

THE NEWSLETTER OF THE IALJS
LITERARY JOURNALISM

VOL 9 NO 4

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

FALL 2015

FUTURE IALJS CONFERENCE SITES

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

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, Canada, 18-20 May 2017.

IALJS-13: Austrian Academy of Sciences, Vienna, Austria, 17-19 May 2018.

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

IALJS-15: University of Copenhagen, Denmark, 20-22 May 2020 (pending).

DEADLINE FOR 2016 CONFERENCE SET

Submissions for IALJS-10 at Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil in May 2016 are due on **1 December 2015**. This due date applies to research paper submissions and works in progress, as well as panel proposals.

INSIDE

- 2 Porto Alegre, IALJS-11's Host City
- 2 Conference Summary Schedule
- 5 IALJS-11 Call for Papers, May 2016
- 8 Registration Form for IALJS-11
- 8 Literary Journalism in Austria
- 13 The 2015 Mayborn Conference
- 15 Call: IALJS/ACLA in March 2016
- 16 IALJS/AEJMC Explores the First Person
- 18 Call: *Fear and Loathing Beyond Gonzo*
- 19 IALJS/IAMCR in Montreal in July 2015
- 20 Call: *Imagining Europe* in Nov. '15
- 21 2015 IALJS Membership Form
- 22 IALJS Officers and Chairs
- 24 Teaching Tips

WWW.IALJS.ORG

CALLS FOR YOUR PAPERS

"Three things never come back....The spoken word, the sped arrow, and the neglected opportunity."
—Jan Allison

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

We are lucky to have so many paper opportunities now—opportunities that rarely existed before IALJS came into existence a decade ago. For example, Lisa Phillips of SUNY New Paltz organized three consecutive IALJS sessions at AEJMC in San Francisco in August. Lisa—an experienced reporter and author of *Unrequited: Women and*



Romantic Obsession (2015) and *Public Radio: Behind the Voices* (2006)—received 30 applications for the 12 slots in the AEJMC sessions. All were related to the theme of the first person in literary journalism.

The line-up of presenters in San Francisco reads like an IALJS program: William Dow, Roberta

McGuire, John Pauly, Maria Lassila-Merisalo, Jane Marcellus, Jan Whitt, Loren Ghiglione, Mark Massé and David Abrahamson, among others. Congratulations to Lisa as a successful organizer for IALJS/AEJMC and to the presenters for such a stellar three-panel series.

In Montreal in July, Beate Josephi of the University of Sydney organized a panel on the ethics of literary journalism for the International Association for Media and Communication Research conference. Familiar scholars were there, as well, including Melissa Nurchynski, Fiona Giles, Anthea Garman, Buntly Avieson from the University of Sydney and Tobias Eberwein. Next year's conference is in Leicester, England.

As many of us prepare for fall classes, we should also note some upcoming opportuni-

ties for our paper submissions. First, Rob Alexander has issued a call for papers for an IALJS session entitled "Beyond Borders: Literary Journalism as a Global Genre" at the American Comparative Literature Association's meeting at Harvard University in March 2016. This panel will explore how literary journalism can now be seen as a truly international genre, not primarily an American one. Please submit your ACLA paper to Rob Alexander <ralexander@brocku.ca> no later than 15 September 2015.

Second, along with all these presentations, we also have more graduate students in the field than I would have expected a decade ago. As teachers, we have a responsibility to those students. This provides another opportunity for your paper—paper money that is. The student travel fund will help some graduate students get to Porto Alegre, Brazil, in May. We have received about \$1,400 in donations from IALJS members so far. I'm pushing the executive committee to fund five student travel grants. This will be a lot easier if we have more donations. Please join me in sending a PayPal donation via <<http://ialjs.org/membership/>> or a check (even paper money is acceptable) in any amount to Bill Reynolds, School of Journalism, Ryerson University, 350 Victoria Street, Toronto, Ontario, Canada <reynolds@ryerson.ca>.

Third, well—ah, it's summertime in my hemisphere—with tax-deductible excuses to visit Minneapolis, Montreal, San Francisco and soon enough Brazil. I mention that because we might use this lull to start drawing together our proposals for IALJS-11. Research papers and works-in-progress submissions can be sent to our research chair, Josh Roiland <josh_roiland@hotmail.com>, and panel proposals to our program co-chair, Rob Alexander <ralexander@brocku.ca>. All submissions are due by 1 December.

"None of us know what is around the corner," but unknown and promising new opportunities await us in Brazil. ♦

2016 ANNUAL CONFERENCE IN PORTO ALEGRE, BRAZIL

Cultures blend to create a rich array of offerings in Brazil's "Mercosul Capital."

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

Situated on the eastern bank of the Guaíba Lake, the city of Porto Alegre is the center of Brazil's fourth largest metropolitan area and the capital of the state of Rio Grande do Sul. As its name suggests, Porto Alegre is a historic port city at the site of the five rivers that join at Guaíba Lake, but in recent years it has also become known for its diverse cultural and recreation offerings, from



CITY SIGHTS

cultural centers to paddleboating in a downtown park.

PUCRS MUSEUM OF SCIENCE AND TECHNOLOGY

The only interactive museum of natural science in Latin America, Porto Alegre's Museum of Science and Technology is run by PUCRS (Pontifícia Universidade Católica do Rio Grande do Sul), a large university in the city whose principles of



Literary Journalism

FALL 2015 Vol 9 No 4

Editors: Bill Reynolds and David Abrahamson

ISSN 1941-1030 (print)

ISSN 1941-1049 (on-line)

© 2015 The Newsletter of the International Association for Literary Journalism Studies. All rights reserved.

generating, preserving and disseminating knowledge guide every exhibition. The museum's permanent collection features about 700 interactive experiments covering topics as big as the universe and as small as light waves. Its scientific collections are notable for curating the vast biodiversity of southern Brazil.

TEATRO SÃO PEDRO

Porto Alegre's oldest theater is the Teatro São Pedro, opened in 1858. With its mission to enthrall, entertain and move its audiences through culturally significant dance, theater and music performances, the Teatro São Pedro is a major reference center of performing arts. While visitors pay for tickets to these performances, they can visit the memorial exhibition for free and view relics, photographs and newspaper records detailing the beautiful theater's long and illustrious history.

METROPOLITAN CATHEDRAL

Nearby the Teatro São Pedro is the Cathedral Metropolitana de Porto Alegre, started in 1921 and finished in 1922. Italian architect John Battista Giovenale designed the structure as

Continued on next page



ABOVE, A MAJOR CENTER OF PORTO ALEGRE'S PERFORMING ARTS, THE TEATRO SÃO PEDRO IS OVER 150 YEARS OLD. BELOW LEFT, PORTO ALEGRE'S MUSEUM OF SCIENCE AND TECHNOLOGY PRIDES ITSELF ON ITS FUTURISTIC INTERACTIVITY.

IALJS-11 CONFERENCE SCHEDULE SUMMARY

Wednesday, 18 May 2016

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 19 May 2016

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, 20 May 2016

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

Saturday, 21 May 2016

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

HOST CITY *Continued from previous page*



LEFT, DESIGNED BY PORTUGUESE ARCHITECT ÁLVARO SIZA AND OPENED IN 2008, THE FUNDAÇÃO IBERÊ CAMARGO BUILDING MAKES A BOLD STATEMENT WITH LIGHT AND SHADOWS ON CONCRETE. BELOW, FARROUPILHA PARK IS AN ISLAND OF CALM AND BEAUTY IN THE CITY'S HISTORICAL DISTRICT.

a Renaissance-style cathedral, boasting a 65-meter dome and 50-meter towers with six bells. The cathedral is known for its intricate mosaics on the façade representing the Catholic Church's evangelization of the Brazilian state of Rio Grande do Sul.

FUNDAÇÃO IBERÊ CAMARGO

The Iberê Camargo Foundation is a cultural institution that celebrates the work of Brazilian painter Iberê Camargo. Its headquarters are housed in a building designed by Portuguese architect Álvaro Siza. The institution's collection contains more than half of the late painter's production, a total of about 7,000 works. Visitors can explore the galleries and documentary work on display and have a snack at the museum's cafeteria overlooking Guaíba Lake.

FARROUPILHA PARK

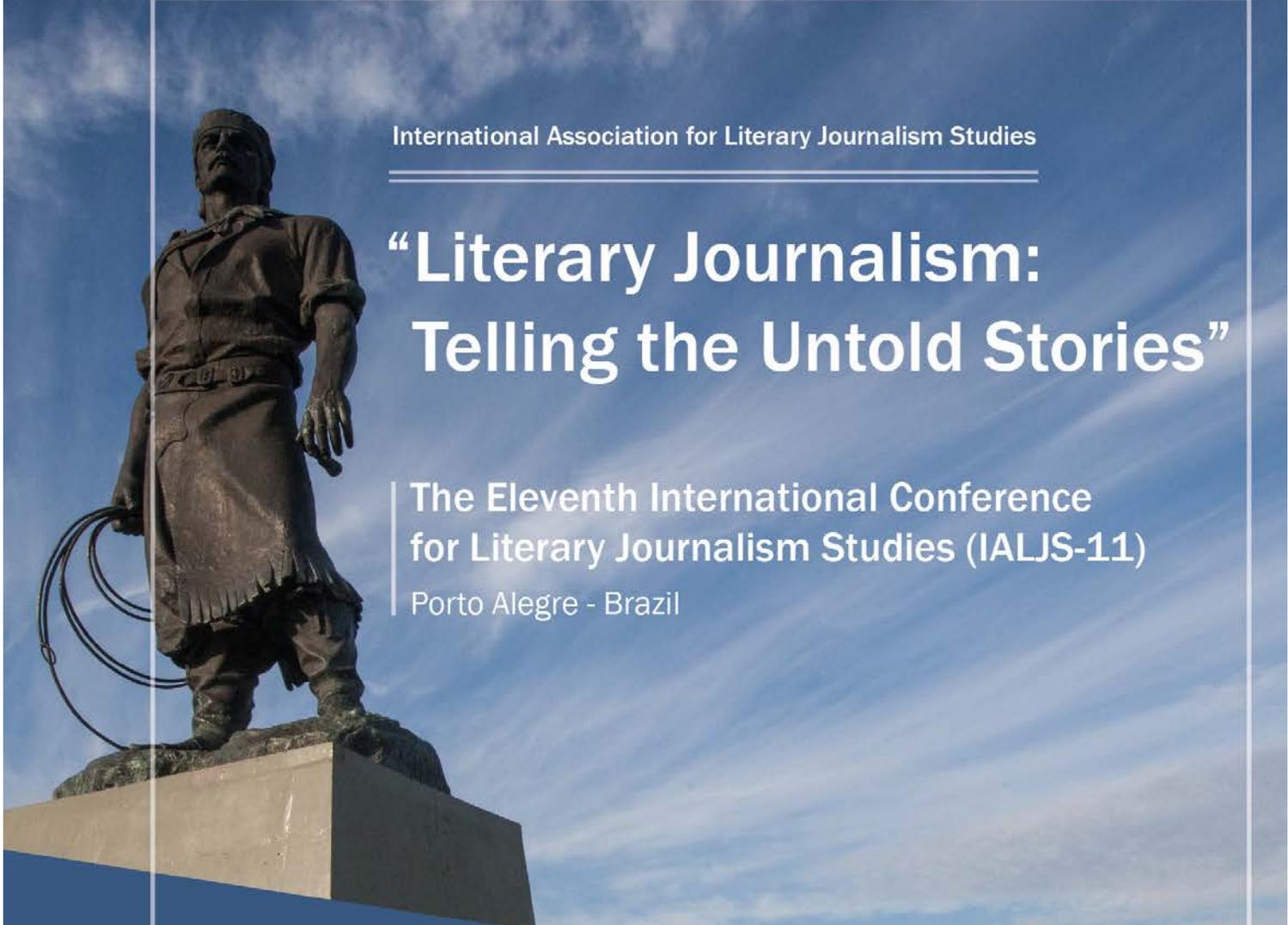
Farroupilha Park, also known as Parque da Redenção, is one of the city's major parks, located near the Centro Histórico. Designed by French architect Alfred Agache in 1935, Farroupilha Park has a variety of activities for visitors. Cultural events and concerts take place at the



Araujo Viana Auditorium, visitors can rent paddleboats on the small lake in the park, and antique and art vendors set up shop at an outdoor market every Sunday. The park even contains its own version of the Arc de Triomphe, called the Monumento ao Expedicionário (Monument to the Expeditionary), which celebrates the prowess of Brazil's armed forces.

CASA DE CULTURA MARIO QUINTANA

Located in a former luxury hotel, the Casa de Cultura Mario Quintana is one of Brazil's largest cultural centers, named for the Secretary of State for Culture at the time of its establishment. The center houses various cultural venues, like the Lucília Minssen Library (a public library specializing in children's literature), the Museum of Contemporary Art for Rio Grande do Sul, various galleries and three theaters. Architecturally fascinating, the building features terraces, balconies and large walkways suspended over streets. ♦



International Association for Literary Journalism Studies

“Literary Journalism: Telling the Untold Stories”

The Eleventh International Conference
for Literary Journalism Studies (IALJS-11)

Porto Alegre - Brazil

MAY 19 - 21, 2016

Social Communication Faculty (FAMECOS)
Pontifícia Universidade Católica do Rio Grande do Sul

Registration | www.ialjs.org
Contact | juan.domingues@pucrs.br

CALL FOR PAPERS

International Association for Literary Journalism Studies

**“Literary Journalism: Telling the Untold Stories”
The Eleventh International Conference for Literary Journalism Studies (IALJS-11)**

**Pontifícia Universidade Católica do Rio Grande do Sul
Faculdade de Comunicação Social
Porto Alegre - Rio Grande do Sul, Brazil**

19-21 May 2016



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 19-21 May 2016. The conference will be held at the Pontifícia Universidade Católica do Rio Grande do Sul in Porto Alegre, Brazil.

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: Telling the Untold Stories." 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

Continued on next page

I. GUIDELINES FOR RESEARCH PAPERS

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

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

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

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

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

III. GUIDELINES FOR PROPOSALS FOR PANELS

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

Continued on next page

CALL FOR PAPERS *Continued from previous page*

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. 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
2016 IALJS-11 Research Chair; e-mail: <josh_roiland@hotmail.com>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
2016 IALJS-11 Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2015

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: <normsims@me.com>

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

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

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

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

2016 IALJS CONVENTION REGISTRATION FORM 19-21 May 2016 Pontificia Universidade Católica do Rio Grande do Sul Faculdade de Comunicação Social, Porto Alegre - Rio Grande do Sul, Brazil		
1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2016)		Please indicate the applicable amounts:
Current IALJS Member – \$120	<i>(rate for those already having paid their 2015 dues)</i>	
Current IALJS Member retired – \$100	<i>(rate for those already having paid their 2015 dues)</i>	
Student – \$5	<i>(rate for those already having paid their 2015 dues)</i>	
Student – \$30	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$170	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – \$50 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2016 <i>(Note: Meals & special events may not be available to those who register after 31 March 2016)</i>		
Current IALJS Member – \$155	<i>(rate for those already having paid their 2015 dues)</i>	
Current IALJS Member retired – \$135	<i>(rate for those already having paid their 2015 dues)</i>	
Student – \$30	<i>(rate for those already having paid their 2015 dues)</i>	
Student – \$55	<i>(Includes a one-year IALJS membership)</i>	
Non-IALJS member – \$205	<i>(Includes a one-year IALJS membership)</i>	
Spouse/Partner – \$85 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.		
2. SPECIAL EVENTS: <i>Please indicate the number of meals required next to each item below</i>		
	Number of meals needed:	<i>Regular 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 FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
Make registration checks payable to "IALJS"		TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to "IALJS" to >>> To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG	BILL REYNOLDS, IALJS 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, Sheraton Porto Alegre Special IALJS rate information, incl. tax (single \$160/double: \$180) hotel information can be found here . To register at the hotel, send an e-mail mentioning the IALJS conference to: Luiza Bittarello <luiza.bittarellosilva@sheraton.com>
3. REGISTRATION INFO		
Name:		
Address/Department		
School/University		
City, State, Zip, Country		
Phone		
E-mail Address		
Name of Spouse (if attending)		

**JOHN LEFEBVRE, NETELLER
AND THE REVOLUTION IN
ONLINE GAMBLING**

**GOLD AWARD
WINNER,
INDEPENDENT
PUBLISHERS
♦
NOMINEE,
ARTHUR ELLIS
BEST NONFICTION
BOOK
♦**

**LIFE
REAL
LOUD**

BILL REYNOLDS

<http://www.amazon.com/Life-Real-Loud-Lefebvre-Revolution/dp/1550229419>

ECW PRESS 2120 Queen Street East Suite 200 Toronto, Ontario M4E 1E2 Tel: (416) 694-3348

LITERARY JOURNALISM & WAR

**Literary Journalism and Latin
America's Wars:
Revolutions, Retributions,
Resignations**



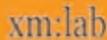
The Revolutionaries (detail), 1957–1965 by David Alfaro Siqueiros

*International Conference
13–14 June 2016
Oxford University*

Keynote Speaker:

Roberto Herrscher Rovira

Contact: John S. Bak
john.bak@univ-lorraine.fr



LITERARY JOURNALISM IN AUSTRIA

A rich tradition in the craft of both the essay and the narrative.

By Thomas Schmidt, University of Oregon (U.S.A.)

If you don't know where to look, finding literary journalism in Austria can be a sobering, maybe even frustrating endeavor. Just recently I asked a group of literary-minded Austrian journalists about the state of literary journalism in Austria. "Is there any?," one reporter said. When I



AROUND THE WORLD

asked about role models in Austrian literary journalism, another said: "Do Germans count, too?" Most tellingly, when it came to referencing examples of outstanding literary nonfiction, almost everyone in this group of young and talented reporters interest-

ed in the art and craft of journalistic writing mentioned classic American authors like Truman Capote and Hunter S. Thompson.

Ironically, however, there is a rich tradition of literary journalism in Austria. During the time of the Austro-Hungarian Empire, coffeehouses in Vienna were abuzz with writers, journalists and intellectuals, all participating in a literary marketplace in which the boundaries between writing fiction and nonfiction were fluid. There you could find masters of small sketches (Peter Altenberg, Alfred Polgar), *confreres* of muckraking (Alfred Adler, Max Winter) and renowned authors who published their work in daily newspapers (Stephan Zweig). Tobias Eberwein provides an excellent overview on this period in his dissertation and also highlights other godfathers of literary reportage who were born in the Hapsburg empire: the reporter Egon Erwin Kisch and the novelist/journalist Joseph Roth. When the Nazis came to power in Germany, Kisch and Roth—both of Jewish descent—left for exile. Other Jewish journalists left or where

killed after Austria joined the Third Reich. Their vanishing left an indelible mark on postwar Austria, and some say that the young republic never fully recovered from this loss of literary tradition.

In contemporary Austrian journalism, literary writing has often taken more the form of the essay rather than narrative writing. You will find well-crafted pieces on the op-ed pages as well as in political and cultural criticism (the "feuilleton" section). It is also important to acknowledge that Austria is not an island but part of the German-speaking literary world. Typically, narrative-oriented journalists in Austria find inspiration in the literary reportages of large German dailies (*Sueddeutsche Zeitung*, *Frankfurter Allgemeine Zeitung*) and weeklies (*Spiegel*, *Die Zeit*). Also, the Swiss niche magazine *Reportagen* has built a reputation as a go-to place for outstanding literary nonfiction.

One Austrian publication that is explicitly dedicated to literary journalism is the monthly *DATUM*. Klaus Stimer—its founder who later sold his shares and now lives in New York City under the name J.K. Stim—created the magazine in 2004 with the vision of it being the Austrian version of the *New Yorker*. *DATUM* has gifted staff writers (Stefan Apfl, Thomas Trescher) and supplements its own stories with licensing pieces from well-known writers such as Erwin Koch, one of the best Swiss literary journalists.

From time to time, the weekend supplements of the quality dailies *Der*



Standard and *Die Presse* publish narrative journalism. Names to look out for are Martin Leidenfrost and Saskia Jungnikl.

Finally, there are also Austrian writers who would never describe themselves as literary journalists but who produced some of the most compelling and best nonfiction writing in the German-speaking world. Christoph Ransmayr rose to fame with thrilling novels about adventurers and mountaineers, but in his early career he also wrote nonfiction stories for the legendary, but long defunct German literary magazine *TransAtlantik*. The best example of an Austrian author who consistently writes literary nonfiction on the highest level is Erich Hackl. He is neither a novelist nor a journalist but prefers the term storyteller. His deeply-researched historical narratives typically focus on outsiders caught up in the machinery of despotic regimes from Nazi-Austria to the military junta in Argentina. Hackl masterfully portrays individual struggles against oppression and their often tragic outcomes. Many of his books are translated into English, including *Aurora's Motive*, *Argentina's Angel*, *Farewell Sidonia* and *The Wedding in Auschwitz*. ♦



TALES FROM THE GREAT DISRUPTION
INSIGHTS AND LESSONS FROM
JOURNALISM'S TECHNOLOGICAL
TRANSFORMATION

MICHAEL SHAPIRO, ANNA HIATT,
AND MIKE HOYT



http://www.amazon.com/Tales-Great-Disruption-Technological-Transformation-ebook/dp/B00WKNL612/ref=sr_1_1?s=books&ie=UTF8&qid=1430332542&sr=1-1&keywords=tales+from+the+great+disruption

THE MAYBORN TRIBE

A unique conference inspires the practitioners of literary nonfiction.

By Michael Berryhill, Texas Southern University (U.S.A.)

On the last day of the Mayborn Literary Nonfiction Conference, its founder and director, George Getshow, uncharacteristically took the stage to talk about how to create a sense of *place*. He offered a checklist of things to look for, beginning with smells and moving through history: the economy, the manners of people, the weather, the language, the superstitions and legends, the religion and culture. Place can be a character in a story, he said.



I A L J S
O U T R E A C H

When it came time for questions, a writer rose up and changed the topic: she thanked Getshow for the work he had done to organize the conference. Almost everyone in the room knew that for the last eleven years, Getshow had sacrificed his own book, a powerful tale about a famous South Texas ranch, to make the conference a national success.

After the conference was over, he was going to take a much-deserved sabbatical to

write. The crowd of 200 writers, editors, teachers and students rose up as one and gave him a standing ovation.

The Mayborn conference, held at a hotel adjacent to the Dallas-Fort Worth airport in mid-July, is widely regarded by professional writers as one of the best conferences of its kind in the country.

Getshow, a former *Wall Street Journal* reporter and editor turned journalism professor at the North Texas State University, brings some of the best writers of nonfiction in magazines, newspapers and books to talk about their craft.



GEORGE GETSCHOW

The Mayborn Conference, named for an East Texas newspaper publishing family that has been a major donor to the graduate journalism program at the University of North Texas, is a place for shop talk and inspiration. Young writers come to learn from older ones. Older ones, such as this writer, come to soak up the energy and get re-inspired in their work.

I had known about the conference for several years, but when I read that an old friend from Dallas, a wonderful

writer named Bill Marvel, was a big supporter of the conference, I went last summer and came back with a renewed sense that I belong to what Getshow calls the Mayborn tribe.



LINDA TIRADO

DENEEN BROWN

This year, for example, the theme of the conference was "The Great Divide," and the keynote speaker on Saturday night was Barbara Ehrenreich, subject of an interview in the Spring issue 2015 of *Literary Journalism Studies*. An Ehrenreich protégé, Linda Tirado, author of *Hand To Mouth: Living in Bootstrap America*, made a spirited and often hilarious talk about how she wrote a book after posting a two-in-the-morning rant on Gawker about the life of the working poor that went viral.

Kevin Merida, managing editor of the *Washington Post*, brought two of his best writers, DeNeen Brown and Eli Saslow, to talk about covering poverty. Brown, for example, wrote a moving story about a homeless woman who rode the bus all night because she was afraid to sleep in shelters <<http://www.washingtonpost.com/wp-dyn/content/article/2005/09/10/AR2005091001170.html>>. You come away from reading it awed by the perseverance and emotional depth and

observational acuity. Then you meet the modest, almost shy woman who wrote it, and she is so matter-of-fact about it that you think you must raise your ambitions.

Continued on next page



THE MAYBORN TRIBE *Continued from previous page*



Writing journalism is hard enough, but telling stories that are accurate, fair and nuanced, that are dramatic and emotional and might require months and or even years, is daunting. Writers of such stories need support, advice, agents, editors and most of all they need to hear from writers who have gone through it themselves. In my experience, such writers tend to be a generous lot. They spend most of their time reporting and writing, but rarely do they get to see their fellow practitioners in the scribal arts of nonfiction. The Mayborn conference gives them that opportunity.

The conference is held in modestly priced Hilton Hotel in Grapevine, Texas, just outside the Dallas-Ft. Worth airport, convenient for visitors from either coast. Each panel discussion is held in a large conference room, and, better yet, here are no simultaneous panels. A well-written, thoroughly researched program is provided, along with the *Mayborn* magazine, which features profiles of six of the

writers and editors, most of them written by University of North Texas faculty and graduates.

Last year, Lawrence Wright, the Pulitzer Prize-winning *New Yorker* writer from Austin, talked about his process for research and writing a book. Wright is known for his metaphor for major characters: He calls them donkeys. By that he

means a character can be burdened with a great deal of background material that would otherwise be inert. Wright boils his reporting down to thousands of note cards. It seems an obsessive method, perhaps one that is uniquely suited to him, but wonderfully interesting for those who

The focus is the kind of shop talk that won't interest most readers, who want to taste the dish, not know how it was made

teach nonfiction and practice it. For a description of Wright's method, see the Mayborn Conference website <<http://www.themayborn.com/article/wright-process>>.

This year one of the prized



guests was Jeff Hobbs, a successful young novelist who turned to nonfiction when his Yale roommate was murdered in a basement in Newark, New Jersey, the victim of a drug deal. His book, *The Short and Tragic Life of Robert Peace* has sold well, but several publishers who said it was too dark to sell turned it down. An appreciative editor at Scribner, Colin Harrison, who also was at the conference, guided him through the reporting, urging him to interview prison inmates who had known his character's father. This kind of shop talk might not interest most readers, who want to taste the dish, not know how it was made. But that's what you get when you attend the Mayborn Conference. I'll be back next year. ♦

Michael Berryhill is chair of journalism at Texas Southern University. His most recent piece of long form journalism, "The Lost Appeals of Max Soffar," appeared in the Houston Chronicle in April 2015.



THE KEYNOTERS AT THE MAYBORN CONFERENCE INCLUDED ACCOMPLISHED WRITERS, FROM LEFT TO RIGHT, ANNE FADIMAN, BARBARA EHRENREICH AND ALEX TIZON.

Beyond Borders: Literary Journalism as a Global Genre

Paper abstracts are invited for an International Association for Literary Journalism Studies session entitled “Beyond Borders: Literary Journalism as a Global Genre” to be held at the **American Comparative Literature Association’s 2016 meeting at Harvard University in Cambridge, Massachusetts 17-20 March 2016.**

Until the last decade, much of the research on literary journalism, that is, journalism *as* literature, has focused on the genre as a primarily American cultural product. Since then, however, a significant body of scholarship has emerged to demonstrate that literary journalism has a rich global history, as well as a vibrant and diverse contemporary presence. Diversity, however, has also complicated efforts to define the genre and its canon in any absolute terms. “Literary journalism” has been joined, for example, by terms such as *reportage*, *crónicas*, *nuevo periodismo*, each with its own set of features shaped by distinct historical and cultural contexts; and while such canonical figures as Gay Talese Tom Wolfe, Truman Capote, Joan Didion, and Hunter S. Thompson remain popular subjects of study, one is likely today to hear their names invoked in relation to a global family of writers including Albert Londres (France), Esa Kero (Finland), Stella Braam (the Netherlands), Helge Timmerberg (German), Elena Poniatoska (Mexico), Ziemwit Szczerek (Poland), Richard Poplak (South Africa), Svetlana Alexievich (Belarus) and many others.

This seminar seeks to explore this expanding and increasingly complex field, with special attention to influences, analogues, contexts, and multicultural as well as historical variations. Of particular interest are the ways in which different versions of the genre respond to such key questions as the inviolability of fact, the redeeming force of fiction and the problematic nature of objectivity. Moreover, because many literary journalists are frequently travelers, the panel might explore the potential of the form to provide a powerful transnational response to the often-parochial framing of “the foreign” in international news produced by national news agencies for domestic audiences.

If interested, please e-mail IALJS contact, Rob Alexander at ralexander@brocku.ca.

If you intend to submit a paper, please submit your proposal to Rob Alexander by **no later than 15 September 2015**. Formal submissions of paper proposals must be made to the ACLA website (<http://www.acla.org/annual-meeting>) between September 1 and September 23. Please note: the posting of this call for papers on the ACLA website does not guarantee acceptance of the seminar by the conference organizers. The ACLA Program Committee will review all seminar proposals during October and notify seminar organizers of acceptance or rejection by November 15, 2015.

IALJS SESSION AT AEJMC IN SAN FRANCISCO

A three-session workshop program dedicated to studying the use of the vertical pronoun.

By Lisa Phillips, State University of New York, New Paltz (U.S.A.)

While traditional newsroom practices generally require journalists to “take themselves out of the story” and hold fast to a third-person point of view, literary journalism permits, and often privileges, the first person. In “Confronting the ‘I’: Literary Journalism



IALJS
OUTREACH

and the First Person,” a three-panel workshop session organized by IALJS at the AEJMC conference in San Francisco, CA, a dozen presenters illuminated for an audience of journalism educators the challenges and possibilities of keeping the “I” in the story.

The first panel of the 9 August 2015 occasion explored the first person’s confrontational and transformative capacities, particularly for historically marginalized authors and social justice-themed journalism. Moderated by Northwestern University’s David Abrahamson, the panel was called “Literary Journalism: The First Person as Resistance.” Roberta S.

Maguire of the University of Wisconsin Oshkosh discussed the prominence of the first person singular and plural in the history of African American literary journalism, rooted in the gripping subjectivity of slave narratives and Abolitionist writings. By the dawn of the 1900s, the mainstream press in the United States began to embrace the notion of reportorial objectivity, but “the black press made no such move,” Maguire said. “They were adamant there would be no objectivity. First-person-plural reporting and editorializing continued, the ‘I’ validating the experience of black people and advocating for change.”

Using the work of James Baldwin and Barbara Ehrenreich, William Dow of the American University of Paris defended the first person against criticism by the *Washington Post*’s Eve Fairbanks and others that the predominance of the “I” hurts serious journalism by taking it away from broader human experience. Baldwin and Ehrenreich’s nonfiction work, Dow said, “does not want to be confessional or idiosyncratically individualized. At its best, their literary journalism infuses a sage overview [of a social problem] with a penetrating personal account.”

In his discussion of Norman



Mailer, John Pauly of Marquette University also argued against seeing the first person as a point of view with a “narrowing” force. Though the journalistic “I” was unquestionably a “market identity” for Mailer and others as the New Journalism became popular, Mailer’s first person was also an “existential identity”—a way to ethically engage with the world. “Mailer thought our institutions were absurd, but we make our own meaning [despite them],” Pauly said.

Jane Marcellus of Middle Tennessee State University explored the complex function of the “I” in the undercover stunt journalism of Sophie Treadwell, an early 20th century playwright and reporter. In a series of articles for the *San Francisco Bulletin*, she posed as May Bertin, a homeless, penniless “woman of the underworld” looking for

sustenance and shelter. The first person voice of her articles served as a kind of imaginative bridge between Treadwell’s “real” self and the world of the economically marginalized. The point of view of the articles is one in which “the ‘I’ is not fixed,”

Continued on next page



LEFT TO RIGHT, JOHN PAULY, WILLIAM DOW, JANE MARCELLUS AND ROBERTA MAGUIRE PRESENTED AT THE FIRST OF THREE PANELS.

IALJS/AEJMC Continued from previous page

Marcellus said. "If she could become 'a woman like that,' the reader or her daughter or sister could also become a woman like that."

The second panel, "The First Person: Emerging and Enduring Forms of the First Person," explored the use of the "I" in the longform narrative digital journalism publication the *Atavist* and the work of two contemporary masters of literary journalism: John McPhee and Susan Orlean. Writers for the *Atavist*, according to Maria Lassila-Merisalo of the University of Jyväskylä in Finland, use a variety of points of view, ranging from the memoiristic first person to the third person. The most common point of view in the *Atavist* is what Lassila-Merisalo calls the "humble" first person or "the investigator": reliable, thorough and meant to serve the larger purpose of the story.

Jan Whitt of the University of Colorado sees the literary "pilgrimages" of writer Susan Orlean as something other than humble—rather, as Orlean's way of "writ[ing] herself into existence by listening to and appropriating the stories of others." Whitt said that Orlean's use of the first person allows her to "share her life experiences with her sources and provides both contrast and connection to the reader," enriching the themes that weave through much of her work: obsession, passion, loss and mortality.

Moderator/panelist Mark Massé of Ball State University presented an analysis of the use of point of view in 27 of John McPhee's stories. McPhee employed varied points of view as an intentional narrative strategy "to engage and enlighten the reader." For example, in *Oranges*, Massé noted, McPhee made

"moderate" use of the first person, the reportorial "I" a means to "verify journalistic credibility" and emphasize his immersion in the orange groves and juice factories of Florida. Yet in "The Pine Barrens," McPhee's first person point of view is prominent, portraying himself as an "intentional character" relating to the eccentric people of this singular New Jersey landscape.

The final panel, called "Teaching the First Person in the Journalism Classroom: Paradoxes and Challenges," was moderated by Jan Whitt and focused on pedagogy and practice. David Abrahamson of Northwestern University discussed the "dangerous pedagogy" of teaching first person literary journalism: The first person can strengthen voice, transparency and authority. It can increase the reader's emotional engagement with the story. Yet misuse of the "I" can be distracting and "too self-revelatory," Abrahamson said. "We have to remain very aware of the good and the bad. You're taking a risk to get a reward."

Using the first person also contradicts the oft-heard edict that reporting "isn't about you," said State University of New York at New Paltz's Lisa Phillips, the chair of the AEJMC organizing committee of IALJS sessions (and the invisible "I" of this traditionally written article). After the publication of her book *Unrequited: Women and Romantic Obsession*, a hybrid of personal narrative and journalism, Phillips realized that she needed to be more emphatic in the classroom—that "sometimes, it *is* about you." The mainstay assignment of her literary journalism class asks students to choose an issue or problem that affects them personally and "embark on a quest, both personal and reportorial, to investigate it," she said.

Loren Ghiglione of Northwestern University recounted his 2011 journey with two of his Medill School of Journalism students to follow the path of a young Mark Twain across America. They



ABOVE (FROM LEFT TO RIGHT), BRET SCHULTE, LOREN GHIGLIONE, DAVID ABRAHAMSON AND LISA PHILLIPS ENJOY THEIR MODERATOR, JAN WHITT. BELOW LEFT, MARK MASSÉ, JAN WHITT AND MARIA LASSILA MERISALO PRESENTED DURING THE SECOND SESSION.

interviewed 125 Americans for a book/web/video project about gender, sexual orientation, race and other identity issues. The three had their own revelations and adventures along the way, including a stolen suitcase that was recovered on a San Francisco sidewalk by a transgender porn star. But Ghiglione said he has struggled to figure out an effective first-person voice for the book he's writing based on the trip. "The joy for me is in listening and learning," he said. "I suppose I'm wary of sounding self-important."

Bret Schulte of the University of Arkansas also spoke of his quest to figure out a place for the first person in his writing and teaching. Though his students loved reading examples of reporters who use the first person to amplify transparency, voice and theme, they were reluctant to try it themselves. He recounted the story of a student whose article on the International House of Prayer in Kansas City found its narrative stride when she decided to include her own experience of reckoning with her family's evangelical beliefs. "The story was really her story," he said. "It was part of her search for God, a statement of how she wanted to believe." The story "took guts." And Schulte is now facing the same challenge in his own writing life. He recently pitched a book project on Boys Town, Nebraska to a literary agent. One of the first things the agent asked him was "How do you fit in?" Readers, the agent explained, are going to want to know. ♦



CALL FOR CHAPTERS**Fear and Loathing Worldwide:
Gonzo Journalism Beyond Hunter S. Thompson**

With an aim to discover what "Gonzo" means in relation to literary journalism around the world, submissions are invited for an edited volume, projected to be published in 2016. For more than forty years, the radically subjective style of participatory journalism known as Gonzo has been closely associated with the American writer Hunter S. Thompson. Over time, however, the Gonzo label has occasionally detached itself from Thompson's person and work and been applied to the work of other journalists, some of them prior to Thompson and far from his hunting grounds. Around the world, literary journalists have long been approaching unconventional material in risky ways, often placing themselves in the middle of stories and relating their tales in the hyperbolic rhetoric associated with Gonzo. In some cases, Thompson's influence is apparent, even explicit; in others, writers have crafted their journalistic provocations independent of their infamous American counterpart, only later to have that work labeled "Gonzo."

With this volume we want to examine the way Thompson's example serves as a—possibly both liberating and constraining—frame of reference around other journalistic troublemakers, who despite differences of nationality, gender, race, sexuality, and class, do seem equally determined to engage and shake up their readers and to challenge and destabilize the ethos of professional journalism. Contributors to the volume are encouraged to approach "Gonzo" as an unstable signifier—powerful but notoriously vague—and to give special attention to the ways in which its meaning, and the works produced or read under that name, may differ with the various national, cultural, political, and journalistic contexts in which it is deployed.

Expressions of interest should take the form of a preliminary description (300-500 words) of the chapter you would like to contribute. Contributions from Asia, Central and South America, Africa, New Zealand, and Australia are particularly welcome.

If interested, please e-mail the editors at Christine Isager (University of Copenhagen, Denmark) <isager@hum.ku.dk> and Rob Alexander (Brock University, Canada) <ralexander@brocku.ca>.

Deadline for Proposals: No later than **September 15, 2015**. After reviewing the chapter proposals, we will invite contributions. Deadline for completed chapters will be **January 15, 2016**.

IALJS SESSION AT IAMCR IN MONTREAL

The source-author-reader question is central to literary journalism.

By Beate Josephi, Edith Cowan University (Australia)

Literary journalism showed its global face to perfection at the International Association for Media and Communication Research (IAMCR) 2015 conference in mid-July in Montreal, Canada. The panel had come together under the title, “Meeting the Ethical

Challenge of the Long Form.”

Whilst the call for papers would have permitted a wide array of approaches, the presentations miraculously jelled around the problem of the author-source relationship and the



IALJS
OUTREACH

vexing question: Whose story is it (and how believable)?

The first paper by Melissa Nurczynski from Kutztown University of Pennsylvania focused on the now infamous “Rape on Campus” story in *Rolling Stone* magazine published in November 2014. This long supposedly investigative piece proved almost entirely inaccurate and has since had much scrutiny in the United States. In this case, the author, Sabrina Rubin Erderly, had talked to one source, only known as “Jackie.” Somehow, no one thought of corroborating her claims by interviewing with others who were allegedly involved. Nurczynski showed how the ensuing social media maelstrom of blame, rape skepticism, gloating and hand-wringing did irretrievable harm not only to Erderly’s and *Rolling Stone*’s reputations but also to the cause Erderly was advocating.

Next stop on our global journey was Australia. Fiona Giles from the University of Sydney looked at two cases, Helen Garner’s *The First Stone* and Anna Krien’s *Night Games*, where the authors could not talk to the key actors in their narratives. Giles offered a sophisticated

theoretical conceptualization of how the authors manage to maintain an emotional engagement and emotional truth despite the silence at the heart of their stories. She also explored the textual style and narrative technique of mediating between the responsibilities to the stories’ main subject and the reader.

On our journey went, to South Africa and its arguably best-known literary journalist, Jonny Steinberg. Anthea Garman from Rhodes University traced Steinberg’s passage in dealing with his main sources across his five books, which can be characterized by their violent and racially imbued subject matter, often involving murder. Aware of the inequality between himself—the white author—and his sources, Steinberg moved from concealing all names and places to publishing all names and *sharing royalties*. Payment did not ease some sources’ disquiet, however, who wanted their stories told differently, perhaps in the way they see themselves. Ultimately, as Garman illustrated, the narrative remained the author’s choice, but with the mandate to always keep in mind the reader.

Bunty Avieson from the University of Sydney took her listeners to Bhutan, a small Asian kingdom, tucked between India and China. Avieson had lived for a year in Bhutan and recently published *The Dragon’s Voice* about her experiences. In her case, she was the author who had to decide how to portray another

culture. Much writing about Bhutan is filled with stereotypes, not uncommon with exotic places, and is dubbed “Shangri-La journalism.” Avieson, too, had to negotiate between her sources’ and readers’ expectations, employing a personal narrative which reflectively exposed the tension between the two.

The fifth presentation, in several ways, closed the circle. Tobias Eberwein took us to Europe and to look not at the author but the audience. His studies in Germany of how multimedia storytelling affects reader responses gave further emphasis to the point of a literary journalist’s double bind. The reader expects emotional involvement yet accuracy, and wishes the story to be credible. The exploratory reception experiments so far have shown that too much emotion is seen with distrust—but less so on digital platforms than in print. According to Eberwein, this gives us hope to alleviate literary journalism’s old dilemma of navigating between fact and feeling.

The panel, convened by your correspondent from the University of Sydney, was well received. It’s certainly worthwhile thinking about another literary journalism panel for the next IAMCR conference in Leicester, England on 27-31 July 2016. And of course, we publicized IALJS as much as we could, especially its upcoming conference in Porto Alegre. ♦

BEATE JOSEPHI
ORGANIZED THE
FIRST-EVER
IALJS-SUPPORTED
SESSION AT IAMCR’S
2015 ANNUAL
CONFERENCE IN
MONTREAL. PART OF
THE PROGRAM
ENTAILED EXPLAINING
WHAT LITERARY
JOURNALISM
ACTUALLY IS.





Relational Forms III
Imagining Europe: Wars, Territories, Identities –
Representations in Literature and the Arts

19-21 November 2015

Faculty of Arts and Humanities
University of Porto, Portugal

2nd Call for Papers

Confirmed keynote speakers:

António Sousa Ribeiro | Donna Landry | Philip Shaw
(Univ. of Coimbra) (Univ. of Kent) (Univ. of Leicester)

This conference is directly prompted by a commemoration: the bicentennial of the battle of Waterloo. It is a commonplace to state that the events of June 1815 proved a watershed in European history, redrawing the map of the continent and much of what came in its wake. We want to consider this, however, alongside *other* instances of conflict that have proved momentous in European history, including other 'fifteens' prior to Waterloo – e.g. Agincourt and Ceuta (1415), the 1st Jacobite rising (1715); and, crucially, the conference will focus on the imaginative consequences of such events, especially in literature and the arts. In sum: the conference avails itself of a commemorative design to consider the consequences that a history of conflict(s) in Europe has had, within imaginative production, for an ongoing refashioning of perceived identities. We want to showcase and discuss the impact of such processes on literary and artistic representations, preferably from a comparatist perspective.

The organisers will welcome proposals for **20-minute papers in English**. Submissions should be sent by email to <relational@letras.up.pt>. For further queries please contact <relational@letras.up.pt>.

Please include the following information with your proposal:

- the full title of your paper;
- a 250-300 word description of your paper;
- your name, postal address and e-mail address;
- your institutional affiliation and position;
- a short bio-note;
- AV requirements (if any)

Deadline for proposals: 4 September 2015

Notification of acceptance: 15 September 2015

Deadline for registration: 20 October 2015

Registration Fee: 80 Euros

Student fee: 65 Euros



2015 IALJS Membership Form

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

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

University _____

School/Department _____

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

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

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

Fax phone _____ E-mail address _____

Area(s) of teaching/research interest _____

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

- Please check category:
- US\$ 50: Regular Member (Faculty member)
 - US\$ 50: Associate Member (Professional member)
 - US\$ 25: Student Member (Master or Doctoral level)
 - US\$ 25: Retired Faculty Member
 - US\$ 75: Library or Commercial Journal Subscription (annual)
 - US\$100: Sponsoring Member (to support the IALJS general operating fund)

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

Signature _____ Date _____

PAYMENT METHODS: PayPal/Credit Cards or Check:

1. PayPal and Credit Cards:

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

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

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

IALJS OFFICERS AND CHAIRS, 2014-2016

PRESIDENT

Norman Sims
University of Massachusetts, Amherst
77 Back Ashuelot Road
Winchester, NH 03470
U.S.A.
h/+1-413-774-2970
normsims@me.com

FIRST VICE PRESIDENT

Isabel Soares
TUniversidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.ulisboa.pt

SECOND VICE PRESIDENT

Thomas B. Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.
St. Paul, MN 55105
U.S.A.
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
tbconnery@stthomas.edu

TREASURER

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-535-0892
reynolds@ryerson.ca

SECRETARY

David Abrahamson
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

CHAIR, RESEARCH COMMITTEE

Joshua Roiland
University of Maine
Department of Communication and Journalism + Honors College
416 Dunn Hall
Orono, ME 04469
U.S.A.
h/+1-314-550-9156
joshua.roiland@maine.edu

CHAIR, PROGRAM COMMITTEE

Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralextan@brocku.ca

CHAIR, PUBLICITY COMMITTEE

Ashlee Nelson
Victoria University of Wellington
School of English, Film, Theatre and Media Studies
Wellington 6140
NEW ZEALAND
ashlee.nelson@vuw.ac.nz

CHAIR, ESSE ORGANIZING COMMITTEE

John Bak
Université de Lorraine
Centre de Télé-enseignement Universitaire (CTU)
42-44, avenue de la Liberation, B.P. 3397
54015 Nancy
FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

CHAIR, AEJMC ORGANIZING COMMITTEE

Lisa Phillips
State University of New York at New Paltz
Department of Digital Media and Journalism
New Paltz, NY 12561
U.S.A.
w/+1-845-257-3573
phillipl@newpaltz.edu

CHAIR, ACLA ORGANIZING COMMITTEE

Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralextan@brocku.ca

CO-CHAIRS, CONFERENCE PLANNING COMMITTEE

Hilde van Belle
Katholieke Universiteit Leuven
Campus Antwerpen
Sint-Andriesstraat 2 / 2000 Antwerp
BELGIUM
w/+32-3-206-0491
hilde.vanbelle@lessius.eu

David Abrahamson
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

CHAIR, GRADUATE STUDENT COMMITTEE

Maitrayee Basu
Middlesex University
School of Media and Performing Arts
London NW4 4BT
U.K.
h/+44-778-974-8762
maitrayeeb49@gmail.com

MEMBERS, NOMINATING COMMITTEE (includes FIRST VICE PRESIDENT)

Thomas B. Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.
St. Paul, MN 55105
U.S.A.
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
tbconnery@stthomas.edu

Isabelle Meuret
Université Libre de Bruxelles
Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50
1050 Bruxelles
BELGIUM
w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450
imeuret@ulb.ac.be

WEBMASTER

Nicholas Jackson
804 Anacapa Street
Santa Barbara, CA 93101
U.S.A.
cell/+1-815-341-8122
nicholas.b.jackson@gmail.com

MEMBERS, AWARDS COMMITTEE

Isabel Soares (chair)
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.ulisboa.pt

Hilde van Belle
Katholieke Universiteit Leuven
Campus Antwerpen
Sint-Andriesstraat 2 / 2000 Antwerp

Continued

IALJS OFFICERS AND CHAIRS, 2014-2016 *Continued from previous page*

BELGIUM
w/+32-3-206-0491
hilde.vanbelle@lessius.eu

Maria Lassila-Merisalo
Lassilantie 53
13430 Hameenlinna
FINLAND
cell/+358-50-525-5819
maria.lassila-merisalo@iki.fi

CHAIR, PUBLICATION COMMITTEE

Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

CHAIR, SOCIAL MEDIA AND MULTI MEDIA COMMITTEE

Ashlee Nelson
Victoria University of Wellington
School of English, Film, Theatre and Media Studies
Wellington 6140
NEW ZEALAND
ashlee.nelson@vuw.ac.nz

EDITOR, LITERARY JOURNALISM STUDIES

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-535-0892
reynolds@ryerson.ca

ASSOCIATE EDITORS, LITERARY JOURNALISM STUDIES

Lynn Cunningham
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-203-0803
lcunning@ryerson.ca

William Dow
American University of Paris
Department of Comparative Literature
147, rue de Grenelle
75007 Paris
FRANCE
w/+33-1-4062-0600 ext 718
william.dow@wanadoo.fr

Miles Maguire
University of Wisconsin - Oshkosh
Department of Journalism
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-7148
maguirem@uwosh.edu

Roberta Maguire
University of Wisconsin - Oshkosh
Department of English
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-0862
maguire@uwosh.edu

BOOK REVIEW EDITOR, LITERARY JOURNALISM STUDIES

Nancy L. Roberts
University at Albany (SUNY)
Department of Communication
1400 Washington Avenue
Albany, NY 12222
U.S.A.
w/+1-518-442-4884, h/+1-518-583-8965, fax/+1-518-442-3884
nroberts@albany.edu

MEMBERS, BOARD OF ADVISORS

John Bak

(founding president)
Université de Lorraine
Centre de Télé-enseignement Universitaire (CTU)
54015 Nancy
FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

Jo Bech-Karlsen
BI Norwegian Business School
Department of Communication, Culture and Languages
N-0442 Oslo NORWAY
w/+47-90-566-907
jo.bech-karlsen@bi.no

Susan Greenberg
University of Roehampton
Department of English and Creative Writing
80 Roehampton Lane
London SW15 5PH
UNITED KINGDOM
w/+44-20-8392-3257
s.greenberg@roehampton.ac.uk

John Hartsock
(founding editor, *Literary Journalism Studies*)
State University of New York College at Cortland
Department of Communication Studies
Cortland, NY 13045
U.S.A.
w/+1-607-753-4103, h/+1-607-749-6756, fax/607-753-5970
hartsockj@cortland.edu

Richard Lance Keeble
University of Lincoln
Lincoln School of Journalism, Brayford Pool
Lincoln LN6 7TS
UNITED KINGDOM
w/+44-(0)1522-886-940
rkeeble@lincoln.ac.uk

Jenny McKay
University of Sunderland
Research Centre for Media and Cultural Studies
Sunderland SR6 0DD, Scotland
UNITED KINGDOM
w/+44-(0)191-515-2157
jenny.mckay@sunderland.ac.uk

Lindsay Morton
Avondale College
Department of Humanities & Creative Arts
Cooranbong, New South Wales 2265
AUSTRALIA
Fax/+61-(02)-4980-2118
lindsay.morton@avondale.edu.au

John J. Pauly
Marquette University
Diederich College of Communication
Milwaukee, WI 53201
U.S.A.
w/+1-414-288-3588, cell/+1-414-313-7949, fax/414-288-6400
john.pauly@marquette.edu

Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

Doug Underwood
University of Washington
Department of Communication, Box 353740
Seattle, WA 98195
U.S.A.
w/+1-206-685-9377
dunder@u.washington.edu

ARE YOUR STUDENTS REALLY PAYING ATTENTION?

A weekly newsletter as a tool for encouraging student engagement.

By Ashlee Nelson, Victoria University of Wellington (New Zealand)

With the constant advances made in technology, I've noticed an increasing disparity between the way that we communicate with students compared to the way that they receive information in their day-to-day life. At my university, the primary means of communication with students has not changed much in the past eight years. Students are given a university e-mail address, which is used to register them with our Blackboard system. In most instances Blackboard is the primary means to communicate with students. I have found, however, that this is inadequate for several reasons.

Not only are students loathe to engage with Blackboard itself—mention of the system is often accompanied by eye rolls and tales of its failures and awkward user interface—and many of them rarely access their university-appointed e-mail. Yes, they can forward their university e-mails to their personal e-mails, but how many of them actually do? In my experience it's not always the majority. Moreover, a large portion of them ignore e-mail announcements forwarded from Blackboard as spam, and expect to get any relevant information in class.

The instinct among some educators may be that students must be told to conform to the communication method used by the university—and that we can-

not pander to the whims of social technology. And yet I would argue that if we want to engage students, not as passive and begrudging receptacles, but as active participants when we communicate with them, we must be willing to try new things.

Last semester, in an effort to foster more active engagement in the course I am instructing as a teaching assistant while working on my Ph.D., I developed an alternative form of communication to the university prescribed model.

First, I obtained from the department administrator a list of the personal e-mails my students had registered with the university. Thinking back to my experiences with previous courses—and students who were overwhelmed by or otherwise didn't absorb the amount of information they were given the first week—I decided to write a re-cap at the end of the first week of classes of the key information we'd covered and what they were expected to prepare for the following week. Inspired by the *Orbital Operations* newsletter of the writer Warren Ellis, I formatted my e-mail as a weekly newsletter. In addition to the re-cap, I included links to non-academic articles related to the subject we were covering that week, and to things that had come up in our class discussions. I was trying to inspire them to make connections between the course and things they found interesting in the outside world. Borrowing from Jon Stewart and *The Daily Show* I also included a "Moment of Zen" to cap it off.

I sent the first newsletter without knowing how it would be received.

Perhaps the tendency to ignore Blackboard e-mails would hold true for all course communications. As the weeks progressed, however, and I continued to send the newsletter out each week, the response pleasantly surprised me in a number of ways.

Students who in the past had been reticent to ask questions were more willing to respond to the newsletter and then to send me an email on their own. And I was delighted to find an increasing number of students actively communicating with me both by both e-mail and in person regarding the content of the newsletter. By the second week they were bringing up points from the newsletter in discussion, and by the third they were actively asking me to include things in that week's newsletter.

What started off the first week as a re-cap and reminders evolved to include content that I was not given the time or scope to engage with during the class itself. As a literary journalism Ph.D. candidate teaching at a university with almost no home for literary journalism in undergraduate studies I have been able, in topics link to in my newsletter, to include discussion and articles of literary journalism.

Ultimately, the feedback that I've received has demonstrated that this newsletter-based approach fosters more active participation by the students in the content of the course. The key, I think, is that it also clearly encourages them to interact with the material as dynamic and relevant rather than as static, perhaps even boring, information. ♦

LITERARY JOURNALISM

THE NEWSLETTER OF THE
INTERNATIONAL ASSOCIATION FOR
LITERARY JOURNALISM STUDIES
FALL 2015 VOL. 9 NO. 4

