

# LITERARY JOURNALISM

VOL 9 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2015

## FOND MEMORIES AND ANTICIPATION

*IALJS-10 is in Minneapolis in May 2015. See you there.*

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

I have been thinking about our upcoming conference in Minneapolis, May 7-9, hosted by Tom Connery and the University of St. Thomas. Fond memories and the anticipation of new conference presentations have come to mind. My first job out of college was with United Press International in Minneapolis. I left

the warm confines of Champaign, Illinois, during a very cold January for the eight-hour drive. For the last hundred miles I followed snow-plows through a blizzard. In Minneapolis, my car didn't start for a

week because of icy cold weather.

When I could drive again, I enjoyed the look of the city: steep walls of plowed snow along the Interstate highways, vast snow-covered fields and neighborhoods of quality houses. I had never been colder except during the summer in England. Yet a woman in the UPI office walked more than two miles to work every day when the temperature was above zero (-18°C.). Minnesotans meet winter head-on. When spring arrived—and it will be spring when we gather in May—the glory of the Upper Midwest came alive. The vast fields, it



## PRESIDENT'S LETTER

turned out, were lakes. Everyone was friendly, even the politicians. I was attracted to the Democratic-Farmer-Labor Party, founded in Minnesota in 1918 as a legacy of the Progressive Era.

The recent elections in the U.S., along with several research papers and standard journalism reports, suggest that we are returning to financial conditions from the era before the Great Depression. As James Fallows once said, people are moving one direction or the other out of the middle class—"jump up or fall down." The middle class seems to be hol-

My question  
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lowing out. The Economist recently reported that the top 0.01% of Americans control 11.2% of wealth, and the top 0.1% hold 22% of America's wealth. Those figures approximate conditions between 1916 and 1929, and not seen since. A *New York Times* reporter says that only 100 people are mega-donors in politics and that fewer than 500 contribute the vast majority of political money in the U.S.

Those figures come from standard journalism. My question is: Who is writing literary journalism about these class changes today? It's nearly impossible to write about the top 0.01% because their publicists won't give access to writers. Literary journalism can be a vehicle to understand and feel what people are experiencing. We need to know more about ordinary people today.

Literary journalism has a long history of such reporting. Finley Peter

*Continued on next page*

## MEMBERSHIP REPORT

As of December 2014, we are happy to be able to report that the association currently has 163 paid-in-full members. Please note: For all members, the 2015 IALJS membership fees are due by 1 January 2015. See "Membership Payments" at <[www.ialjs.org](http://www.ialjs.org)>.

## FUTURE SITES FOR ANNUAL MEETINGS

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

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

**IALJS-11:** Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil 19-21 May 2016.

**IALJS-12:** University of King's College, Halifax, Nova Scotia, 11-13 May 2017.

**IALJS-13:** Universitat de Barcelona, Barcelona, Spain, 17-19 May 2018.

**IALJS-14:** Brock University, St. Catharines, Ontario, Canada, 9-11 May 2019.

**IALJS-15:** University of Nova Gorica, Slovenia, 16-18 May 2020 (pending).

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

## THE UNIVERSITY OF ST. THOMAS, OUR IALJS-10 HOST

*The school focuses on personal teaching to cultivate morally responsible citizens.*

By Megan Suckut, Northwestern University (U.S.A.)

The University of St. Thomas, located in the scenic and upbeat Twin Cities metropolitan area, offers students an educational experience that inspires them to think critically and be morally responsible in their work for the common good, as per the university's mission statement.



### A SPECIAL PLACE

high school, college and seminary for St. Paul's growing immigrant population. In 1894, the seminary portion of the school split off to become the St. Paul Seminary, and the liberal arts program remained to become the precursor to today's University of St. Thomas.

To this day, most undergraduates study at the College of Arts and Sciences at the scenic St. Paul campus, located at the junction of Summit Avenue and the Mississippi River, a site that was still considered very rural when the university was founded. With two campuses—the main one in St. Paul and a Minneapolis campus hosting the business, education and law schools, as well as IALJS-10—the University of St. Thomas is Minnesota's largest private university, with more than 10,000 students enrolled across all disciplines.

Out of about 2,500 degrees con-

firmed every year at the University of St. Thomas, there are five different types of bachelor's degrees, spanning 88 major fields, 59 minor fields and 7 pre-professional programs, as well as 49 secondary degrees, including master's degrees and doctorates. The University of St. Thomas prides itself on an excellent faculty, whose members teach each class at St. Thomas, and more than 90 percent of them hold the highest degree in their fields of study. There are no teaching assistants here, so students get to interact with and learn from the people who understand their respective academic subjects the most.

Research opportunities, personal attention and affordability are three of the biggest things that draw so many students to apply for and enroll at St. Thomas each year. Combining the abundant resources of a major university with the small class sizes of a liberal arts college, St. Thomas prides itself in its ability to offer students exciting projects and approachable professors to work with. Almost every student at St. Thomas receives some form of merit-based financial aid, so they can have more time to focus on their academics in lieu of worrying about finances.



ST. THOMAS BEGAN OFFERING CLASSES IN 1987 AT A REMODELED DEPARTMENT STORE IN DOWNTOWN MINNEAPOLIS. IN FALL 1992, THE UNIVERSITY OPENED A PERMANENT, \$25 MILLION, 150,000-SQUARE-FOOT CAMPUS IN THE CITY. THE BUILDING, NAMED TERRENCE MURPHY HALL IN MAY 2000, IS HEADQUARTERS TO THE COLLEGE OF BUSINESS.

With its reputation for academic excellence and an extensive alumni network spread throughout the world, the University of St. Thomas is a proud Minnesota institution, cultivating an inspired and global-minded community within its accomplished student body. ♦



### PRESIDENT'S LETTER *Continued from previous page*

Dunne, Josiah Flynt, Jack London, John Reed, Jacob Riis and Walter Wyckoff wrote about the underclass in the U.S. before 1915. The Great Depression was "discovered" by literary journalists such as John Dos Passos, Edmund Wilson and Martha Gellhorn before standard journalists were willing to admit what they were seeing. Later, James Agee and Walker Evans's *Let Us Now Praise Famous Men*

became a landmark of the era. As we've learned at IALJS conferences and in the LJS journal, writers in England such as George Orwell and in France, Portugal and other countries also ventured into impoverished neighborhoods in search of stories.

I'd like to know who is creating

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**PRESIDENT'S LETTER**

*Continued from preceding page*

literary journalism about current conditions among either the underclass or the middle class. If contemporary candidates come to mind, please let me know <sims@honors.umass.edu>. I'll report back in the spring newsletter if I hear from enough people.

Whatever your thoughts on literary journalism, I look forward to hearing them. Please think about submitting a work-in-progress abstract or a paper proposal. The deadline is December 1. If you have something in mind that you haven't completely developed, please consider a work-in-progress abstract of 250 words. Paper and work-in-progress proposals should be submitted to Josh Roiland <joshua.roiland@maine.edu>. Panel proposals can be sent to Rob Alexander <ralexand@brocku.ca>. Guidelines for proposals are here: <[http://ialjs.journalism.ryerson.ca/wp-content/uploads/2014/08/IALJS-10\\_2015\\_CFP\\_v06.pdf](http://ialjs.journalism.ryerson.ca/wp-content/uploads/2014/08/IALJS-10_2015_CFP_v06.pdf)>.

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IALJS-10  
will be the tenth conference of  
international colleagues  
who I suspect might never have met  
without our association

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Minneapolis will be the tenth conference of an amazing collaboration of international colleagues who, I suspect, might never have met without IALJS. We now have a second generation of scholars taking active roles in the organization. Members are collegial, friendly and helpful—an encouraging vibe has grown within the organization. I've always loved that most of our paper sessions are attended by almost everyone at the conference.

Minneapolis is the perfect place to share your thoughts on research and get helpful feedback on your scholarly efforts, as well as to get together again with friends. ♦



**International Association for Literary Journalism Studies**

**IALJS-10 CONFERENCE SCHEDULE SUMMARY**

**Wednesday, 6 May 2015**

Session 0 16.00 – 18.00 Executive Committee Meeting

**Thursday, 7 May 2015**

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 – 12.30 Panel I (President's Panel)  
Lunch 12.30 – 13.45  
Session 4 13.45 – 15.15 Research Paper Session I  
Session 5 15.30 – 17.00 Work-in-Progress Sessions II, III and IV  
Session 6 17.15 – 18.45 Panel II (Conference Host's Panel)  
Session 7 19.15 – 21.00 Conference Reception

**Friday, 8 May 2015**

Session 8 7.30 – 9.00 Breakfast for Your Thoughts (free to students)  
Session 9 9.30 – 10.30 Keynote Speech  
Session 10 10.45 – 12.15 Work-in-Progress Sessions V, VI and VII  
Lunch 12.15 – 13.30  
Session 11 12.15 – 13.30 Working Lunch: Publication Committee and *LJS* Staff  
Session 12 13.30 – 15.00 Research Paper Session II  
Session 13 15.15 – 16.45 Panels III, IV and V  
Session 14 17.00 – 18.00 President's Greeting & Annual Business Mtg  
Session 15 19.00 – 21.00 Conference Banquet (per reservation)

**Saturday, 9 May 2015**

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

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

**2015 IALJS CONVENTION REGISTRATION FORM**

7-9 May 2015

University of St. Thomas

College of Arts & Sciences and Department of Communication and Journalism, Minneapolis, Minnesota, U.S.A.

**1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2015)**

Please indicate the applicable amounts:

Current IALJS Member – \$120	(rate for those already having paid their 2015 dues)	
Current IALJS Member retired – \$100	(rate for those already having paid their 2015 dues)	
Student – \$5	(rate for those already having paid their 2015 dues)	
Student – \$30	(Includes a one-year IALJS membership)	
Non-IALJS member – \$170	(Includes a one-year IALJS membership)	
Spouse/Partner – \$50	(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	

**1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2015**

(Note: Meals & special events may not be available to those who register after 31 March 2015)

Current IALJS Member – \$155	(rate for those already having paid their 2015 dues)	
Current IALJS Member retired – \$135	(rate for those already having paid their 2015 dues)	
Student – \$30	(rate for those already having paid their 2015 dues)	
Student – \$55	(Includes a one-year IALJS membership)	
Non-IALJS member – \$205	(Includes a one-year IALJS membership)	
Spouse/Partner – \$85	(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	

**1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.**

**2. SPECIAL EVENTS:**

Please indicate the number of meals required next to each item below

Number of meals needed:		Regular	Vegetarian
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*		
Conference Banquet (Friday evening)	Number attending x \$60		

\*NOTE: Breakfast on Friday is **FREE to students**, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.

**Make registration checks payable to "IALJS"**

**TOTAL ENCLOSED:**

Please return completed form with a check or bank transfer payable to "IALJS" to >>>	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>DoubleTree Suites by Hilton Hotel Minneapolis</b> special IALJS rate information (single/double: \$175.11) hotel and the registration form can be found at the following link:  <a href="http://www.ialjs.org/?page_id=21">http://www.ialjs.org/?page_id=21</a>
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**3. REGISTRATION INFO**

Name:	
Address/Department	
School/University	
City, State, Zip, Country	
Phone	
E-mail Address	
Name of Spouse (if attending)	



# "LITERARY JOURNALISM: MEDIA, MEANING, MEMORY"

The Tenth International Conference  
for Literary Journalism Studies (IALJS-10)  
May 7-9, 2015  
Minneapolis, Minnesota, U.S.A.



College of Arts and Sciences  
[www.stthomas.edu](http://www.stthomas.edu)

HOSTED BY:  
The University of St. Thomas  
College of Arts and Sciences  
Department of Communication  
and Journalism

CONTACT:  
[tconnery@stthomas.edu](mailto:tconnery@stthomas.edu)

REGISTRATION:  
[www.ialjs.org](http://www.ialjs.org)



**CALL FOR PAPERS**  
**International Association for Literary Journalism Studies**

**“Literary Journalism: Media, Meaning, Memory”**  
**The Tenth International Conference for Literary Journalism Studies (IALJS-10)**

**The University of St. Thomas  
Department of Communication and Journalism  
St. Paul, Minnesota, U.S.A.**

**7-9 May 2015**



**UNIVERSITY of ST. THOMAS**

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 7-9 May 2015. The conference will be held at the University of St. Thomas in St. Paul, Minnesota, U.S.A.

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: Media, Meaning, Memory." 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)

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

## CALL FOR PAPERS *Continued from previous page*

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### 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).

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

**CALL FOR PAPERS** *Continued from previous page*

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## **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. Josh Roiland, University of Maine, Orono (U.S.A.)  
2015 IALJS-10 Research Chair; e-mail: <<mailto:joshua.roiland@maine.edu>>

**Please submit proposals for panels to:**

Prof. Rob Alexander, Brock University (Canada)  
2015 IALJS-10 Program Co-Chair; e-mail: <<mailto:alexand@brocku.ca>>

**Deadline for all submissions: No later than 1 December 2014**

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

Prof. Norman Sims, University of Massachusetts – Amherst (U.S.A.)  
IALJS President; e-mail: <<mailto:normsims@me.com>>

Prof. Isabel Soares, Universidade de Lisboa (Portugal)  
IALJS First Vice President; e-mail: <[soares@iscsp.ulisboa.pt](mailto:soares@iscsp.ulisboa.pt)>

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

Prof. David Abrahamson, Northwestern University (U.S.A.)  
IALJS Secretary; e-mail: <[d-abrahamson@northwestern.edu](mailto:d-abrahamson@northwestern.edu)>

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

## LITERARY JOURNALISM IN IRELAND

*The genre has a long history in the country, but many of its most prominent practitioners have excelled in other spheres that have brought greater notice or praise.*

By Colum Kenny, Dublin City University (Ireland)

Irish writers have long engaged in literary journalism as a means of communicating with and transforming their society. During the struggle for national independence before 1922, for example, their work encompassed short and long forms of journalism—including reportage



### AROUND THE WORLD

and commentary, as well as the poetic, historical and fictional. Irish centers of media study, such as Dublin City University and the Dublin Institute of Technology, tend to discuss literary journalism in a broad professional context and generally do not usually allo-

cate it a discrete module on their programs. Chris Morash, the Seamus Heaney Professor of Irish Writing at Trinity College Dublin, thinks that, "the more prominent practitioners of literary journalism in Ireland had other claims to fame, and thus are written about by historians or literary critics."

Among the best-known writers who used newspapers and periodicals to showcase their ideas before independence were James Clarence Mangan, Arthur Griffith, Maud Gonne, William Bulfin, Daniel Corkery, John Millington Synge, and even sometimes James Joyce (e.g. his article in Italian about Fenianism for Trieste's *Il Piccolo della Sera*). The biographer Patrick Maume observes that Corkery's contributions to *The Leader*, an influential Irish organ of the early twentieth century, are "full of vehement socio-aesthetic criticism". Even W.B. Yeats wrote hundreds of articles, albeit mainly but not exclusively about literary matters.

The fact that Irish nationalist

newspapers such as the *United Irishman* and *Sinn Féin*, or the Irish-Argentinian *Southern Cross* that Bulfin edited, allowed series of related pieces to run from issue to issue facilitated long-form literary journalism. Because many Irish emigrated, one may recall also the contribution of Irish diasporic writers to literary journalism. Where William Bulfin rode the pampas, others have ranged from Chicago (Finley Peter Dunne) to the Crimea (William Howard Russell and Edwin Godkin—the latter subsequently editor of New York's *Evening Post*), the Caspian Sea (Edmond O'Donovan) and beyond.

He struck  
a distinctively Anglo-Irish  
note as he probed the  
nature of the new state in the second  
half of the twentieth century

Bulfin's journalism was published regularly in Buenos Aires and Dublin as well as in U.S. journals such as *Everybody's Magazine* and *The World's Work*. He and others interpreted their vocation as being partly that of reimagining their nation's cultural identity and doing so effectively.

In *The Wretched of the Earth* (1961) the Martinican Frantz Fanon described the challenge for leaders of public opinion in colonized countries in words that echoed the perspective of some writers of journalism in Ireland: "We ought to uplift the people; we must develop their brains, fill them with ideas, change them and make them into human beings."

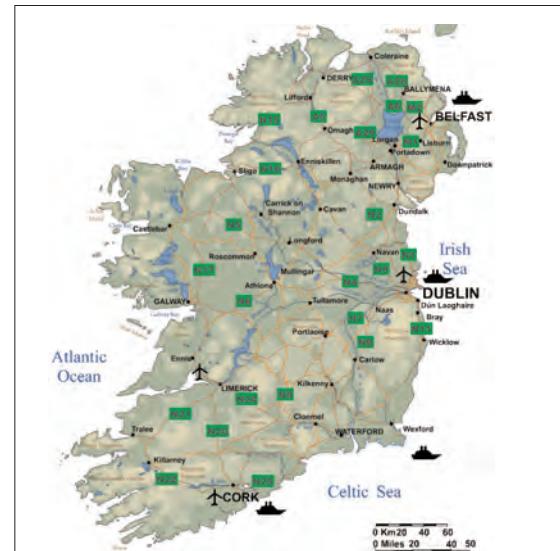
Since independence, Irish writers have continued to engage in journalism as a form of political

and social critique. The exquisitely pointed protestant pen of Hubert Butler (1900-1991)

struck a distinctively Anglo-Irish note as he probed the nature of the new state during the second half of the twentieth century. He was no doubt encouraged by the vividly expressed views of disillusioned nationalists such as Sean O'Faolain in *The Bell* (1940-54), a journal of many genres.

Another distinctive body of work is that written in the Irish language (Gaelic). Eibhlín Ní Chionnaith's collection of the journalism of Padraic Ó Conaire—who is commemorated today by a statue in Galway's main square—reminds one that the media may provide both a mode of expression and a wide audience for ideas that are literary in style but not necessarily about literature. A volume by John Horgan, the national Press Ombudsman, which is rather grandly entitled *Great Irish Reportage* (2013), is a

*Continued on next page*



## CALL FOR ABSTRACTS: JOINT JOURNALISM AND COMMUNICATION HISTORY MEETING IN NEW YORK

The Joint Journalism and Communication History Conference —the joint spring meeting of the American Journalism Historians Association and the AEJMC History Division—will be held on Saturday, 21 March 2015 from 8:30 a.m. to 5:00 p.m. at the Arthur L. Carter Journalism Institute at New York University, 20 Cooper Square, 6th Floor, New York, NY 10003. You are invited to submit a 500-word proposal for a panel or an abstract for a completed paper or research in progress.

Innovative research and ideas from all areas of journalism and communication history, as well as from all time periods, are welcome. Scholars from all academic disciplines and stages of their academic careers are encouraged to participate. The conference offers participants the chance to explore new ideas, garner feedback on their work and meet a broad range of colleagues interested in journalism and communication history in a welcoming environment. Your proposal should include a brief abstract detailing your presentation topic as well as a compelling rationale why the research is of interest to an interdisciplinary community of scholars.

The conference is also looking for participants for a "Meet the Author" panel. If you published a book in 2014 or have a book coming out in the spring of 2015 and would like to spend a few minutes touting your book at the conference, please contact Jennifer Moore at <jennifer.e.moore@maine.edu> with a brief description.

This year submissions will again be processed through the Media History Exchange, an archive and social network funded by the National Endowment for the Humanities and administered by Elliot King of Loyola University Maryland, the long-time organizer of this conference. To join the Media History Exchange (membership is free) go to <<http://www.mediahistoryexchange.org>> and request a membership. Once you have joined, follow the step-by-step instructions describing how to upload an abstract to a specific conference.

If you have any questions or run into any problems, please contact Jennifer E. Moore for programming or submission questions (e-mail address above) or co-organizer Carolyn Edy at <edycm@appstate.edu>. Submission due by 7 January 2015; acceptance notifications will be sent by 4 February 2015.

More information on the Joint Journalism and Communication History conference can be found by visiting <<http://journalismhistorians.org>>.

## IRELAND *Continued from previous page*

useful reference point when debating what constitutes Irish literary journalism. Other recent volumes on the development of journalism in Ireland (edited by Felix Larkin, Mark O'Brien and Kevin Rafter) are also helpful.

Today, the media in Ireland as elsewhere face economic crisis and afford journalists little time or space to engage in long-form journalism. Forums for longer written articles are scarce, although the *Dublin Review* and niche journals such as *Studies* or *The Furrow* offer some opportunities for journalistic essays. While a news report in print or on web services such as *thejournal.ie* may sometimes evince skills

He was earlier  
employed as a subeditor of the  
now-defunct *Irish Press*,  
an organ long supportive of the  
leading political party

corresponding to those of a haiku writer to do justice to reality, journalists can also seek to diversify into the book or documentary as a forum for reflection and analysis.

A significant number of established Irish feature writers, including

Gene  
Kerrigan,  
Fintan  
O'Toole  
and the  
late Mary  
Raftery  
have  
made seri-  
ous contri-  
butions to  
public  
conscious-  
ness by  
resorting  
to the  
writing of  
low-cost




paperback accounts of matters that are of public interest. Others striving to address complex matters in a stylish fashion have found an outlet on radio. Raidió Teilifís Éireann, the state-owned Irish broadcaster, has a weekly "Documentary on One" slot. Internationally its productions have won many awards, while nationally an audience that has traditionally enjoyed oral arts appreciates many of the station's "radio stories about real life". RTÉ also provides a platform for the renowned journalist Olivia O'Leary, the novelist Joe O'Connor and others to deliver pungent sociocultural monologues as part of its current affairs output.

Leading modern Irish writers are also associated with newsprint and the airwaves in ways that anchor their subsequent work in earlier experiences of journalism. These include the late Brian O'Nolan (a.k.a. Flann O'Brien and Myles na gCopaleen), Maeve Binchy, Colm Tóibín and John Banville. Banville, a Booker Prize winner in 2005, was for example earlier employed as a subeditor on the now-defunct *Irish Press* daily newspaper, an organ long supportive of the then-leading political party in Ireland. It also gave an outlet to the playwright Brian Friel as well as to new young writers and to eloquent feminists such as Mary Kenny who continues to write journalism for papers in both London and Dublin.

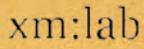
Banville's *Book of Evidence* (1989) is a novel that some fear blurs the distinction between fact and fiction, ostensibly based as it is on a notorious Irish scandal. Edna O'Brien's *In The Forest* (2002), inspired by a brutal murder, also gives rise to questions about the boundaries of literary journalism. ♦

LE JOURNALISME LITTÉRAIRE  
& LES GUERRES EN AFRIQUE

LITERARY JOURNALISM  
& AFRICA'S WARS



*Colloque international  
5- 6 juin / June 2015  
Université de Lorraine*



Contact : John S. Bak  
[john.bak@univ-lorraine.fr](mailto:john.bak@univ-lorraine.fr)

## **DECODING THE SLAVIC PERIODICAL - PRINCETON WORKSHOP IN MARCH**

A workshop entitled "Decoding the Periodical" will be hosted by the Program in Slavic, East European and Eurasian Periodical Studies at Princeton University on 27 March 2015. In the depths of archives and special collections, scholars of Slavic, East European and Eurasian studies have long scoured the pages of periodicals—journals, magazines, and newspapers—to better understand literary, artistic, social, and political culture. Today, digital initiatives are restoring many of these rare and ephemeral texts to wider audiences and enabling new directions in research and teaching. This digital shift in humanistic studies has been instrumental in shaping a new community of practice that reorients the conventional readings of periodicals "merely as containers of concrete bits of information" to an approach that treats them as "autonomous objects of study." Periodical studies is an interdisciplinary framework that foregrounds the journal, magazine or newspaper as a cultural form. It poses questions such as: How does editorial practice, serialization, or publication in a multi-authored journal impact the production of art and literature? How do periodicals create intellectual networks that generate new ideas and a unique frame for reception? What insights can we draw from studying the distinct paratext created by periodicals: their layout, illustrations, indices, editorial columns, and letters to the editor? This workshop will bring together Slavists from various disciplinary backgrounds to engage with periodical studies methodologies. For more information, please contact Natalia Ermolaev <nataliae@princeton.edu>.

## **CALL FOR ANNUAL MEDIA HISTORY ARTICLE PRIZE**

The AEMJC History Division has announced the 31st annual competition for the Covert Award in Mass Communication History. The \$500 award will be presented to the author of the best mass communication history article or essay published in 2014. Book chapters in edited collections also may be nominated. Nominations, including seven copies of the article nominated, should be sent by 1 March 2015, to Nancy L. Roberts, Communication Department, University at Albany, 1400 Washington Ave., SS-351, Albany, NY 12222 U.S.A.

## **LITERARY JOURNALISM IN CHINA**

*I suspect that the prospects for the genre are quite good.*

*By John Hartsock, State University of New York College at Cortland (U.S.A.)*

In October, I was invited by Dr. Li Mei of the School of Journalism and Communication at the South China University of Technology in Guangzhou to lecture on the American New Journalism. Of course, the hospitality and congeniality were exceptional, as I had



### **AROUND THE WORLD**

been warned to expect. But the visit also confirmed for me that China is a promising place for the practice of literary journalism. One reason is because of China's own tradition of *baogao wenxue*, which translates as "reportage literature," and which bears similarities to

literary journalism. However, those similarities can also be superficial, as my hosts emphasized, given the perception today that *baogao wenxue* is largely a tendentious journalism with a political moral. That places it at odds with the kind of subtle ambiguities and complexities of a journalism that is indeed literary. The result is a need to break with the past.

My lectures focused on the usual suspects, Wolfe, Capote, Didion, among others. I noted that the United States entered the 1960s as a nation confident in its values, but that during the decade increasing social and political turmoil lead to national self-doubt. In a sense, what we



saw in the New Journalism during this period was questioning of the comfort-

able platitude of the "American Dream." In our discussion, some students seemed reticent to respond. But not all. One said, they too have a "Chinese Dream." And they have many of the same problems. Another added that they have a lot of corruption. Nor was he the only one to raise that issue in China's economy.

Tom Wolfe's concept of status details also seemed to register. An example in the 1960s and today, I noted, would be someone in the U.S. who drives a new Cadillac and what they wanted it to say about themselves to others. "Do you know what a Cadillac is?" I asked. "Yes, we know," students responded, others nodding. After all, Guangzhou, China's third largest city, was filled with new Lexuses, BMWs, Audis, Bentleys and, yes, Cadillacs. If you take time to think about it, I told the students, the Cadillac is a symbol for what it says about someone. There were further nods. Such details in a society undergoing tremendous stress and turmoil tend to resonate more deeply. And I added, "In America, we needed to engage in a self-examination in order to recognize the disparity between reality and what the country wanted to believe about itself."

Afterwards, someone said with a hearty chuckle that one professor drove a car like a Cadillac for the sake of the message it would send others. Clearly, I thought, there is a place for a literary journalism in China that examines status details.

Of course, on looking back maybe I was a little jealous. Because I drive an 11-year-old Pontiac Vibe, which is just a notch above a Chevy. And they don't make Pontiacs anymore. Such is the nature of self-examination—and the disparity between reality and illusion. ♦



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# Slices Life of Life

Edited by Walt Harrington

A series of stories by student writers in Professor Walt Harrington's journalism class at the University of Illinois published in The News-Gazette. Each story is a short peek into the lives of East Central Illinois residents.



<http://www.news-gazette.com/store/news-gazette-products/books/slices-life.html>

## IALJS/ESSE IN KOSICE, SLOVAKIA

*The roundtable topic was “Literary Journalism: Explaining Second Cities to Themselves.”*

By John S. Bak, Université de Lorraine (France)

The IALJS sponsored another outreach panel, this time in the eastern Slovakian city of Kosice, the country's second largest city behind Bratislava. The panel was part of the twelfth biennial congress hosted by the European Society for the Study of English. IALJS members participated in past congresses in Istanbul, 2012; Turin, 2010; and Aarhus, 2008. The focus of this year's panel was the role of the second city

in literary journalism. The centripetal forces of supra-nationalism, along with the concentrative effects of globalization, have a checkered history in the last 150 years—enjoying great favor in some eras and falling into decline in others. Nevertheless, the idea of the

nation-state remains compelling, and with it the role of the capital city as the center of a nation's political, economic, intellectual, sociocultural and religious

life. However, one of the unique strengths of literary journalism—a genre of nonfiction prose that lies at conceptual intersection of literature and journalism—is its ability to “tell the untold story,” to explore roads less traveled, to find lessons

not in the spotlight but in the realms less lit. As a result, the concept of the second city—Chicago to New York, Manchester/London, Marseille/Paris, Aarhus/Copenhagen, Thessaloniki/Athens, Porto/Lisbon, even Kosice to Slovakia's capital,

Bratislava—is both a robust theme and a critical setting in much literary journalism. The session focused on the ways in which a variety of national traditions of literary journalism have encountered and employed “second city-dom,” with particular emphasis on how various representations (both in individual works and in national traditions) have explicated notions of identity, ideology and values, as well as the resulting tension between belongingness and otherness.

I had the honor of opening the panel invoking the particularities of Chicago as a second city (the moniker has stayed despite the fact that Chicago is now third or fourth in terms of population in the United States). Having read Mike Royko as a young man, I cited the importance of the city's blue collar identity as having played a major role in forming its

literary journalists. Frequently using literary conventions such as satire, irony, wit and understatement to make his points, Royko also resorted to “conversations” with his dramatis personae (i.e., Slats Grobnik, a popular literary character of Polish working-class descent), setting himself up as the journalistic straw man to his characters' more sardonic, often unpolitically-correct social and political criticism.

These literary journalistic techniques were not new to Royko's brand of journalism, however. The Chicago tradition dates back to the end of the 19th century to writers George Ade and Finely Peter Dunne of the Whitechapel Club, and into the early 20th century with Ben Hecht, co-author of *The Front Page*. Norman Sims, emeritus professor from the University of Massachusetts - Amherst, spoke about each of these journalists and how their columns and sketches, dating from the World's Fair hosted by Chicago in 1893, sparked a realist literary journalistic tradition in the city that has lasted well into the 21st century. Less urbane than their New York brethren, these Chicago literary journalists wore the city's working class image proudly, and

*Continued on next page*



IALJS  
OUTREACH



Many national traditions of literary journalism seem suited to explicate notions of identity and the tension between belongingness and otherness



**SLOVAKIA** *Continued from previous page*

their newspapers were willing to try seemingly risky content.

Raised in one of the many Polish enclaves of Chicago, I was able to point out how the second city's Slavic immigrants have helped build and shape the city. It seemed a natural transition to hear Mateusz Zimnoch, a doctoral candidate from Jagiellonian University in Poland, speak next about the literary journalism in his country's second city, Kraków. Mateusz began by describing the extraordinary status of Kraków as a Polish second city (after Warsaw), since it was the country's capital city for 500 years. The shifting of the capital from Kraków to Warsaw has had a significant impact on the two cities' identities, and this is reflected in their journalism.

The majority of Polish journalism is written by Warsaw journalists, who see themselves as public servants of a business city with world-class aspirations. Consequently, Kraków is trying to define itself in opposition to Warsaw's traditional journalism, and thus it focuses on journalism that is more literary in nature, fashioning itself as the little Vienna. To illustrate these particularities of the Cracovian mediosphere, Mateusz discussed Radek Knapp's book on Poland.

Lisa A. Phillips, assistant professor of Journalism at SUNY New Paltz, spoke next about John Hersey's *Hiroshima*, often called the most important work of journalism in the 20th century. Lisa explored, through a contextualization and close reading of the work, how Hersey used Hiroshima's "second city" status to amplify his work's historically ground-

breaking depiction of the humanity of an enemy nation's citizenry. Hiroshima was not the second largest city in Japan but it was second in many other ways. For example, it was second in line to be the Imperial Headquarters of Japan, should Tokyo be captured. Lisa notes that it was this quality of Hiroshima residents that allowed them to struggle through the hardships immediately following the bomb's detonation and that earned Hersey's, and eventually a good portion of America's, earnest respect.

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The press in  
a second city does not have  
to protect a sense  
of superiority, and thus there is  
more room to explore

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Finally, a prepared text was read from Mateus Yuri Passos, a doctoral candidate at the Universidade Estadual de Campinas (São Paulo) in Brazil. Mateus, who could not make the long trip, wrote about the differences between São Paulo and its celebrated sibling, Rio de Janeiro. When Brasilia was inaugurated as the country's capital in 1960, Rio ceased to be



the nation's first city; Rio gradually fell into second position not only in population but also in economy, culture and science. A compelling account of Rio as a second city appears in Zuenir Ventura's *Rio de Janeiro: Cidade Partida* ("Rio: Severed City"), but Mateus wrote instead about a series of pieces on São Paulo written by reporter Joel Silveira in 1943 that helped us to understand not only what São Paulo was—and what it was trying hard to be then—but also how Rio saw it evolving. Silveira's story "Grã-finos em São Paulo" ("Nouveau riches in São Paulo") in the Rio weekly magazine *Diretrizes* portrayed *paulistanos* as wealthy buyers of style and culture, who lack the sophistication to understand or appreciate what they have purchased.

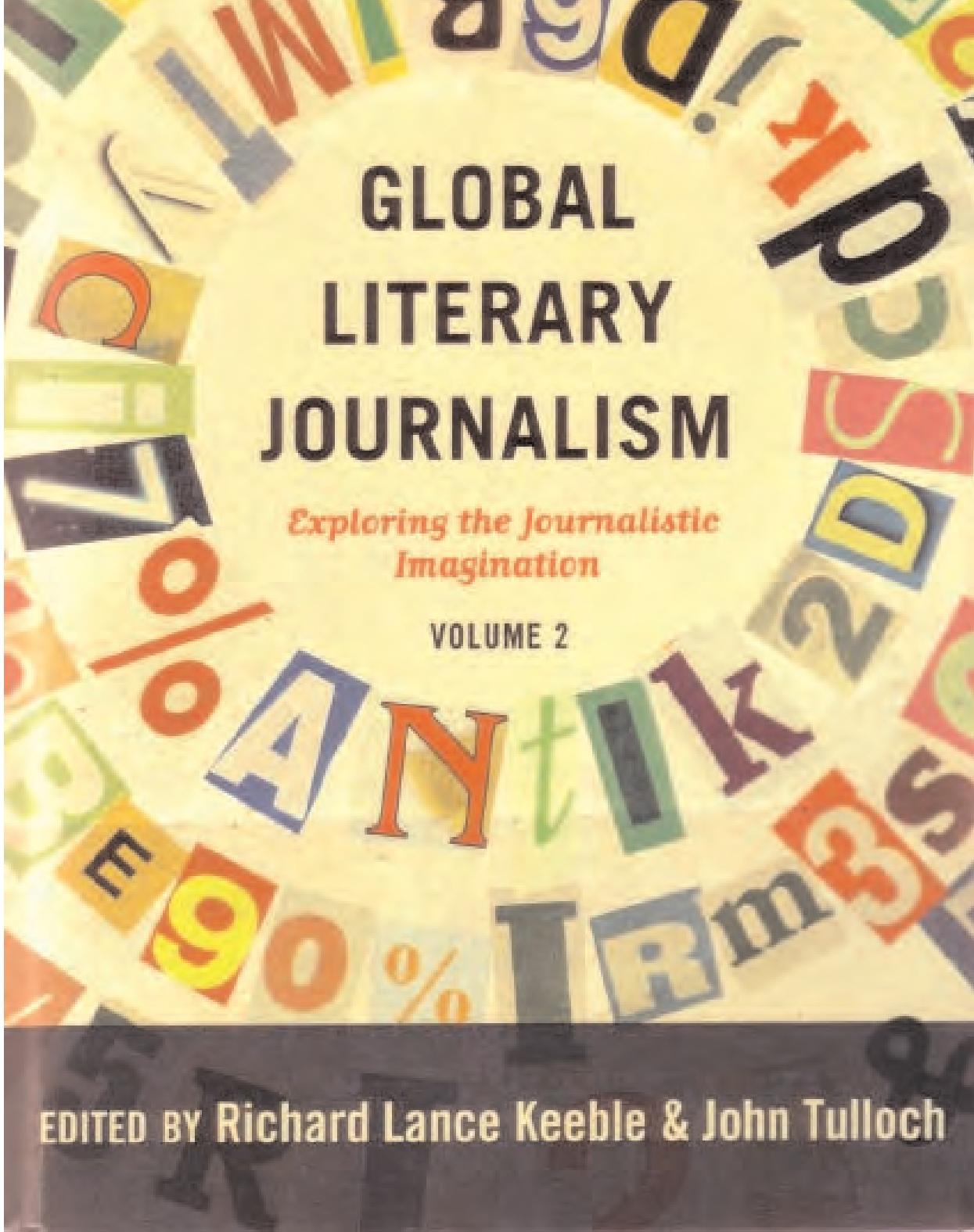
All in all, the speakers demonstrated that the greatest advantage of being a literary journalist in a second city is that the press there does not have to protect its conservative sense of superiority and thus there is more room for an experimental journalism that has come to define literary journalism. With the first-city press being obliged to fill its papers with the nation's "serious" news, second-city journalists have more leeway to cover those stories that seem at first less important but are the ones that we tend to read years or decades later.

The next ESSE congress will be held in Galway, Ireland, in September 2016. A call for presenters will be sent out in the coming months. ♦



PREVIOUS PAGE, THE COLORFUL FLAG OF SLOVAKIA AND ONE OF THE BEAUTIFUL CATHEDRALS IN DOWNTOWN KOSICE. ABOVE, ON LEFT, MATEUSZ ZIMNOCH. LEFT, FROM LEFT, NORM SIMS, DIANE DEGROAT, JOHN BAK AND LISA PHILLIPS ENJOY A COLLEGIAL SLOVAKIAN MEAL.

THE NEWSLETTER OF THE IALJS



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VOLUME 2

EDITED BY Richard Lance Keeble & John Tulloch

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## **IALJS/IAMCR PANEL CALL FOR JULY MEETING IN MONTREAL CANADA**

A call has been announced for an IALJS/IAMCR literary journalism panel entitled "How To Meet the Challenges of the Long Form: In Ethics and the Print to Digital Transition" to be held at the IAMCR annual meeting in Montreal, Canada on 12-16 July 2015. The International Association for Media and Communication Research (IAMCR)—one of the oldest and most recognized organizations supporting the promotion of research in communication worldwide—has, since 1957, organized annually an annual conference comprised of about 30 sections and working groups. Please indicate your interest by sending Beati Josephi at <[b.josephi@ecu.edu.au](mailto:b.josephi@ecu.edu.au)> a 150-200-word abstract by 15 December 2014. The decision on the abstract submission will be made in early January 2015, and the panel submission to IAMCR will have to be made in late January 2015. More information on the conference can be found at <<http://congresiamcr.uqam.ca/>>.

## **IDA B. WELLS EVENT AT SEC MEETING IN MARCH**

The School of Journalism & Electronic Media at the University of Tennessee, Knoxville, U.S.A. will host a special day-long, pre-conference event, "Ida B. Wells and Beyond"—featuring a keynote, peer-reviewed paper presentations, and panel sessions—in conjunction with the 40th Annual AEJMC Southeast Colloquium on 26-28 March 2015. Scholarship will focus on the life, career and legacy of social reformer Ida B. Wells-Barnett or the work of like-minded social justice crusaders in the nineteenth, twentieth, and twenty-first centuries. For further information, please contact Amber Roessner at <[aroessne@utk.edu](mailto:aroessne@utk.edu)>.

## **DUBLIN CONFERENCE ON IRISH REGIONAL PRESS**

An interdisciplinary conference entitled "The Irish Regional Press: Past & Present" will be held at Dublin City University on 12 December 2014. The conference will address the historical and contemporary development of the regional press in the major urban centers and rural areas across Ireland. Open to all disciplines, and early-career researchers and postgraduate students have been particularly encouraged to contribute. For more information, please contact Ian Kenneally <[ian.kenneally@gmail.com](mailto:ian.kenneally@gmail.com)>.

## **TEACHING TIPS *Continued from Page 24***

wanted to publish in his newspaper. He was one of the greatest letter writers of his time, and his editorial influence was transmitted mainly through the letters he wrote.<sup>4</sup> He had a small editorial team and low budget, but his idea of promoting truth and critical thinking through journalistic work was so powerful that the newspaper quickly became famous. Many Poles from different parts of the world-subscribed.

### **Stefan Kisielewski<sup>5</sup> (1911-1991):**

Students seemed to appreciate his courage to fight communistic absurdity with the weapon of words. One of the students also wrote that she appreciated not only Kisielewski's rebellious attitude

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His ironic attitude toward reality allowed him to criticize without being offensive, which is rare in contemporary journalism

---

towards communistic reality, but also his view of people's mistakes, stupidity or intellectual laziness. A lot of students liked his style—"full of metaphors, anecdotes and surprising comparisons." Students also pointed to an ironic attitude toward reality which allowed him to criticize without being offensive—which, as one of the students claims, is rare in contemporary journalism. Students also liked the feature of Kisielewski's style which they call "light writing." They appear to consider it a notable talent to write in an interesting way and to give the reader the pleasure of reading.

### **Ryszard Kapuscinski (1932-**

2007): According to students, one aspect of Kapuscinski's writing was the multisensuality of his reporting (showing what he saw, heard, touched or even sniffed). They also liked the suspense in his narration and praised the determination which helped him to survive in very difficult journalistic situations. Very often

Kapuscinski is appreciated for the curiosity and passion seen in his journalistic writing. His constant attempts to understand the world better also inspired students. One of them pointed out that the most important value he shared with Kapuscinski is the respect for every human being and empathy towards the "other." Students also appreciated Kapuscinski's methods of gathering data, particularly his ability to participate in the reality he wrote about. Young people also pointed out that he always tries to find the way to the common-persons' perspective by living or eating with them. One student stressed that the most important skill of Kapuscinski was his ability to get people to talk to him and tell him their stories. She claimed that it shows the trust they had in Kapuscinski as an honest reporter. Another pointed out the poetic aspects of Kapuscinski's language. The student added that it may be difficult to use such language in contemporary media, but in her opinion picturesque narration is still very attractive to the reader. Many students appreciated Kapuscinski's ability to combine those two modes of writing: the metaphoric and the factual.

### **Anna Politkovskaya<sup>6</sup> (1958-**

2007): What students appreciated was the participant reporting of the journalist: the effort to be among civilians suffering during the war in Chechnya, the attempt to show the influence of war on their fears and everyday life and the courage to risk her life to be the voice of the people who were voiceless. Students acknowledged her mission of telling the truth, which was not present in Putin's propaganda. As one of the students assessed, it is particularly inspiring nowadays when we can observe Russian propaganda about the conflicts in Ukraine.

\* \* \*

**I**n this second part of my article I will present students' answers to the question: What journalists seem to be out of date and why? You will notice that this section is much shorter. In fact, students

*Continued on next page*

**TEACHING TIPS** *Continued from previous page*



were much more eager to describe what they liked in works of masters they read than to express a more critical attitude.

**Boleslaw Prus<sup>7</sup> (1847-1912) :**

Students found his journalism too focused on definitions and statistics. They also criticized the chaotic, associative discourse of the author, who wrote about too many subjects in one text.

**Henryk Sienkiewicz:** Students did not like the domination of description in his reportage from America. Some of

I encourage my students not only to know the heritage of great journalism but also to verify its relevance

them also find Sienkiewicz too sentimental and romantic. They also did not accept his attitude toward African Americans, which is very colonial. Some students also criticized him for using lengthy sentences.

**Stefan Kisielewski:** One of the students wrote, "I like his journalism, but one of its features seems not to be current, though it was very useful during communism. I mean the allusive, allegoric style, which is not useful in contemporary democratic media."

**Melchior Wankowicz:** As we read fragments of Wankowicz's *opus magnum*—reportage about the Battle of Monte Cassino—many students complained that his narration is too detailed, that there is too much information and that it is difficult to understand such vast and complicated material.

**Anna Politkowska:** A few students pointed out that her journalism is too emotional.

**Ryszard Kapuscinski:** Only one

student out of the group of 30 criticized Kapuscinski. What she did not like was the personal narration, which in her opinion dominates Kapuscinski's reportage and changes much of it into a diary. It also made the student suspicious of the factual layer of Kapuscinski's works, which in some parts seem to be made up.

\* \* \*

**T**he information presented above shows the personal, sometimes contradictory opinions of the group of students. Many of the claims are disputable, but the aim of this article is only to present them. The hermeneutic aspect of the subject I teach encourages students not only to know the heritage of appreciated journalists but also to verify its relevance. It involves subjective point of view but also encourages students to be more engaged in the subject. ♦

#### ENDNOTES

1. The book was first published in Berlin in 1923 under the title: *Klassischer Journalismus : die meisterwerke der zeitung gesammelt*. The Polish version, *Klasycy dziennikarstwa*, was published in 1959 in Warsaw.
2. Students read letters by H. Sienkiewicz, which were published in Polish newspapers at the end of 19th century. The collection of these letters—which are in fact literary reportages—was published in English with the title *Portrait of America. Letters of Henryk Sienkiewicz*, translated by Charles Morley, New York, Columbia University Press, 1959.
3. "Culture" was a newspaper for Polish intellectuals printed in Paris from 1947 to 2000 and then distributed to communist Poland and to Polish emigrants all over the world. Giedroyc was the main editor of the magazine for more than 50 years.
4. Many collections of Giedroyc's letters were published in Poland.
5. The most famous Polish columnist during communistic period.
6. Russian journalist reporting on the war in Chechnya. Author of *A Dirty War. A Russian Reporter in Chechnya*, translated by J. Crowfoot, London, Harvill, 2001. In 2006 she was shot in the elevator in her apartment block. It is widely believed that the murder had a political context.
7. Famous Polish novelist and columnist.

**CONFERENCE ON LITERARY JOURNALISM AND AFRICA'S PAST, PRESENT & FUTURE**

A conference entitled "Literary Journalism and Africa's Wars: Colonial, Decolonial and Postcolonial Perspectives" will be held on the Nancy campus of the Université de Lorraine from 5-6 June 2014. The meeting hopes to bring together scholars of literary journalism, *reportage, le journalisme littéraire, jornalismo literário, el periodismo literario, literaire non-fiction, giornalismo letterario* and *literarische Reportage* from England, the U.S., France, Belgium, Portugal, Spain, the Netherlands, Italy and Germany to discuss a topic that has received little attention in the academic community: Africa's colonial wars at the interdisciplinary crossroads of literature, history and journalism. Reporting at the crossroads of documentary and opinion, literary journalism is a fertile ground from whence to apprehend war from both Western and African perspectives. American reporters Richard Harding Davis and Howard C. Hillegas offer their first-hand accounts of the Second Boer War in *With Both Armies in South Africa* and *With the Boer Forces*, and Mark Bowden covers the U.S. military's involvement in Somalia during the Battle of Mogadishu in *Black Hawk Down*. War correspondent Henry T. Gorell covers the American and British fronts in North Africa during World War II in his memoir *Soldier of the Press*. Celebrated Polish journalist Ryszard Kapuscinski recounts his experiences of the Angolan Civil War in *Another Day of Life*, a controversial book that some see as reproducing the Western biases found in colonialist literature and history. Another Polish journalist, Wojciech Jagielski, describes in *The Night Wanderers* the Lord's Resistance Army on-going military use of children in Northern Uganda and South Sudan. As for two of France's *grand reporters*, Jean Hatzfeld details the gruesome atrocities of the Rwanda genocide by both the survivors and their attackers in *Récits des marais rwandais*, and Patrick de Saint-Exupéry denounces France's role in the genocide in *L'inavouable, La France au Rwanda* and *Complices de l'inavouable*. One of the hopes of the conference is that, as anti-colonialist prejudices dissipate over time, literary journalism will eventually gain *gravitas* among African journalists and writers. As a result, there will no doubt be many more reportages written in the near future. Perhaps there are already several reportages out there that we are unaware of today. For more information, please contact John S. Bak at <john.bak@univ-lorraine.fr>.

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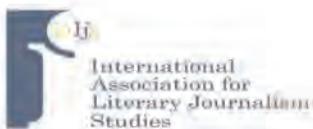
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## WHO IS AND WHO IS NOT MY MASTER OF JOURNALISM?

*Comments from Polish students after classes on the "Classics of Journalism."*

By Magdalena Horodecka, University of Gdańsk (Poland)

I teach the course called "Classics of Journalism" at University of Gdańsk, Poland. Students are studying mainly 20th century literary journalists, but they start with letter by Pliny the Younger from the anthology *Classics of Journalism* by Egon Erwin Kisch.<sup>1</sup> This year after the course I asked a group of 30 students to answer two questions: Which journalists you have studied during the course are important to you and why? And: which journalists are today out of date from your point of view—and why? In this article I only will refer students'



### TEACHING TIPS

point of view, and I will present some of the masters we studied in chronological order. Half of them are famous Polish journalists who may not be widely recognized outside of Poland, and that is why I am giving the dates of their life to help the reader of this text put them in some historical context. And for coherence, I will also give the dates after such luminaries as Orwell or Hemingway.

Let me first present answers to the first question: Which journalists you

have studied during the course are important for you and why?:

**Henryk Sienkiewicz** (1846-1916): Students who chose Sienkiewicz as a still-current master of journalism praised his gift of observation and ability to describe the world vividly in his reportage. Students also like Sienkiewicz's narrative techniques, which help the reader to identify with the narrator, follow him in his adventures and travels. One of the students also pointed out the writer's ability to make quick decisions and follow subjects he finds somewhere along his way.

**Ernest Hemingway** (1899-1961): Many students claimed that the subjects

ability to write about detail.

**George Orwell** (1903-1950): We read his essays and autobiographic reportage, *Down and Out in Paris and London*. For students of journalism the latter was much more interesting. They appreciate Orwell's devotion, such as his decision to live in a bad conditions and perform a hard work in a Paris hotel. They also like Orwell's style, particularly the way he describes people's faces.

**Melchior Wankowicz** (1892-1974): Students appreciate his practical attitude which helped him to combine the profession of journalism with a comfortable financial standard of living. He was one of the first Polish journalists to be so self-confident that he negotiated his salary with editors. He was also one of the first Polish copywriters and earned a lot of money for a two-word advertisement for a sugar company. Of course it was the personality and talent of Wankowicz which enabled him to be so successful, but his high position in students' rating shows their need for the examples of well-paid journalists.

**Jerzy Giedroyc** (1906-2000): He is inspiring because of his determination and stubbornness in editing *Kultura*.<sup>3</sup> Giedroyc had a commendable talent to organize the editorial board of *Kultura* and to inspire the authors whose texts he

*Continued on Page 18*

Students like  
him because he had the  
self-confidence  
to negotiate his salary with  
his editors

Hemingway wrote about are not fascinating, but his precise style—which perfectly describes human and animal behavior and engages the reader's emotions—still captures people's imagination. Other students appreciated his attention to and

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