig-Maxilians-University, Munich), Nora Berning (University of Western Ontario), Vera Harabagi Hanna (Universidade Presbiteriana Mackenzie, São Paulo), Isabelle Meuret (Université Libre de Bruxelles), Mark Massé, Ball State University, Muncie, Indiana), Bill Reynolds (Ryerson University, Toronto), Mileta Roe (Bard College at Simon's Rock, Massachusetts.), William Dow (Université Paris-Est Marne-la-Vallée) and Rob Alexander (Brock University, St. Catharines, Ontario).

This is the third time the IALJS has organized a panel at the ACLA, and we hope to do so once again next year when the Association meets at the University of Toronto. The theme for next year's conference is "Global Positioning

Systems," and the general CFP invites papers exploring "the capacities of language and literature for world-making and global positioning." Watch for the call for the specific IALJS session later in 2012. ♦

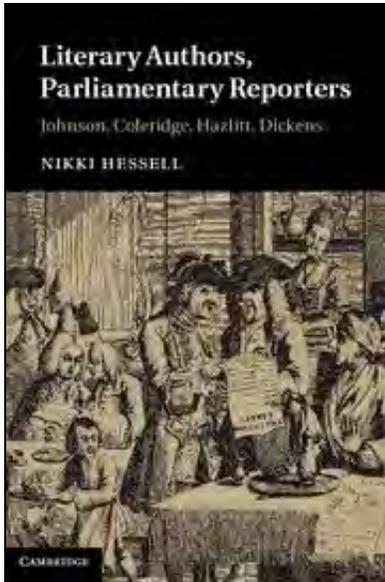


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Samuel Johnson, Samuel Taylor Coleridge, William Hazlitt and Charles Dickens all worked as parliamentary reporters, but their experiences in the press gallery have not received much scrutiny. Nikki Hessel's study is the first work to consider all four of these canonical writers as gallery reporters, providing a detailed picture of this intriguing episode in their careers. Hessel challenges preconceived notions about the role that emergent literary genius played in their success as reporters, arguing instead that they were consummate gallery professionals who adapted themselves to the journalistic standards of their day. That professional background fed in to their creative work in unexpected ways. By drawing on a wealth of evidence in letters, diaries and the press, this study provides fresh insights into the ways in which four great writers learnt the craft of journalism and brought those lessons to bear on their career as literary authors.

### **Features**

- An original study of major authors in a new context
- Provides new attributions of parliamentary reports by Hazlitt and Dickens
- Of interest for both scholars of literature and of the history and methods of journalism

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## CALL FOR PAPERS

**International Association for Literary Journalism Studies**

**“Literary Journalism: Text and Context”**

**The Eighth International Conference for Literary Journalism Studies (IALJS-8)**

**University of Tampere  
School of Communication, Media and Theatre  
Tampere, Finland**

**16-18 May 2013**



**UNIVERSITY  
OF TAMPERE**

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 16-18 May 2013. The conference will be held at the University of Tampere in Tampere, Finland.

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: Text and Context." All submissions must be in English.

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

Details of the programs of previous annual meetings can be found at:  
[http://www.ialjs.org/?page\\_id=33](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:

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- (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](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. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

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

Prof. Isabel Meuret, Université Libre de Bruxelles (Belgium)  
2013 IALJS-8 Research Chair; e-mail: [<imeuret@ulb.ac.be>](mailto:imeuret@ulb.ac.be)

#### **Please submit proposals for panels to:**

Prof. Rob Alexander, Brock University (Canada)  
2013 IALJS-8 Program Co-Chair; e-mail: [<ralexand@brocku.ca>](mailto:ralexand@brocku.ca)

#### **Deadline for all submissions: No later than 1 December 2012**

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

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# Literary Journalism across the Globe

## *Journalistic Traditions and Transnational Influences*

Edited by  
JOHN S. BAK AND BILL REYNOLDS

**A**T THE END OF THE NINETEENTH CENTURY, several countries were developing journalistic traditions similar to what we identify today as literary reportage or literary journalism. Yet throughout most of the twentieth century, in particular after World War I, that tradition was overshadowed and even marginalized by the general perception among democratic states that journalism ought to be either “objective,” as in the American tradition, or “polemical,” as in the European. Nonetheless, literary journalism would survive and, at times, even thrive. How and why is a story that is unique to each nation.

Though largely considered an Anglo-American phenomenon today, literary journalism has had a long and complex international history, one built on a combination of traditions and influences that are sometimes quite specific to a nation and at other times come from the blending of cultures across borders. These essays examine this phenomenon from various international perspectives, documenting literary journalism’s rich and diverse heritage and describing its development within a global context.

In addition to the editors, contributors include David Abrahamson, Peiqin Chen, Clazina Dingemanse, William Dow, Rutger de Graaf, John Hartsock, Nikki Hessel, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

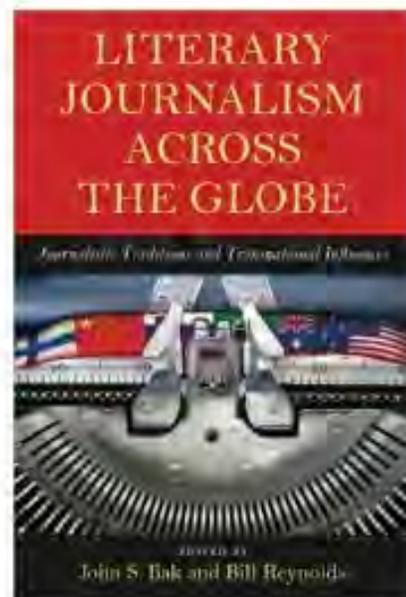
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*“This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework.”*

—NANCY ROBERTS, University of Albany, SUNY

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JOHN S. BAK is professor of American literature at Nancy-Université in France. BILL REYNOLDS is assistant professor at the School of Journalism, Ryerson University, Toronto.



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## TWENTY-FIVE YEARS OF TEACHING LITERARY JOURNALISM

*A lesson in constantly improving one's course content.*

By Paul Ashdown, University of Kentucky, Knoxville (U.S.A.)

Having just completed teaching my final literary journalism class before I retire, it may be time to look back and see what worked and what didn't. I taught my first literary journalism class 25 years ago.



TEACHING  
TIPS

For the first few years the class carried graduate credit. Many of the students were in doctoral programs in journalism and English.

Accordingly, teaching was directed toward the discovery of theories that could

explicate important and often difficult texts that didn't fit snugly into the literary canon. This was still the period of defining and naming, made clearer by the groundbreaking work of Norman Sims, Thomas Connery and so many others.

In the mid-1990s I took the show to the Netherlands and Germany—where I had visiting professorships. While I was introduced to many wonderful European writers, I found that the students had a greater interest in the American literary journalists they were beginning to discover. By the time I returned home my course had been opened up to undergraduates, so the challenge became how to make

the course work for students looking for an interesting elective.

The class almost always sold out, and genuine interest was strong. I kept some narrative theory in the mix but focused on book-length texts like *Hiroshima*, *In Cold Blood*, *Dispatches*, *Homage to Catalonia*, *Green Hills of Africa*, *Let Us Now Praise Famous Men*, *Fear and Loathing in Las Vegas*, *Among Schoolchildren* and *Salvador*. I shuffled the list every semester and added short-er pieces.

The students often complained that the course required too much reading, so I gradually shortened the list and spent more time on the remaining texts. In 1997 I discovered *The Art of Fact*, edited by Kevin Kerrane and Ben Yagoda, and used it as the primary text from that point on. It worked then. It still works. The historical approach is the way to go. The students responded to the shorter selections, all of which are loaded with rich examples of literary form.

It's hard to beat Richard Harding Davis's "The Death of Rodriquez," Martha Gellhorn's "The Third Winter," Ron Rosenbaum's "The Last Secrets of Skull and Bones" or Gay Talese's "The Silent Season of a Hero," not to mention the Orwells, the Cranes, the Wolfes and all the rest. I supplemented the reading list with stories such as Hemingway's "A New Kind of War." In addition, I have also added more current examples drawn from the

very helpful IALJS lists.

For a number of years I assigned *The Triumph of Narrative* by Canadian journalist Robert Fulford. The book is out of print and hard to find, but I made good use of its content in lectures. During my last semester I also drew upon *Factual Fictions* by our talented Slovenian colleague Leonora Flis.

I kept at least one book length work on the list. Student feedback told me my personal favorite, *Let Us Now Praise Famous Men*, was less interesting than *In Cold Blood*, so I stuck with that.

*The Art of Fact* includes selections from only a few writers not from Britain or the United States. If I were going to teach the course again I'd put more emphasis on international writers and I would take a closer look at some of the new forms of literary journalism that are appearing online.

I required the students to write short papers on selections within each of *The Art of Fact's* four sections, and a fifth essay on *In Cold Blood* or whatever I chose as the outside reading. There were two exams and a term paper. About one-third of the students elected to write about Hunter S. Thompson.

Class participation was also a part of the grade. Many students had an interest in cinema studies, and this led to lots of good class discussion about how texts like Thompson's *Fear and Loathing in Las Vegas* and David Simon's *Homicide* have been adapted for the screen and television. ♦

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### LITERARY JOURNALISM

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