

THE NEWSLETTER OF THE IALJS

# LITERARY JOURNALISM

VOL 6 NO 4

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

FALL 2012

## FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are confirmed and/or planned:

**IALJS-8:** University of Tampere, Tampere, Finland, 16-18 May 2013 [note date 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:** Northwestern University Qatar, Doha, Qatar, 19-21 May 2016 (pending).

**IALJS-12:** University of Technology Sydney and Macquarie University, Sydney, Australia, 11-13 May 2017 (pending).

**IALJS-13:** University of Nova Gorica, Slovenia, 17-19 May 2018 (pending).

## DEADLINE FOR 2013 CONFERENCE SET

Submissions for IALJS-8 at the University of Tampere, Finland in May 2013 are due on **1 December 2012**. This due date includes research paper submissions, works in progress and panel proposals.

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WWW.IALJS.ORG

## CALL FOR A NEW JOURNAL EDITOR

*The search is on.*

By Bill Reynolds,  
Ryerson University (Canada)

A little more than three years ago, I sat with John Hartsock in my Hotel Orrington room in downtown Evanston, Illinois. The occasion for living in a hotel for a few days was the IALJS-4 conference nearby at Northwestern University. The occasion for John's laptop



PRESIDENT'S  
LETTER

sitting on John's lap in my hotel room was final proofreading of the inaugural issue of *Literary Journalism Studies*, the scholarly journal launched by this association in May 2009.

John had been slaving away on his InDesign file back at his house in

Homer, N.Y., near State University of New York at Cortland, where he teaches. He hadn't quite finished the issue, but almost. This was a momentous occasion, and we knew it. As far back as May 2006, at Université-Nancy in France, many of us had dreamed the grand dream of creating a scholarly journal dedicated to the study of literary journalism in all of many facets and varieties worldwide. And here we were, on the verge, just days from sending the file to the excellent and modestly priced printer in downtown Evanston.

I think I can say with some authority—having helped in my own small way with the midwifery process, and having

guest edited volume 1, number 2 (Fall 2009) while John finished his international Gourmand Award-winning book, *Seasons of a Finger Lakes Winery*—that without John's tenacity in setting the design template, organizing the double-blind reviewing process and insisting on setting the highest scholarly standards immediately, there simply would be no *Literary Journalism Studies* today. And by doing so, John also has played a major role in establishing literary journalism as a scholarly discipline.

And so of course it is with some trepidation that we take our first baby steps toward the new normal, which is to say, a *Literary Journalism Studies* without John at the helm. To that end, in Toronto this past May we did put out an initial call for an editor to succeed John. But perhaps I might reiterate the point that we are looking for an editor to begin as early as volume 5, number 1, the Spring 2013 issue. The hope would be for the new editor to act as understudy to John for one issue before taking over the reins with volume 5, number 2 (the Fall 2013 issue).

The search for John's successor is being handled by our Publications Committee, consisting of Rob Alexander (Brock University, Canada), Thomas Connery (University of St. Thomas, U.S.A.), and immediate past IALJS president Alice Trindade (Technical University Lisbon, Portugal). Any IALJS member interested may apply by sending a brief note and a current vita in PDF form to Alice Trindade, IALJS Publications Committee Chair at <atrindade@iscsp.utl.pt>. Also, please feel free to spread the word far and wide. ♦

## 2012 ANNUAL CONFERENCE IN FINLAND'S INLAND

*Tampere is a lively city with plenty of attractions.*

By Maria Lassila-Merisalo, University of Tampere (Finland)

### CITY SIGHTS

Located on an isthmus between lakes Näsijärvi and Pyhäjärvi, Tampere is an exemplary representative of Finland as the land of thousands of lakes—or 187,888, to be exact. A visitor can hardly miss the Tammerkoski rapids, which run through the city center.

Tampere has been an industrial pioneer in Finland. The first paper mill started operation in 1783; the first paper-making machine, in 1842. The first electric light in the Nordic countries was lit in the Finlayson cotton factory hall in 1882.

Tampere is still the centre of Finnish industry. With 215,000 inhabitants, it is the third largest city in Finland and the largest inland centre in the Nordic countries.

Perhaps the best way to take in the city is to head to the heights. Pyynikki observation tower offers a beautiful view over the lakes and the city of Tampere—and the tower café is famous for its fresh doughnuts. Behind the tower there is a path that leads to the picturesque Pispala district and a museum dedicated to Lauri Viita, a significant and widely read

Finnish working-class writer.

If one aims even higher, Näsinneula tower is the place to go. It is truly the landmark of Tampere. Restaurant Näsinneula at the top of the tower offers a unique, rotating fine-dining experience. It revolves full circle in 45 minutes. Näsinneula is located in Särkänniemi Adventure Park, which also includes the very first Angry Birds Land theme park in the world, opened in 2012. Those interested in art will enjoy Sara Hildén Art Museum at Särkänniemi.

There are several other attractive museums in Tampere as well. Museum Centre Vapriikki puts up new exhibitions each year and is also home to the Finnish Hockey Hall of Fame, the Shoe Museum and the Doll Museum, as well as an exhibition about the Finnish Civil War, “Tampere 1918,” which received a special commendation in the 2012 European Museum of the Year Award.

Walking in the city center, must-see spots are the Finlayson area and Tampere Market Hall. Shoppers will find their way to the Koskikeskus shopping center and Stockmann and Sokos department stores. Foodies should go to the market and try the local specialty, a blood sausage called *mustamakkara*, which is traditionally served with lingonberry jam.

Tampere Cathedral is revered as

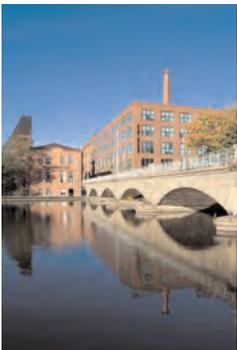


THE 168-METER HIGH NÄSINNEULA TOWER IS SURROUNDED BY THE AMUSEMENTS OF SÄRKÄNNIEMI. IN THE DISTANCE ARE THE MANY LAKES OF THE REGION.

SÄRKÄNNIEMI ADVENTURE PARK

the ultimate monument of Finnish national romantic architecture. It is particularly famous for its frescoes. To counterbalance with a more fleshly experience, Rauhaniemi Beach and Public Saunas and Rajaportti Sauna are definitely worth a visit. ♦

CITY OF TAMPERE / PETRI KIVINEN



ABOVE, AN ABUNDANCE OF WATER IS AN ESSENTIAL ELEMENT IN TAMPERE. TWO BRIDGES CROSS THE TAMMERKOSKI RAPIDS IN THE CITY CENTER. BELOW, THE TAMPERE CATHEDRAL WAS BUILT IN 1907 AND IS FAMOUS FOR ITS REMARKABLE FRESCOES.

#### Literary Journalism

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CITY OF TAMPERE / JARI MÄKINEN FORAIM

#### IALJS-8 CONFERENCE SCHEDULE SUMMARY

##### Wednesday, 15 May 2013

Session 0 16.00 – 18.00 Executive Committee Meeting

##### Thursday, 16 May 2013

Sign in 8.00 – 9.00 Pick up conference materials  
 Session 1 9.00 – 9.15 Welcome and Introduction  
 Session 2 9.15 – 10.45 Work-in-Progress Session I  
 Session 3 11.00 – 12.00 Keynote Speech  
 Lunch 12.00 – 13.15  
 Session 4 13.15 – 14.45 Research Paper Session I  
 Session 5 15.00 – 16.30 Work-in-Progress Sessions II and III  
 Session 6 16.45 – 18.15 Panel I (Conference Host's Panel) and Panel II  
 Session 7 18.30 – 20.00 Conference Reception

##### Friday, 17 May 2013

Session 8 7.30 – 8.30 Breakfast for Your Thoughts (per reservation)  
 Session 9 9.00 – 10.30 Work-in-Progress Session IV and Panel III  
 Session 10 10.45 – 12.15 Panels IV (President's Panel) and Panel V  
 Lunch 12.15 – 13.30  
 Session 11 12.15 – 13.30 Working Lunch: IALJS Staff Meeting  
 Session 12 13.30 – 15.00 Research Paper Session II  
 Session 13 15.15 – 16.45 Work-in-Progress Session V  
 Session 14 17.00 – 18.00 President's Address & Annual Business Mtg  
 Session 15 19.00 – 21.00 Conference Banquet (per reservation)

##### Saturday, 18 May 2013

Session 16 9.00 – 10.30 Work-in-Progress Session VI  
 Session 17 10.45 – 12.15 Panels VI and VII  
 Session 18 12.30 – 13.00 Closing Convocation

## 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:

- (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](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:**

Prof. Bill Reynolds, Ryerson University (Canada)  
IALJS President; e-mail: [reynolds@ryerson.ca](mailto:reynolds@ryerson.ca)

Prof. Norman Sims, University of Massachusetts – Amherst (U.S.A.)  
IALJS First Vice President; e-mail: [sims@honors.umass.edu](mailto:sims@honors.umass.edu)

Prof. Isabel Soares, Technical University Lisbon (Portugal)  
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Prof. Alice Trindade, Technical University Lisbon (Portugal)  
IALJS Immediate Past President; e-mail: [atrindade@iscsp.utl.pt](mailto:atrindade@iscsp.utl.pt)

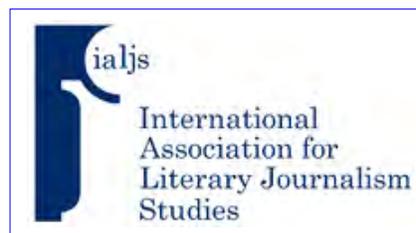
Prof. John S. Bak, Nancy-Université (France)  
Founding IALJS President; e-mail: [john.bak@univ-nancy2.fr](mailto:john.bak@univ-nancy2.fr)

<b>2012 IALJS CONVENTION REGISTRATION FORM</b> <b>16-18 May 2013</b> <b>University of Tampere, School of Communication, Media and Theatre, Tampere, Finland</b>		
<b>1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2013)</b>		Please indicate the applicable amounts:
Current IALJS Member – <b>\$120</b>	<i>(rate for those already having paid their 2013 dues)</i>	
Current IALJS Member retired – <b>\$100</b>	<i>(rate for those already having paid their 2013 dues)</i>	
Student with research paper on program – <b>\$30</b>	<i>(Includes a one-year IALJS membership)</i>	
Student without paper on program – <b>\$60</b>	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – <b>\$170</b>	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – <b>\$50</b> <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
<b>1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2013</b> <i>(Note: Meals &amp; special events may not be available to those who register after 31 March 2013)</i>		
Current IALJS Member – <b>\$155</b>	<i>(rate for those already having paid their 2013 dues)</i>	
Current IALJS Member retired – <b>\$135</b>	<i>(rate for those already having paid their 2013 dues)</i>	
Student with research paper on program – <b>\$65</b>	<i>(Includes a one-year IALJS membership)</i>	
Student without paper on program – <b>\$95</b>	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – <b>\$205</b>	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – <b>\$85</b> <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
<b>1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership).</b> <i>NOTE: Meals &amp; special events may not be available to those who register on site.</i>		
<b>2. SPECIAL EVENTS:</b> Please indicate the number of meals required next to each item below		
	<b>Number of meals needed:</b>	<i>Regular</i> <i>Vegetarian</i>
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*	
Conference Banquet (Friday evening)	Number attending x \$60	
<small>*NOTE: Breakfast on Friday is <b>FREE to students</b>, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
<b>Make registration checks payable to "IALJS"</b>		<b>TOTAL ENCLOSED:</b>
Please return completed form with a check or bank transfer payable to "IALJS" to >>>  <b>To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG</b>	BILL REYNOLDS, IALJS President 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, <b>Hotel Scandic Tampere City, BEFORE APRIL 30:</b>  IALJS room rates – Single: €113 / Double: €123 (tax + breakfast incl) Phone: +358-3-2446-111 or e-mail: <a href="mailto:tamperecity@scandichotels.com">tamperecity@scandichotels.com</a> Note: no web reservation! IALJS reservation code: <b>IAL140513</b>
<b>3. REGISTRATION INFO</b>		
<b>Name:</b>		
<b>Address/Department</b>		
<b>School/University</b>		
<b>City, State, Zip, Country</b>		
<b>Phone</b>		
<b>E-mail Address</b>		
<b>Name of Spouse (if attending)</b>		



*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*



# Global Literary Journalism

Exploring  
the Journalistic  
Imagination

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Richard Lance Keeble  
& John Tulloch

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## LITERARY JOURNALISM IN NEW ZEALAND

*One stand-out and a number of other promising possibilities.*

By Nikki Hessell, Victoria University of Wellington (New Zealand)

It's come up a few times in recent conversations with colleagues and interested friends. You mention that you work on literary journalism, and people are always intrigued. But after a while, the conversation turns back to the same questions:



AROUND THE WORLD

Who are New Zealand's literary journalists? Where is our body of literary journalism, past or present? Why does such a popular, prominent and important contemporary form of journalistic writing not

have its exponents here in New Zealand?

These are puzzling questions. There is certainly no shortage of respect or commercial success for nonfiction writers in New Zealand. The categories for our premier literary prizes, the *New Zealand Post Book Awards*, are fiction, poetry, general nonfiction and illustrated nonfiction, suggesting that there is a large body of credible nonfiction work being produced in this country. Since 2010, a supreme award has been given to one of the four winners in the different categories; in both 2010 and 2011, this award was won by the winner of the general nonfiction category.

And yet the popularity of nonfiction broadly in New Zealand does not seem to have translated into a recognizable field. A Google search for the term "New Zealand Literary Journalism"—an unscientific but nevertheless revealing measure of a concept's penetration and recognizability—reveals only one entry: my own chapter on the 1930s writer and journalist Robin Hyde from the 2011 scholarly anthology, *Literary Journalism Across the Globe: Journalistic Traditions and Transnational Influences*. So the question remains: Where is New Zealand's literary journalism?

The first answer might be that it lies in fugitive pieces. The marvelous

Montana Estates Essay Series contains essays on topics such as "On Reading" and "How to Live Elsewhere" by some of the most acclaimed scholars, poets and journalists in the country. Although it is not literary journalism of the sort we tend to focus on in IALJS, works such as these nevertheless demonstrate the capacity of New Zealand writers to produce exquisite short essays.

A second answer is that it lies with Martin Edmond. In the aforementioned conversations with colleagues and other interested parties about literary journalism in New Zealand, someone inevitably shrugs and says "What about Martin Edmond?" And they're right.

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We should think creatively about writers whose works might join this new canon

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Edmond is our best approximation of a bona fide literary journalist. His elegant and erudite work on travel and the Pacific, as well as on New Zealand's artistic and cultural heritage, are the closest thing we have to a sustained body of work in the genre of long-form literary journalism.

There are details, however, that make this categorization difficult. One is the fact that he writes in a number of genres and thus cannot (and probably would not wish to be) contained within the label "literary journalist." Another is the fact—a perennial challenge for questions of national identity in other contexts—that he has not lived in New Zealand for 30 years. But we should

probably start with Edmond if we are looking for contemporary exponents.

New Zealand literary

journalism is also hampered by the same constraints that plague the genre everywhere: a lack of certainty about what the term means; a lack of willingness by likely candidates for inclusion in such a category to embrace the term "literary journalism" or any of the related terms we sometimes apply to the genre; and a lack of financial support in the journalism industry, the academy or the broader world of letters for the long-term commitment that such writing requires.

But the raw material is there for us to begin to think about a tradition of New Zealand literary journalism. Let's begin by giving Edmond's work the attention it deserves. Let's make sure the journalism by some of our major literary and foundational figures (Hyde, the novelist John Mulgan, the poet Eileen Duggan) is being taught in the universities alongside their literary works.

Let's think creatively about the other writers whose works might productively join this new canon: the prolific left-wing journalist Bruce Jesson? The hugely popular and subversive columnist Steve Braunias?

In any case, let's begin. ♦



## LITERARY JOURNALISM IN THREE DIMENSIONS

*Cultural borders, mental boundaries and the impenetrable barrier of time.*

By Norman Sims, University of Massachusetts - Amherst (U.S.A.)

There's a theory in earthquake prediction that says quakes on the edges of a fault system feed energy into other nearby faults. In international literary journalism, we can see quakes in one place and aftershocks in other countries.

A classic example was the influence in the 1960s and 1970s of the New Journalism in the United States on literary journalism in Canada, a nearby fault system connected by language and culture. Bill Reynolds, who is the president of the International Association for Literary Journalism Studies (IALJS) as of May 2012, has written about how the Canadian New Journalism of Tom Hedley differed from the variety found in the United States, for example.<sup>1</sup>



INTERPRETIVE  
ESSAY

The attention to international literary journalism has led to two recent books<sup>2</sup> and the creation of the IALJS. These studies show how quakes at the source, generally the United States, have shaken other approaches, but they also demonstrate that alternative approaches have grown up independently. In those discussions, literary journalism means a kind of long-form narrative journalism done with literary ambitions, not journalism about literature.

Typically, literary journalism involves immersion reporting for a year or longer, the active presence of the author in the narrative, and it uses the tools long associated only with fiction, such as elaborate structures, characterization and even symbolism, but with the added requirement of accuracy. Literary journalism most often deals with ordinary people rather than celebrities or politicians. Such long-form narratives stand in contrast to the relatively hurried standard forms of journalism. In some eras and in some countries, literary journalism is also known as reportage.

Journalism in general is the widest-read form of literary production in North American cultures, and that may be true elsewhere. Literary journalism may be the deepest form of journalism and the most rare. It deserves analysis as a lasting literary production.

In what follows, I'd like to look at literary journalism from the perspective of writers who cross borders in three dimensions—cultural borders, mental boundaries and the time barrier. Experimental border crossing can result in innovation. Readers find differences in literary journalism that originates in Russia, Turkey, South Africa, the United Kingdom, Australia and New Zealand, China and elsewhere as the form varies from

nation to nation. I'd like to broaden the discussion of international literary journalism a bit to approach it from the perspective of writers who cross borders. I'll call it cross-borderland literary journalism to distinguish from the national forms. For me, the terms "international" or "transnational" suggest border crossings not so much by readers as by the journalists themselves.

A first dimension of cross-borderland literary journalism involves what we expect from the term—critical differences encountered in crossing geographical, language and cultural borders. Geographical borders may be the least important crossing. I want to suggest that international literary journalism may not require crossing geographical borders at all. Language and culture do not always respect lines drawn on a map. The question of the relationship of language and

human thought goes back centuries. In a recent article, Lera Boroditsky, a professor of psychology at Stanford University and editor-in-chief of the journal *Frontiers in Cultural Psychology*, said, "It turns out that if you change how people talk, that changes how they think. If people learn another language, they inadvertently also learn a new way of looking at the world."<sup>3</sup> In another paper, she reported test results showing that in language cultures where the word "bridge" is a masculine noun, test subjects used words such as *strong*,

*sturdy* and *towering* to describe bridges. Test subjects from language cultures where "bridge" is a feminine noun used words such as *beautiful*, *elegant* and *slender*.<sup>4</sup>

Can some topics be more elaborately explored in French than in English? The question goes back at least to the Sapir-Whorf hypothesis that language affects how we perceive the world. The thesis is controversial but widely accepted to some degree. Scholarly papers at IALJS have identified works of literary journalism in China and Brazil that might be considered as distinctive because of language differences.

Cultural differences account for more variations in literary journalism than differences stemming from geography. Culture is not always the same distinction as language because people speaking the same language can be of different cultures, such as American Southerners and New Englanders. In literary journalism texts, cultural differences in form and substance can often be observed. A Spanish book, *The Anatomy of a Moment* by Javier Cercas (Bloomsbury U.S.A. 2011, translated by Anne McLean), deals with a parliamentary crisis in a form that incorporates fiction and would be shunned by most North American writers. Similarly, Colombian writer Gabriel García

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Cultural  
differences may account  
for more variations  
in literary journalism than  
geographic ones

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*Continued on next page*

THREE DIMENSIONS *Continued from previous page*

Márquez's *The Story of the Ship-Wrecked Sailor* (New York: Alfred A. Knopf, 1986, translated by Randolph Hogan) and his other works of magical realism have few direct parallels in the history of North American literary journalism. García Márquez, usually thought of as a novelist, is considered a journalist and a literary journalist in Colombia. Political conditions sometimes creep into the cultural discussion, especially when analyzing how writers laid the message between the lines in Chinese and Polish literary journalism.<sup>5</sup>

I would argue that we don't have "international" literary journalism unless a *cultural* or *language* border has been crossed. In North America, for example, before we label Canadian and U.S. literary journalism as cross-borderland or international, there should be cultural differences. Whether we agree or disagree about the language hypothesis, the whole point of studying "international" or "transnational" literary journalism is to discover the kinds of differences that come from geographical, language or cultural border crossings.

The second dimension of cross-borderland literary journalism involves the mental borderlands of gender, race and class. Concepts of race, gender and class seem to carry implications beyond cultural or geographical boundaries.

An example of writing across class and racial lines is Adrian Nicole LeBlanc's *Random Family: Love, Drugs, Trouble and Coming of Age in the Bronx* (New York: Scribner, 2004), which is about the wives and girlfriends of drug dealers. LeBlanc did not cross gender lines, but the class and racial lines are sharply drawn. Examples of writing across racial lines also include William Finnegan, Jonny Steinberg and Rian Malan in South Africa. Or V.S. Naipaul, a British-educated native of Trinidad and Tobago, writing in *A Turn in the South* (New York: Knopf, 1989) about the South in the United States. (Finnegan and Naipaul also crossed geographical borders, but Steinberg and Malan were writ-

ing within their nation.)

My favorite example for this second dimension is Jane Kramer's book *The Last Cowboy* (New York: Harper & Row, 1977). Kramer went to Vassar College and earned a Master's degree in English at Columbia University. She has divided her time for 30 years between Europe and New York. She writes the Letter from Europe pieces for the *New Yorker*. Highly educated, sophisticated, urbane, probably wealthy and wonderfully articulate, Kramer has close connections with the literary, feminist and social elites in both New York and Europe.

In *The Last Cowboy*, however, she crossed the borders of gender and class that are often hidden in American life.

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Blanton told Kramer stories his  
wife hadn't heard  
and spoke of troubles that  
became the  
dramatic climax of the book

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Her subject, whom she called Henry Blanton, was a ranch operator—a cowboy—in the Texas panhandle. Blanton was emotionally closed off, too uncomfortable to talk with his wife about his difficulties in dealing with a landlord and other problems. The husband and wife, having lived for years in a cabin on the range that didn't have running water or electricity, were in a different class from Kramer. They lived at a great distance from any neighbors and had none of the sophistication, education, wealth or literary connections of Kramer.

Yet Henry Blanton opened up to Kramer. He told her stories that his wife hadn't heard, and spoke of the troubles with his landlord that became the dramatic climax of the book. *The Last Cowboy* is one of the most remarkable pieces of cross-borderland literary journalism I have ever seen—precisely because Kramer crossed gender and class borders. And yet she never left the United States.

When Kramer writes from Europe, she is in no less of an international zone than she found in the Texas panhandle.

A third dimension is time. It's been said that time travel is easy. Just wait a while and you've traveled in time. Going backwards is the problem. The past involves a border that none of us can cross. With effort, we can cross the geographical and cultural boundaries, as well as the gender, racial or class borders. But none of us can move backward in time, no matter how real it seems. We are influenced by previous generations, but we cannot talk with them in many circumstances.

One example here is the book *And Their Children After Them: The Legacy of Let Us Now Praise Famous Men: James Agee, Walker Evans and the Rise and Fall of Cotton in the South* by Dale Maharidge and Michael Williamson. Their book was a direct time-connected follow-up to *Let Us Now Praise Famous Men* (1941). Other examples that stretch across time can be seen in the way the London slums in the 1800s were treated, and the way writers such as Jacob Riis and the Chicago School sociologists looked at the tenement residents in New York or Chicago in the 1890s and in the Progressive Era, and then at how the underclass is covered today.

The third dimension of border-crossing literary journalism that I've been studying lately is historical writing done by literary journalists. The first example is Michael and Elizabeth Norman's *Tears in the Darkness: The Story of the Bataan Death March and Its Aftermath* (New York: Farrar, Straus and Giroux, 2009). They told the story—and it was a story—of the first big campaign of WWII for Americans in the Philippines, which resulted in the largest surrender of U.S. troops ever. The central character, Ben Steele, a Wyoming cowboy, was captured on the Bataan peninsula, kept under horrible conditions as a prisoner of war, forced to work slave labor and sleep outside. Late in the war he was put on ship for transport to Japan. American aircraft bombed and sank his

*Continued on Page 13*



**Relational Forms II**

**Ex certa scientia: Literature,  
Science and the Arts – An  
International Conference**

**13-15 December 2012**

**Faculdade de Letras da Universidade do Porto**

Confirmed keynote speakers:

George Rousseau (University of Oxford)  
Hélia Correia (novelist, Lisbon)

(other guest speakers to be confirmed soon)

This conference aims to respond to the intense interest that interdisciplinary and intermedial designs have obtained in many of the areas of study pertaining not only to literature and the arts but also to the sciences. It will lay a significant emphasis on the ways in which the discourses of literature, film, painting, music and other such cultural practices become interwoven with the discourses of science; and, conversely, on the ways in which the practices and theories of science reach beyond their more conventional boundaries and into the fields of artistic creativity and the humanities.

The conference will welcome contributions focusing on specific instances of interdisciplinarity and intermediality within the general context outlined above. It will also be open to studies that interrogate the theoretical and critical tools that have traditionally been applied to the study of intermedial relations and/or the relationships between the various relevant fields.

The organisers will welcome proposals for 20-minute papers in English on any of the areas mentioned above. Suggested (merely indicative) topics include:

- literature, the visual arts and the sciences: fascinations and perplexities
- the politics and poetics of discourse: scientific, literary, artistic
- the institutional framework: academies in literature, the sciences and the arts

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THREE DIMENSIONS *Continued from Page 11*

transport ships—twice. He survived and eventually reached Japan, where he was forced to work in a mine. From that location, he was within sight of Hiroshima when the Bomb was dropped. He became a major source and central figure in the story.

In writing that book, Beth and Michael Norman crossed the border of time. Like a lot of literary journalists who cross that border, they were uneasy and had some issues with traditional historians. Michael told me, “I’m not sure what defines the word history. I do know that the classic historians abhor dealing with live bodies. They’re really messy. 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.”<sup>6</sup>

A second example is Nicholas Lemann’s *The Promised Land: The Great Black Migration and How It Changed America* (New York: Knopf, 1991). Lemann is the dean of the Columbia University Graduate School of Journalism and a staff writer at the *New Yorker*. He began *The Promised Land* at a moment that would amplify the twentieth century Great Migration of African Americans from the South to the North: the invention in 1944 of the mechanical cotton picker. The device effectively ended the sharecropper system that kept black farmers in a feudal arrangement. Many migrated north by routes such as the Illinois Central railroad out of Louisiana and Mississippi and arrived in northern urban centers such as Chicago. The migration peaked in the fifties and then declined after five or six million people had made the move. Lemann followed his central characters from the Delta town of Clarksdale, Mississippi, to Chicago. Into the story of their families and lives, he blended an analytical narrative of the poverty and race legislation enacted by the administrations of John F. Kennedy and Lyndon B. Johnson and its impact on notorious Chicago ghetto projects such as the Robert Taylor Homes and the Cabrini-Green complex. At the end of the story, some of the migrants returned to Clarksdale, which had been transformed

in the intervening years. Lemann’s book also crossed the borders of race, gender and class, but time is our subject here.

In crossing the dimension of time, Lemann said<sup>7</sup> he encountered special problems that most literary journalists do not see and some things that historians avoid. In the last sentence of the book, Lemann wrote:

*“Perhaps I’m displaying a reporter’s bias here, but it seemed to me that as rich in information about the black migration and its consequences as the archives and published sources were, the memories of the people involved were even richer.”*

Most academic historians, he said, are uncomfortable going out and doing interviews, even when rich source material is still available from people who

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Literary journalists  
always tell  
stories, and all three  
dimensions  
play a role in the narrative

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experienced the times and the events. And they have “little interest or no interest in narrative as a form of professional practice.”

Having criticized academic historians, Lemann also made some comments about traditional journalists who do history, typically involving famous figures rather than ordinary people. He said:

*“...many journalists who write history would benefit from a little dose of understanding the academic critique of them, as being something other than pure jealousy or lack of interest in writing. In particular, most journalists who do this kind of presidential biography or military history, they are so into the “great man” theory of history that they don’t even know there is one and there’s been an argument about it for two hundred years. It is assumed that there are these towering figures and history moves because they move it. They tend to be not very good at context. Academic historians are maybe too much the other way.”*

Lemann said literary journalists,

who sometimes hope to encapsulate the whole world in one book, could use that comprehensive sense of topic to do something different from ordinary journalists. This involves crossing the border with time:

*“What was very important to me and continues to be—it’s the great cause of my career—is in a craft sense, how do you combine narrative and analysis? And not have them separated. It was very important to me to find a way to deal with those themes without breaking out of the construct that this was a big, sweeping narrative history.”*

That note of big narrative by a literary journalist who often devotes himself to historical topics makes a nice place to stop. Literary journalists always tell stories. All three dimensions of border crossing play a role in narrative: geography, language and culture; gender, race and class; and time. They share a narrative impulse. All these forms of cross-borderland literary journalism depend on narrative, and on a well-told story. ♦

## NOTES

1. Bill Reynolds, “Recovering the Peculiar Life and Times of Tom Hedley and of Canadian New Journalism,” in *Literary Journalism Studies*, Vol. 1, No. 1, Spring 2009.
2. See *Literary Journalism across the Globe*, edited by John S. Bak and Bill Reynolds (Amherst: University of Massachusetts Press, 2011), and *The Journalistic Imagination*, edited by Richard Keeble and Sharon Wheeler (London and New York: Routledge, 2007).
3. “Lost in Translation” in the *Wall Street Journal*, July 24, 2010.
4. “Shakespeare Had Roses All Wrong” by Robert Krulwich on NPR, April 6, 2009. See also Lera Boroditsky, “How Does Our Language Shape the Way we Think,” in *What’s Next? Dispatches on the Future of Science*, edited by Max Brockman (New York: Vintage Books, 2009).
5. See, for example, Peiqin Chen, “Social Movements and Chinese Literary Reportage,” in *Literary Journalism across the Globe*, edited by John Bak and Bill Reynolds.
6. Personal interview, 20 November 2009.
7. Personal interview, 12 January 2011.

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*This essay first appeared in the March-April 2012 issue of World Literature Today <<http://www.worldliteraturetoday.com>> and is reprinted here with the kind permission of the author.*

# IT WAS MUCH MORE THAN CYNICISM AND BASEBALL, Y'HEAR?

*An argument for Ring Lardner's place in literary journalism history.*

By Amber Roessner, University of Tennessee in Knoxville (U.S.A.)

Sit down here a while, my friends, and I'll give you the dope on this guy. Poor ol', Ring Lardner. I don't often feel sorry for others or myself. I've learned that it only leads to tears, and my great grandmother warned me about tears. "They only give you a headache and make your face red," she told me long ago. Despite my better instincts, though, I've



NARRATIVE  
ESSAY

come to feel a bit sorry for ol' Lardner. It's hard not to. Like a character in *Downton Abbey*, he was born into a life of privilege and exuberance—albeit in Niles, Michigan not Yorkshire, England and in the 1890s not the 1910s.

What's to feel sorry about, you say? Well, give me a second; all in good time. As I was saying, like a character in *Downton Abbey*,

Lardner's inheritance vanished before his very eyes late in his

youth. Consequently, he was forced to work for a living.

There are worse things, you might say. Well, *of course* there are worse things. I don't feel sorry for him because he had to work for a living. In fact, if he hadn't had to work, then I would have truly felt sorry for him. So, back to it then.

Lardner, like so many boys of his era, developed a passion for baseball. It was a passion that he couldn't shake as he foundered in odd jobs—first as an office boy in Chicago, then as an employee for Michigan Central Railroad in 1901 and then as an engineering student at Armour Institute in Chicago, where he managed to fail all of his courses except rhetoric, in 1902.

Still not sorry, you might say. Well, neither am I. He's a spoiled rich boy forced to work and foundering. I'm pretty sure that I met a few of those in the frat houses at the University of Georgia along the way.

As I was saying, baseball. Lardner had a passion for baseball, one that he couldn't shake. So, it should come as no surprise that when opportunity knocked in the form of a job offer from the *South Bend Times* in 1905, he took it (even though the sports reporter position was initially intended to be offered to his brother Rex, but that's a different story).

In 1905, Lardner was on his way to a storied career as a sports reporter. In those days, however, a job as a sports journalist, though perhaps coveted by fans like Lardner, was not highly vaunted by most sophisticated middle or upper-class men. It was largely the domain of uneducated drunkards and scalawags. Lardner, however, entered the profession at an opportune time, an era when college grads like Grantland Rice

added a touch of literary flair and Greek mythology to the sports page. Lardner would become fast friends with Rice as he climbed up the ladder of success in the journalistic world. By 1913, after stints at the *Sporting News* and the *Boston American*, among others, Lardner managed to land one of the most coveted positions in the nation at the *Chicago Tribune*. As the successor of Hugh E. Keogh, he penned the daily column, "In the Wake of the News," a collection of humorous tidbits about the national sports scene and all the day's news. From this post, he also freelanced at some of the nation's most prestigious magazines—the *Saturday Evening Post*, *American Magazine*, *Collier's* and *Redbook*, among others.

Lardner had begun experimenting with verse, humor, dialogue, dialect and character development from his earliest days, but in the teens, he perfected the use of these literary devices and became one of the nation's premiere short-story writers. For instance, his 10-part series for the *Saturday Evening*

*Post*—originally known as "A Busher's Letters Home"—was so popular that Scribner's published it as a collection under the title *You Know Me Al* in 1916.

Sorry for him, you say? Well, if the story had ended there, I wouldn't have felt one bit sorry for him. Just hold your horses, I'm gettin' there. Bit before I do, I want to give you a taste of his literary journalistic skill. In pieces like, "Tyrus, The Greatest of 'Em All," published in June 1915 as one of a four-part series for *American Magazine*, Lardner masterfully

blended fact and fiction in his fable-like ode to Detroit Tiger outfielder Ty Cobb, one of the greatest baseball icons of the Dead Ball Era (1900-1919).

Chroniclers of sports media history would later classify Lardner as one of those "Aw, nuts" writers, known for his cynical style and willingness to critique the national pastime and its cast of characters. During this era, however, I would argue that ol' Ring, like his friend Grant Rice, was still one of those "gee whizz" guys—I say guys 'cause in that day and age, sportswriting was largely a males-only preserve.

In this particular piece, Rice celebrates Cobb as a national hero. (Lardner also does a bit of herocrafting in its companion piece, "Matty," published two months later. The Cobb piece is the more interesting one, I would argue, because everyone in American culture loved New York Giants pitcher Christy Mathewson in the first two decades of the twentieth century. He was lauded as the 'Christian Gentleman,' the penultimate hero as much for his character than for his prowess on the mound. Cobb, on the other hand, was crafted by some sports journalists as a villain, a primitive trickster, content only with winning no matter the cost, but once again,

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Media historians have often classified Lardner based on his cynical style and willingness to criticize the national pastime

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LARDNER *Continued from previous page*

that's a different story).

Back to the point, you say...was I rambling? Why was this an example of good literary journalism, you ask.

Well, first of all, I'm not sure if I'm in the position to determine what is or is not good literary journalism. Besides, I think that those debates get very similar to the ones over high and low culture, lords of the kitsch and bread and circuses in the first half of the twentieth century, and I am no Dwight MacDonald. I do, however, think that these *American Magazine* pieces have many characteristics of literary journalism, if, taking a cue from the International Association of Literary Journalism Studies, you consider it as "journalism as literature." In both pieces, Lardner uses literary devices like metaphors, characterization and dialogue, featuring what Richard Orodender called his "natural speech of the lowbrow."

In "Tyros, the Greatest of 'Em All," Lardner's fictional veteran Chicago White Sox player begs the squad's rookie: "Sit down here a while, kid, and I'll give you the dope on this guy. All of my life I been hearin' about the slow, easy-goin' Southerner. Well, Ty's easy-goin' all right—like a million-dollar tourin' car. But, if Ty is slow, he must be kiddin' us when he says he was born down South."

Ol' Ring, then, proceeded to tell some of most infamous anecdotes about Cobb—his start with the Royston Rompers, his early struggles in the major leagues, his prowess on the base paths and behind the plate. He also sprinkled in some lesser-known stories. "Sometimes I pretty near think they's nothin' he couldn't do if he really set out to do it," Lardner's fictional Sox player told the rookie. "Before you joined the club, some o' the boys was kiddin' him over to Detroit. Callahan was tellin' me about it. Cobb hadn't started hittin'. One o' the players clipped the averages out o' the paper and took 'em to the park. He showed the clippin' to Ty." Cobb, whose batting average had slipped to under .225, promised the player he'd reach .325 in a week. "Well, it wasn't," Lardner's fictional Sox player told the newcomer. "No, sir! It was .326."

In both pieces, Lardner blended the fictitious dialogue of the veteran major leaguer with facts and anecdotes about Cobb and Mathewson's career. For instance, although Lardner took fictional liberties with the above anecdote, the crux of the story rings true. In summer 1914, hampered by minor injuries, Cobb's batting average had slumped to .225, well behind league leaders Nap Lajoie and Joe Jackson. When Lardner pointed out the anomaly to Cobb in the presence of their mutual friend and sportswriter Grantland Rice, Cobb vowed that he would soon bring it up to .325. By season's end, his batting average was .368, and he had claimed his eighth consecutive league batting title.

Lardner's fable-like ode to the

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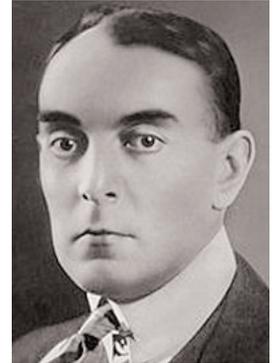
It was  
after the Chicago  
Black Sox  
scandal in 1919 that Larnder  
went literary

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Georgia Peach celebrated his intelligence, his skill and his work ethic. Cobb, Lardner wrote, did not need a lucky horseshoe; he made his own luck. Later known for his ability to humanize his subjects, Lardner does the opposite in this piece—he mythologizes Cobb, defending him against his critics and setting him on a pedestal for Americans to emulate. Through baseball heroes like Cobb and Mathewson, Lardner contended, Americans could learn important cultural truths—lessons about what it meant to be successful in American culture.

Lardner's love affair with baseball and his faith in the sport to act as a cultural salve for what ailed the nation, however, would soon be put into question. After covering baseball on a daily basis for more than a decade, Lardner had become disenchanted by the children's game and the men who played it. That disenchantment turned to disdain in the aftermath of the 1919 Black Sox Scandal,

in which eight members of the Chicago White Sox threw the World Series. For years, Lardner had lived, breathed and promoted the "American" game, but it was all for naught, he believed.



RING LARDNER

It's at this point that you might begin to pity poor Ring, but don't feel too bad for Lardner just yet. It was in the aftermath of the Black Sox Scandal, as *Chicago Tribune* columnist Westbrook Pegler later said, that Lardner "went literary."

In 1919, Lardner quit his job at the *Chicago Tribune* and began working as a syndicated columnist for Bell Syndicate, owned by his good friend John H. Wheeler. Over the next decade, he earned an annual salary of \$50,000 writing short stories for the likes of *Cosmopolitan* and the *New Yorker*. He also wrote plays like "June Moon" and hung out with the nation's literati—people like Scott and Ella Fitzgerald, Ernest Hemingway and Thomas Wolfe. His escape into the literary world, however, wouldn't last long.

A lifetime of hard drinking finally caught up with Lardner in the late 1920s. He was battling tuberculosis, a heart ailment and the cumulative effects of alcoholism, and he was losing. On 25 September 1933, he finally succumbed to death after suffering from a heart attack. He was 48.

Lardner's early death before his time is, of course, sad to any lover of literature and humanity, but it's not the reason that I find Lardner's story so heart-breaking. Damn it, Roessner, you might say: Why do you find his story to be so poignant?

Well, I suppose it's because of all of these things, but the most depressing detail is wrapped up in his legacy. In the wake of his death, the friends in his liter-

*Continued on next page*

## CALL FOR PAPERS FOR IALJS/ACLA SESSION IN TORONTO IN APRIL 2013

IALJS is planning to propose a joint session at the 2013 annual meeting of the American Comparative Literature Association on 5-7 April 2013 at the University of Toronto in Toronto, Canada. The overall theme for the conference is "Global Positioning Systems." At once domesticated and uncanny, world-mapping and world-changing, ubiquitous and invisible, GPS technology resonates broadly both as an exemplary metonym of contemporary technology and as a metaphor. Conference presenters are invited to extend the metaphor widely in space and time and to non-technological realms. In particular, we are interested in the capacities of language and literature for world-making and global positioning. The call for the IALJS/ACLA session will go out this fall. For more information, contact Rob Alexander <ralexander@brocku.ca> or see <<http://www.acla.org/acla2013>>.

## DISSENT AND MINORITIES CONFERENCE IN LONDON

The 2012 Newspaper & Periodical History Forum of Ireland will be held at Kingston University, London on 16-17 November 2012. The theme of the meeting will be "Writing Against the Grain: Dissent, Minorities and the Press in History." With the advent of new technology in the late 19th century, relatively cheap printing facilities became available to those with a cause to further or a position to advocate. The subject of the conference is research related to the plethora of publications reflecting dissenting or minority interests that emerged. Papers will focus on specific titles or journalists or broad thematic areas based on the notions of dissent and/or minority interests and the press. For more information contact Mark O'Brien <[nphconference@gmail.com](mailto:nphconference@gmail.com)> or see <<http://www.newspapersperiodicals.org>>.

## 2012 NONFICTION NOW MEETING IN MELBORNE

The NonfictionNow 2012 conference will take place at RMIT University in Melbourne, Australia on 21-24 November 2012 under the sponsorship of RMIT's School of Media and Communication and the University of Iowa (U.S.A.) Department of English's Nonfiction Writing Program. For more information contact Allison Barker <[alison.barker@rmit.edu.au](mailto:alison.barker@rmit.edu.au)> or see <<http://www.rmit.edu.au/nfn2012>>.

LARDNER *Continued from previous page*

ary circle turned on Lardner. For instance, in "Ring," published in the October 1933 issue of *New Republic*, Fitzgerald expressed frustration that Ring didn't live up to his potential. Hemingway, who had at times emulated Lardner's style in the early 1920s, was harsher. He contended that Lardner was as ignorant as the characters that he brought to life. Ultimately, they condemned Lardner for wasting his talents on baseball and for failing at the ultimate test of all—writing the great American novel.

Other communities have dismissed Lardner, too. In his 1996 biographical dictionary of literary journalists, for instance, Edd Applegate says that Lardner is better known as a sports journalist than a literary one. Well after the cultural turn of the 1970s, scholars continue to dismiss the likes of Lardner for their work in low culture. Now this, I believe, is a shame.

Tom Connery admitted as much in his 1992 *Sourcebook Book for American Journalism*. Lardner's work is now "relatively unknown," he wrote. Lardner gets "overlooked," he continued, because he is "reductively categorized as a humorist or as a sports writer." (Neither of which is valued in the academy, he could have eas-

ily added.) Connery contended that Lardner's work deserves a second look because it did what the best of literary journalism does—it tells the stories of the lives of ordinary people in all of its drama.

So that, my friends, is just what I plan on doing. In the upcoming years, I will reexamine the literary journalism of Lardner and his closest friends, America's cadre of early twentieth century sports journalists—after all, I would argue that they were a major part of the twentieth century's first generation of literary journalists. ♦

### AUTHOR'S NOTE

*The above dialogue is taken from my memory of my research-in-progress presentation at the annual International Association of Literary Journalism Studies Conference in Toronto in May 2012. The above account is my own attempt at literary journalism. It's not a verbatim account of my presentation, but it does sum up nicely some of the points that I was trying to make. And, in the words of the late Raymond Henry Williams, one of my favorite cultural historians, "It's what I've come to say."*

## QUOTABLE QUOTE

*A memorable selection related to literary journalism or the work of the academy. Please send us any examples you might find.*

**O**n Research: Research is an expression of faith in the possibility of progress. The drive that leads scholars to study a topic has to include the belief that new things can be discovered, that newer can be better, and that greater depth of understanding is achievable. Research, especially academic research, is a

form of optimism about the human condition....Persons who have faith in new progress and therefore possess an intellectually optimistic disposition—i.e. teacher-scholars—are probably more interesting and better professors. They are less likely to represent their subjects in excessively cynical or reactionary terms.

*From: Henry Rosovsky, The University: An Owner's Manual (New York: W. W. Norton & Company, 1991), 89.*



## ***Literary Journalism Studies*** **Seeks Editor**

***Literary Journalism Studies***, the official scholarly journal of the International Association for Literary Journalism Studies, seeks a new chief editor when the current one steps down after the Spring 2013 issue. Duties will commence with the Fall 2013 issue. *LJS* is an international, blind-reviewed journal open to a variety of different theoretical approaches. It publishes articles on the theory, history and pedagogy of literary journalism. The journal began publication in 2009.

**The editor's responsibilities include:**

- **Correspondence on behalf of the journal;**
- **Receiving submissions and maintaining records of submissions;**
- **Selecting readers and maintaining records of readers;**
- **Developing contents of each issue;**
- **Editing submissions;**
- **Developing special issues and sections;**
- **Supervising associate editors;**
- **Mentoring less experienced scholars;**
- **Having overall responsibility for coordinating publication of the journal.**

**The following are qualifications for a successful candidate:**

- **A knowledge of scholarship in the field;**
- **A sensitivity to different national and scholarly perspectives;**
- **A commitment to ensuring scholarly rigor;**
- **A willingness to work with scholars for whom English is not their first language;**
- **A Ph.D. is preferred, but an advanced terminal degree is required.**

**Additionally, it would be very helpful if the new editor is familiar with doing publication design and desktop publishing.**

**Expressions of interest should be sent no later than 15 October 2012 to Alice Trindade, IALJS Publications Committee Chair, at [atrindade@iscsp.utl.pt](mailto:atrindade@iscsp.utl.pt). Please also include a PDF file of your current vita.**

# 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 Dingemans, William Dow, Rutger de Graaf, John Hartsock, Nikki Hessell, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

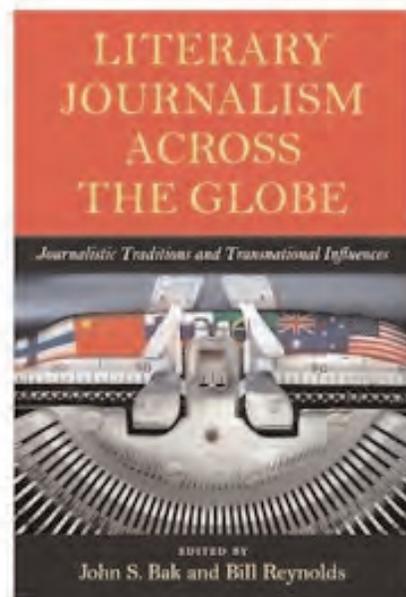
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*"This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework."*

—NANCY ROBERTS, University of Albany, SUNY

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## SPECIAL STUDENT PANEL AT IALJS-7

*Experiencing six undergrads' views of literary journalism.*

By Joshua Roiland, University of Notre Dame (U.S.A.)

I recently moved, and in the process of packing and unpacking boxes I came across dozens of papers I wrote as an undergraduate. They were cringe-worthy.



ILAJ  
OUTREACH

Paper after paper, I rarely made it past the first page. Scanning those old documents made me appreciate all the more the experience I had at IALJS-7 in Toronto, moderating a panel discussion of literary journalism by former undergraduate students of

mine from Case Western Reserve University (CWRU) in Cleveland, Ohio.

From 2010-2012, I taught the course "Literary Journalism in America" in the Seminar Approach to General Education and Scholarship (SAGES) program at CWRU. SAGES classes are required general education courses that serve as the university's proxy for composition. Out of those classes grew an extracurricular reading group that met every other week to discuss selected

pieces of literary journalism. And from that reading group formed a collection of six students—sophomores and juniors—who composed a panel proposal for IALJS. The premise: to offer a "reverse pedagogy" session where students talk about their experiences reading and writing about literary journalism as undergraduate non-majors. The session was selected and generously given the designation of President's Panel.

Over the course of the next five months these students augmented their academic schedules to prepare for the conference. We met regularly and developed general themes for discussion. They read—and reread—works of literary journalism. They took lots of notes. They memorized passages. In April we presented our panel at an undergraduate research symposium on campus. And then, off to Toronto.

The panel itself was an amazing success. We discussed why they continue to be interested in literary journalism. They explained how reading and writing about the form has influenced their work in other courses. We debated the pros and cons of transparency in reporting and writing. And they speculated about the future of literary journalism in the digital age. With each topic, the students cited

specific passages from writers as diverse as John Hersey, James Baldwin, Joan Didion, Adrian Nicole LeBlanc and David Foster Wallace.

Midway through our panel hands started going up in the audience. We paused our discussion to take questions. The Q & A proved to be the highlight of the panel. The students handled questions from the leading scholars in the field—the same people they had read in class and cited in their papers—and offered thoughtful, specific answers. Afterward we had a private lunch with several IALJS members, and the conversation continued.

But the neatest moment for me actually came the night before the panel. After Thursday's conference reception, the students and I retired back to the hotel for one last prep session. I met them in one of their rooms—and when I walked in they were scattered about, and there was paper everywhere. They were focused, rereading old notes from class, jotting down new notes for the next day. They asked each other questions, and debated stories and authors. I occasionally chimed in with a thought or suggestion, but really I just sat and listened. For three hours we talked about literary journalism, not as teacher and students, but as colleagues and friends.

The IALJS panel was my last official work at Case Western Reserve University. I moved because I have a new job at a new university, which means new students and new experiences with them.

I'm excited for this next chapter, but the previous one was a pretty great story. And to Alexis, Lisa, Nick, Bryden, Indira, and Anthony: my infinite thanks. ♦

NAMES AND MAJORS (FROM LEFT TO RIGHT): INDIRA SAMUELS (SOCIOLOGY), LISA VIERS (ENGLISH & PHILOSOPHY), NICK ROSSI (MECHANICAL ENGINEERING), BRYDEN SPEVAK (PSYCHOLOGY & ENGLISH), ANTHONY GATTI (ECONOMICS & POLITICAL SCIENCE), AND ALEXIS PARISI (CHEMISTRY & ENGLISH).



Call for Submissions

## *Literary Journalism Studies*

*Published by the International Association for Literary Journalism Studies*

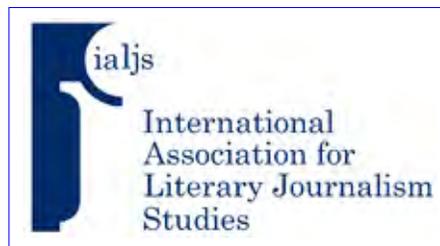
**Literary Journalism Studies**, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions of scholarly articles on literary journalism, which is also known as narrative journalism, narrative nonfiction, literary reportage, reportage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

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

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## TEACHING WRITING AS IF IT CAN ILLUMINATE LIFE

*The goal is the discovery of some rare, essential quality in themselves.*

By David Swick, University of King's College (Canada)

When a paragraph is perfect, when the meaning and sound of words combine to create power and beauty, and the tone rings true—you may just have to control yourself. I was once so in love with a paragraph that I veered from the class plan to teach its every word and syllable and punctuation mark. For an hour. This is not advised: Any students who are still awake will hate you.



TEACHING TIPS

So we are in a tricky spot, eh? One of the joys of teaching literary journalism is to help students grow to love great writing. Spending an hour on that one paragraph, I thought I was indulging them. But no; proportion was called for. When teaching someone to climb, it's best not to start with a mountain.

Many misadventures later I come to the first class of a new term with

two aims. First, to have students believe—or at least be open to weighing the evidence—that working hard in literary journalism can bring a reward much greater than a good mark or knowledge for knowledge's sake. It can change them for the better, by giving them something everyone wants.

Etched in stone on the wall of the Library of Congress is this: "Reading maketh a full man, conference a ready man, and writing an exact man." Writing helps the mind, so given to turning mushy and dull, instead become sharp and fine. Everyone wants to be more mindful, more articulate, more exact. One way to achieve this is through writing well.

This isn't just helpful in school, I tell them. It's good for life.

And reading helps the mind, too. Not just skimming while the stereo blares and the TV is on, but careful reading—reading that is full and honest and engaged. Martha Gellhorn said to write for the senses; we need too to read with all of our senses.

The second aim is to have students feel compelled to return, to want to come to class. So after brief introductions,

a look at the course outline and a warning that this work is demanding, we enjoy almost an hour of creativity and laughter. We have fun with words.

We play a game loved by my 15-year-old British niece Jessie. Three books are shown to the class; the titles, authors and covers are all revealed. A student volunteer chooses one book and, making sure no one can see, writes down its opening line. Meanwhile, all the other students take a few minutes to write down what they think the first line is—or should be. The student volunteer then mixes up the submissions, and reads them all aloud—including the actual opening line. Everyone then guesses which one it is.

Students get a chance to show their smarts; often they do this by making each other laugh. Just so you know: Joan Didion opens "Miami" with "Havana vanities come to dust in Miami", not "Drunk and sunburned, I wished every month was March."

This work is demanding. In literary journalism we ask a great deal of students' time and energy—and more. Some rare, essential quality in themselves just may be discovered. ♦

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