

# THE NEWSLETTER OF THE IALJS

# LITERARY JOURNALISM

VOL 12. NO. 3

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SUMMER 2018

## LOOKING AHEAD

### *The Future of the IALJS and keeping up our proud traditions.*

By Thomas B. Connery,  
University of St. Thomas (U.S.A.)

Let me begin by looking back rather than looking to the future and next year's conference by thanking our marvelous Vienna host, Tobias Eberwein. He did a splendid job.

As to next May, for the first time in IALJS's relatively short history we will have



## PRESIDENT'S LETTER

a "themed" conference as proposed by our IALJS-14 host, Pablo Calvi of New York Stony Brook University: "Literary Journalist as Naturalist: Science, Ecology and the Environment." However, our organization has consistently maintained a "Big Tent" approach when it comes to defining literary journalism and

identifying its practitioners, so the call also states: "in the interest of inclusiveness submissions on other subjects are warmly welcome."

I fully support experimenting with a themed approach, particularly when the theme reflects a focus and strength of the host program, as long as our rich diversity in scholarly interests and approaches are maintained. I'm confident they will be.

As many of you know, the title of our Vienna conference, IALJS-13, "Literary

Journalism: Theory, Practice, Pedagogy," clearly and fully opened the door to the widest possible range of subjects. I recall the conference's first day, looking through the program and exclaiming over the wonderful selection of session topics. Many were broad and sweeping. As the Vienna conference was about to begin, I gushed my pleasure to those standing around me. Two or three who had just met me clearly didn't know how to respond to this openly enthusiastic American; others nodded their heads and smiled in agreement.

For example, there was a session on literary journalism's "Female Voices," and one on the "Author's Many Possible Voices." There was a session on "Across Time and Space: Comparative Views on Literary Journalism," "Critical Inventories of Literary Journalism," and literary journalism in "a Global World." There were considerations of literary journalism's "innovations and experiments," its "traditions and transitions," its new paths

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I doubt there is one association  
with a better  
group of hard-working,  
positive-minded,  
devoted volunteers than the IALJS

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in Latin America, and ways to effectively teach it. Immersion was discussed in more than one session and that also was the focus of our keynote speaker, Ted Conover: "Immersion and the Subjective: Intentional Experience as Research."

So, while I am looking forward to solid, interesting sessions on the Stony Brook conference's theme – and I'm sure there will be many – I'm also confident that there will be similarly strong sessions on a range of considerations of literary journalism, and all together it will reflect a strong and evolving organization. So be it. ♦

## ANNUAL MEETING IN STONY BROOK

The registration for our annual conference in May can be completed using the form on <<http://ialjs.org/conferences/>> via PayPal with your credit card. You may also register with the form on Page 5 inside. As in the past, there is a substantial discount for early registration.

## FUTURE IALJS CONFERENCE SITES

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

**IALJS-14:** Stony Brook University, U.S.A., 9-11 May 2019.

**IALJS-15:** University of Copenhagen, Denmark, 21-23 May 2020.

**IALJS-16:** Universidad Alberto Hurtado, Santiago, Chile, 13-15 May 2021.

**IALJS-17:** University of Gdansk, Poland 19-21 May 2022.

**IALJS-18:** University of California, Irvine, U.S.A., 11-13 May 2023 (pending).

**IALJS-19:** Belgium 23-25 May 2024 (pending).

**IALJS-20:** Brock University, St. Catharines, Canada, 15-17 May 2025 (pending).

**IALJS-21:** Lisbon, Portugal or Cape Town, South Africa, 21-23 May 2026 (pending).

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

## 2018 IALJS ANNUAL CONVENTION IN VIENNA

### *Journey to a terra incognita.*

By Tobias Eberwein, Austrian Academy of Sciences (Austria)



IALJS-13  
HOST

For its 13<sup>th</sup> annual conference, the International Association for Literary Journalism Studies (IALJS) came to the German-speaking world for the very first time. For three days in May, the IALJS followed an invitation by the Austrian Academy of Sciences and pitched its tents in Vienna – a destination that has recently been named the world’s best city to live in for the ninth consecutive year. However, the Austrian capital is not only famous for its *Schnitzel* and the renowned *Sachertorte* – it also proved to be a fertile ground for an exploration of the traditions of literary journalism.

In fact, many notable representatives of the genre – such as Joseph Roth, the iconic reporter of the interwar era, writers like Victor Adler and Max Winter, both masters of the practice of investigative social reportage, or the great feuilletonist Daniel Spitzer and his contemporaries, to name just a few examples – had a special relationship to this city. Unfortunately, the history of German-language literary journalism is rarely known outside of Germany, Austria, and Switzerland, because research in this field is hardly institutionalized, and only few studies are accessible for an international audience, mostly due to language barriers. In this regard, IALJS-13 was a journey to a *terra incognita* for many conference

participants. But bridging borders has been one of the key aims of the association since its beginnings – and this aim was realized at its 2018 convention.

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One of the highlights was the Keynote speech by the award-winning literary journalist Ted Conover

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Organized by the Institute for Comparative Media and Communication Studies (CMC) at the Austrian Academy of Sciences and Alpen-Adria-Universität, the conference in Vienna attracted more than 80 participants from 23 countries all over the world, and was one of the biggest in the history of the IALJS. Altogether, the program offered 20 different sessions with more than 70 presentations – some of

them running in parallel panels and uniting expertise from different academic disciplines, such as media and communication studies, sociology, linguistics, philology, and history, as well as journalistic practitioners.

Certainly, one of the highlights was the Keynote speech by the award-winning literary journalist/author Ted Conover, also the director of the Arthur L. Carter Journalism Institute at New York University, who talked about immersion and the subjective as basic principles of his narrative nonfiction. In the Conference Host Panel, another star of the genre, Lauren Kessler, currently an artist in residence at the University of Washington, delivered an insight into her craft, and discussed the potentials (and pitfalls) of literary journalism with three well-known Austrian practitioners, Anna Wallner, Bettina Figl, and Florian Niederndorfer. The President’s Panel traced the emergence of literary journalism studies as an academic discipline on the basis of the farsighted talks by some of the “gurus” of the field, namely John Bak (Université de Lorraine, France), Tom Connery (University of St. Thomas, U.S.A.), and Richard Keeble (Lincoln University, United Kingdom). Other noteworthy contributions included “Assessing James W. Carey’s Culture of Journalism



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## CALL FOR PAPERS

International Association for Literary Journalism Studies

**"Literary Journalist as Naturalist: Science, Ecology and the Environment"**  
**The Fourteenth International Conference for Literary Journalism Studies (IALJS-14)**

Stony Brook University  
Stony Brook, New York  
U.S.

9-11 May 2019



The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in 9-11 May 2019. The conference will be held at the Stony Brook University, Stony Brook, NY, U.S.A. <http://www.ialjs.org>.

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."

**While the association hopes to receive papers related to special thematic topic, "Literary Journalist as Naturalist: Science, Ecology and the Environment," in the interest of inclusiveness, please note that submissions on other subject are warmly welcome. 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://ialjs.org/past-ialjs-conferences/>

IALJS-13 *Continued from Page 2*

Criticism Four Decades Later: A Case Study of the *New York Times* Profile of a White Nationalist” by Kevin Lerner (Marist College, U.S.A.), who deservedly received the Susan L. Greenberg Prize for Best Research Paper, as well as Carmen Long’s (Brock University, Canada) “A Space for (Dis)ease: The Disquieting Literary Journalism of Jonny Steinberg’s *Three Letter Plague*”, winner of the Norman H. Sims Prize for Best Student Research Paper.

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Literary Journalism is  
a research subject  
that has been willfully  
ignored in this  
part of the world until today

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In addition to the multifaceted academic program, various social events offered further possibilities for bridging borders in a less formal atmosphere. The reception on Thursday evening took place at the main venue of the conference: the Austrian Museum of Applied Arts/Contemporary Art (MAK Vienna), which enriched the event with its distinct flair. For the Conference Banquet on Friday evening, the participants used two shuttle buses to drive to the traditional Austrian *Heuriger* “Fuhrgassl-Huber” on the outskirts of Vienna, and enjoyed a taste of the local wines and some Viennese *Schrammelmusik*.

Among the participants, the organization of the logistics related to IALJS-13 triggered nothing but praise – a tenor that also resounded in the farewell address by the newly elected IALJS president Tom Connery, who succeeds Isabel Soares from the Universidade de Lisboa in Portugal. Hopefully, the achievements of the conference will also be noticed by the other research institutions in Austria and the rest of the German-speaking world. Considering the relevance of the topic, they would do good to pay more attention to the study of literary journalism – a research subject that has been willfully neglected in this part of the world until today. ♦

**IALJS AT THE 2019 ACLA**  
*Literary journalism without exception.*

By Rob Alexander, Brock University (Canada)

The IALJS is currently making plans to participate once again in the annual meeting of the American Comparative Literature Association, which in 2019 will be held March 7-9 at Georgetown University in Washington DC. To prepare for the conference, paper abstracts are now invited for a session entitled “Literary Journalism Without Exception: Reading and Writing Journalism as Literature



IALJS  
OUTREACH

*Tangerine-Flake Streamline Baby, The Electric Kool-Aid Acid Test, The Right Stuff*, and others, Wolfe lit up the genre like a Mercury rocket on the launch pad. While the work in his landmark 1973 anthology *The New Journalism* did not exactly “wipe out the novel as literature’s main event” as Wolfe’s introduction predicted, it did put a string of 150-watt exclamation marks beside the genre in the 1970s and beyond. At the same time, the vaunted brilliancy of the “newness” of this type of writing (embodied in Wolfe’s claim that “very few literary artists ever wrote narrative journalism”) represented a narrow and exceptionalist view: around the world, writers had long been infusing their journalistic accounts with narrative techniques derived from fiction and doing so, moreover, out of the explicit orbit of American influence and within the contexts of their own national literary and journalistic traditions. As one prominent critic of the genre has noted, “The United States does not have a monopoly on literary journalism.” Whether known as New Journalism, *reportages*, *crónicas*, *nuevo periodismo*, *Jornalismo Literário*, *el periodismo literario*, or *Bao Gao*

Around the World.”

Tributes following the death of Tom Wolfe in May 2018 offered a stirring reminder of the impact of this American author’s work on the field of literary journalism. With books like *The Kandy-Kolored*

*Wen Xue*, works by writers such as Elizabeth Wynhausen (Australia), Albert Londres (France), Gabriela Wiener (Peru /Spain), Egon Erwin Kisch (Austria/ Czechoslovakia), Ryszard Kapuściński (Poland), Helge Timmerberg (Germany), Stella Braam (Netherlands), Jonny Steinberg (South Africa), José Luis Peixoto (Portugal), Xie Bingying (China), and many others confirm the fact declared in the 2008 Manifesto of the French “mook” (a magazine- book hybrid) *XXI*: “another kind of journalism is possible.”

This seminar seeks to contribute to the growing understanding of literary journalism as a global phenomenon by investigating from a comparative perspective the many writer, works, contexts, histories, features, and futures it embraces. 2019 will mark the ninth time in eleven years that the IALJS has hosted a session at the ACLA. Although the ACLA conference is itself a sprawling affair with thousands of registrants from around the world, the meeting’s unique seminar structure, in which as many as twelve panellists convene in daily two-hour sessions, offers a productive and collegial workshop atmosphere that encourages sustained and focussed dialogue on the topics that emerge.

If you are interested in participating in this seminar, please send a 250-word abstract of your 20-minute paper to Rob Alexander (ralexander@brocku.ca) by August 31, 2019. Formal submissions of paper proposals must also be made to the ACLA website. At the time of this writing, the submission dates have yet to be posted, but the widow is usually open from September 1 to September 21 or so. Please check the ACLA website for specifics. You will find the ACLA website. Please also note: the posting of this session’s call for papers on the ACLA website does not guarantee acceptance of the seminar by the conference organizers. The ACLA Program Committee typically reviews all seminar proposals during October and notifies seminar organizers of acceptance or rejection on or around December 1, 2019. If you have any questions about this seminar, please e-mail IALJS contact Rob Alexander at ralexander@brocku.ca. ♦

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

<b>2019 IALJIS CONVENTION REGISTRATION FORM</b> 8-11 MAY 2019 STONY BROOK UNIVERSITY STONY BROOK, NEW YORK, U.S.A.		
<b>1.A. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2019)</b>		PLEASE INDICATE THE APPLICABLE AMOUNTS:
CURRENT IALJIS MEMBER – \$120 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
CURRENT IALJIS MEMBER RETIRED – \$100 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
STUDENT – \$50 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
STUDENT – \$50 <small>MEMBERSHIP</small>	(INCLUDES A ONE-YEAR IALJIS)	
NON-IALJIS MEMBER – \$170 <small>MEMBERSHIP</small>	(INCLUDES A ONE-YEAR IALJIS)	
SPOUSE/PARTNER – \$80 (THIS FEE IS REQUIRED ONLY IF A SPOUSE WILL BE ATTENDING SCHEDULED RESEARCH SESSIONS AND/OR PANELS)		
<b>1.B. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2019</b> <small>(NOTE: MEALS &amp; SPECIAL EVENTS MAY NOT BE AVAILABLE TO THOSE WHO REGISTER AFTER 31 MARCH 2019)</small>		
CURRENT IALJIS MEMBER – \$125 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
CURRENT IALJIS MEMBER RETIRED – \$120 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
STUDENT – \$50 <small>(THEIR 2019 DUES)</small>	(RATE FOR THOSE ALREADY HAVING PAID)	
STUDENT – \$50 <small>MEMBERSHIP</small>	(INCLUDES A ONE-YEAR IALJIS)	
NON-IALJIS MEMBER – \$205 <small>MEMBERSHIP</small>	(INCLUDES A ONE-YEAR IALJIS)	
SPOUSE/PARTNER – \$85 (THIS FEE IS REQUIRED ONLY IF A SPOUSE WILL BE ATTENDING SCHEDULED RESEARCH SESSIONS AND/OR PANELS)		
<b>1.C. ON-SITE REGISTRATION – \$150 FOR IALJIS MEMBERS, \$250 FOR NON-MEMBERS (INCLUDES A ONE-YEAR IALJIS MEMBERSHIP). NOTE: MEALS &amp; SPECIAL EVENTS MAY NOT BE AVAILABLE TO THOSE WHO REGISTER ON SITE.</b>		
<b>E. SPECIAL EVENTS:</b> PLEASE INDICATE THE NUMBER OF MEALS REQUIRED NEXT TO EACH ITEM BELOW		
	NUMBER OF MEALS NEEDED:	REGULAR      VEGETARIAN
CONFERENCE BANQUET (FRIDAY EVENING)	NUMBER ATTENDING X \$50	
<b>MAKE REGISTRATION DUES PAYABLE TO "IALJIS"</b>		<b>TOTAL ENCLOSED:</b>
PLEASE RETURN COMPLETED FORM WITH A CHECK OR BANK TRANSFER PAYABLE TO "IALJIS" TO →→→  TO REGISTER ON-LINE VIA PAYPAL, SEE "CONFERENCE PAYMENTS" AT <a href="http://WWW.IALJIS.ORG">WWW.IALJIS.ORG</a>	BILL REYNOLDS, IALJIS TREASURER SCHOOL OF JOURNALISM RYERSON UNIVERSITY 250 VICTORIA ST., TORONTO, ONTARIO M8B 2K3 CANADA TEL: 416-416-070-3000 X8204 FAX: 416-416-070-3216 REYNOLDS@RYERSON.CA	FOR A RESERVATION AT THE CONVENTION HOTEL, MORE INFORMATION WILL BE FORTHCOMING SHORTLY.
<b>2. REGISTRATION INFO</b>		
NAME:		
UNIVERSITY		
SCHOOL, DEPARTMENT		
CITY, STATE, ZIP, COUNTRY		
PHONE		
E-MAIL ADDRESS		

**Mediating American Modernist Literature:**

The case off for Big Magazines

1880-1960

Aix-Marseille Université, LERMA (EA 853)

Aix-en-Provence, France, October 5- 7, 2018

Keynote speakers :

**Professor Mark Morrisson, Pennsylvania State University**

**Professor Faye Hammill, University of Strathclyde, Glasgow**

This interdisciplinary conference seeks to explore the role played by "Big Magazines" in the production, publication, circulation, and reception of American literature between 1880 and 1960.

The study of modernism's relations to the press and periodical culture is certainly not new to Modernist Studies. Over the last three decades, sustained interest in the role played by "little magazines" has been instrumental in reorienting the conventional reading of magazines "merely as containers of concrete bits of information" to an approach that considers them as "autonomous objects of study," comparable with individual books (Latham and Scholes) in the field of modernism.

However, this interest has, so far, been directed mostly towards little magazines, as if these were the only periodicals intersecting with modernist practices. In doing so, it has tended to insulate little magazines as a field separate from other kinds of contemporary periodicals (the lowbrow pulps, the middlebrow slick/smart/mainstream/big periodicals), reducing the latter, at best, to a kind of *dim* cultural fringe or hinterland of modernism. It is only recently that modernist studies have begun to deal directly with the institutional overlap of literary modernism and middlebrow culture, enriching our understanding of their deep affiliations, by focusing on such middlebrow and smart magazines as *Life* (in its first form), *The Smart Set*, *Vanity Fair* or *The New Yorker*.

In the wake of such studies, the purpose of this conference is to expand consideration of the connection between American literature and mainstream print culture so as to include "an eclectic range of periodical genres having in common, beyond the necessary qualification of being unapologetically commercial, ...a conscious effort to expand their readerships by way of their textual and visual styles rather than their content" (Harris, 6). Mainstream print culture includes a vast array of diverse magazines, united by their ambition to speak to a wide national audience and, often, to forge the cultural, literary and political tastes of the middle class, with periodicals such as *Harper's*, *Scribner's*, *Saturday Evening Post*, *Atlantic Monthly*, *Reader's Digest*, *Life* or Henry Luce's *Time*. To this same field of national periodicals one can also relate magazines with a narrower editorial scope, selecting their audience on an ideological (*McClure's*) or ethnic (*The Crisis*) basis, or along gender lines, as with the women-oriented *Munsey's* and *Ladies' Home Journal* and the more masculine *Esquire*, a precursor in many ways of the men's magazines that emerged with and around *Playboy* in the early 1950s.

We invite papers that explore the interaction between mass-market magazines and modernist literary and aesthetic preoccupations over the time span of eighty years, from the emergence of industrialized journalism and the "fully-fledged magazine" (Scholes) to the rise of television as a most influential medium, and the coincident decline of the magazine as "the major form of repeated cultural experience for people in the United States" (Ohmann, 29). Taking into account transatlantic influences – such as *Vu's* influence on Henry Luce's decision to remodel *Life* after 1936, or connections between Condé Nast and Lucien Vogel, creator of the French edition of *Vogue* – we would also like to encourage transatlantic perspectives involving French magazines.

For more information, and to submit an abstract, follow the link:

<https://bigmagazines.sciencesconf.org/>

## IALJS ANNUAL BUSINESS MEETING

*Notes from the 13th conference.*

*By Mitzi Lewis, Midwestern State University*



IALJS  
BUSINESS

President Isabel Soares called the 2018 Annual Business Meeting of the International Association for Literary Journalism Studies to order at 5:00 p.m. It was moved and seconded to approve the minutes from

the 2017 IALJS annual meeting in Halifax, Nova Scotia, and the motion carried

unanimously. Isabel then thanked Tobias Eberwein of the Austrian Academy of Sciences for his extraordinarily successful efforts as the host of IALJS-13.

Treasurer Bill Reynolds reported that the current assets as of May 10, 2018 total \$88,087.24, which includes \$20,004.23 in an interest-bearing savings account and \$30,270.23 in certificates of deposit. There are balances of \$3,000.09 in the Student Travel Fund account (from which there will be a disbursement of \$1,500 at this conference), \$1,000.00 in the association's PayPal account and \$33,812.69 in the checking account, all of which will cover pending accounts payable, including, \$1,400 for prizes and honoraria, approximately \$12,500 for the printing and mailing of the two 2018 issues of the journal and \$8,000 expenses for IALJS-13, including the Friday Banquet.

Secretary Mitzi Lewis thanked David Abrahamson for his outstanding mentorship of her understudy with him and reported the association currently

has 147 members from 27 countries. Forty percent are from the United States, and 60 percent from nations other than the U.S. Registrations for IALJS-13 are 82, well above the conference average of approximately 67.

Research Chair Tobias Eberwein reported a total of 34 acceptances from a total of 67 research paper and work-in-progress submissions representing 28 countries for IALJS-13, for an acceptance rate of 52 percent for works in progress and 46 percent for research papers. Tobias complimented Josh Roiland for his help making the chair transition smooth and

thanked the twelve 2018 jury members for their work. Program Chair Rob Alexander thanked members of the Program Committee and reported that eight panels (from 12 proposed) were programmed this year.

Awards Committee Co-Chair Isabel Soares thanked members of the prize juries, who awarded the 2018 Susan L. Greenberg Prize to Kevin Lerner of Marist College, the Norman H. Sims Prize to Carmen Long of Brock University, and the 2018 John C. Hartsock Prize for the Best Article in *Literary Journalism Studies* in the previous year to Julie Wheelwright of City University London. Next, Isabel announced the renaming of the Prize for the Best Article in the *Literary Journalism* newsletter to the David Abrahamson Prize for the Best Article in the *Literary Journalism* Newsletter, as a tribute to David's significant contributions to the IALJS; the prize was awarded to Beate Josephi of the University of Sydney in Australia. This year also marked the fourth awarding of student travel funds by the committee.

Host Committee Chair Tobias Eberwein expressed his gratitude for the opportunity to host IALJS-13 and noted the importance of literary journalism for the history of journalism in the German-speaking world and, in particular, to Vienna.

Publicity Chair Ashlee Nelson sent word about last year's launch of the IALJS YouTube channel and development of the IALJS Conference Time Machine project where clips from past conferences are posted with context such as papers, programmes, and conference posters related to the original presentations. If anyone has videos to share for this project, she asked that they be sent to her at ashleemandanelson@gmail.com.

*Literary Journalism Studies* editor Bill Reynolds reported that members should be receiving the journal's Spring 2018 issue (Vol. 10, No. 1) soon after returning home from the conference. He and associate editor Marcia Prior-Miller have worked diligently to meet the journal's publishing schedule. The next issue (Vol. 10, No. 2, Fall 2018) will include essays ranging from 250 words to 6,000 words on the occasion of the *LJS*'s tenth anniversary. Future issues will focus on global literary journalism; the Fall 2019 (Vol. 11, No. 2) special issue will be a Portuguese literary journalism issue co-edited by Isabel Soares and Alice Trindade, conference host Tobias Eberwein has helped to determine a date for a special issue dedicated to German literary journalism, Fall 2021 (Vol. 13, No. 2), and discussions with Pablo Calvi are underway regarding the possibility of a

*Continued on next page*

**BUSINESS** *Continued from previous page*

Spanish literary journalism special issue. While a date for this issue has not been set, it logically could be slotted for Fall 2023 (Vol. 15, No. 2). Associate editors Roberta and Miles Maguire reported that their review of literary journalism scholarship published in 2017 showed roughly the same number of books and journal articles on literary journalism compared to previous years, but with some shifts in topic areas. In books, for example, two new categories emerged: historical development and technology. In journal articles, there were also two new categories: teaching and practice.

Ashlee Nelson sent word thanking David Abrahamson for being a wonderful mentor in her understudy to become editor of the quarterly newsletter, *Literary Journalism*, and asked that anyone interested in contributing to future newsletters contact her. Bill Reynolds reported that Webmaster Nick Jackson continues to do an excellent job with our website, IALJS.ORG.

Tobias Eberwein reported that graduate students contributed 8 of the 13 research paper submissions (acceptance rate 50%) and 12 of the 54 work-in-progress abstracts (acceptance rate 50%). These are fewer submissions than 2017, but still

the student travel fund.

As IALJS-14 Host Committee Chair, Pablo Calvi said he and Stony Brook University in New York are looking forward to welcoming the association next May, and Christine Isager reported that the University of Copenhagen in Denmark is already planning to host IALJS-15 in May 2020.

Joint programming was the next item on the agenda. Rob Alexander reported that the IALJS panel at the American Comparative Literature Association meeting scheduled for March 2019 at Georgetown University in Washington will need to be submitted by August 31, 2018. Holly Schreiber reported that there will be two IALJS sessions at the AEJMC convention in August in Washington D.C., featuring ten presenters from six countries. She noted that the next AEJMC annual meeting will be held from August 7-10, 2019 in Toronto. Jon Bak sent word that the 14th ESSE biennial Conference will be held from August 29–September 2, 2018 at Masaryk University in Brno, Czech Republic and that this year’s round table topic will be “Literary Journalism and R/Evolution.”

John Bak also shared a suggestion that the IALJS consider franchising its name. For instance, there was a request from IALJS member and SBPJor Association (Brazilian Association of Journalism Researchers) president, Monica Martinez, to organize a satellite IALJS conference in Brazil (i.e., BR-IALJS) to support its active research- and practitioner-based literary journalism population that is not able to come to an IALJS conference due to problems of language or money. Perhaps other nations could do the same: create IALJS franchises, with the IALJS as the parent organization (collecting annual dues from its branches), and hold their

own internal meetings and conferences in their own language (not unlike various sub-branches of MLA, such as the SAM-LA). This would not draw people away from attending IALJS’s annual conference, since these members would more than likely never come to one in the first place (again, for reasons of language barriers and/or travel finances). But with these satellite branches, the IALJS would grow, and the study of literary journalism around the world would become more harmonized.

There being no old business, under new business a call for nominations from the floor was followed by a motion to elect by acclamation the slate of officers and chairs for 2018-2020 proposed by the Nominations Committee. The motion was seconded and carried unanimously, electing PRESIDENT Tom Connery; FIRST VICE PRESIDENT Rob Alexander; SECOND VICE PRESIDENT Tobias Eberwein; TREASURER Bill Reynolds, SECRETARIES David Abrahamson, Mitzi Lewis and Jacquie Marino; RESEARCH COMMITTEE CHAIR Tobias Eberwein; PROGRAM COMMITTEE CHAIR Rob Alexander; PUBLICITY COMMITTEE CHAIR Ashlee Nelson; and *LITERARY JOURNALISM STUDIES* EDITOR Bill Reynolds. Isabel then passed the ceremonial gavel to the new IALJS President Tom Connery. Newly installed IALJS President Tom Connery delivered a thoughtful acceptance speech, offered a reminder that we hope to see everyone at Stony Brook University in May 2019 and called for a motion of adjournment, which was moved, seconded and unanimously approved. ♦

*Respectfully Submitted,*



*Mitzi Lewis, Secretary, IALJS*

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**John Bak  
shared a suggestion  
that the IALJS  
consider franchising its name  
for global outreach**

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a satisfactory input. Activities to support graduate students include networking availability at the conference reception and

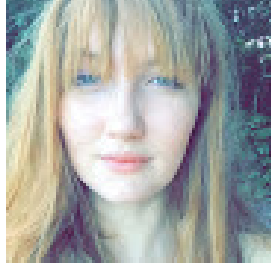


## A MISUNDERSTOOD CREATIVE GENIUS?

*Thoughts on the passing of Tom Wolfe.*

By Julie Thompson, Georgia Gwinnet College (U.S.A)

When genre-defying author Tom Wolfe died at age eighty-eight on May 14, 2018, readers across the country were compelled to remember the impact he had on journalism and on American culture. But I don't think most reviews show just how groundbreaking his work was. Sure, they credit him with fathering the New Journalism and for writing bestsellers like *The Kandy-Kolored Tangerine-Flake Streamline* and *The Bonfire of the Vanities*. But



OPINION  
COMMENTARY

most obsess over his bizarre typography, overstate his affiliation with a hippie bus and psychedelic spirituality, or just slather the piece with pathos and personal anecdote.

To be sure, the emotional

response is appropriate—it's rare to be a contemporary to a great author, especially one considered amongst the most influential of the past century. But what ruffles my feathers with these pathos-heavy reviews is their overshadowing of the nuances of Wolfe's contributions to the literary community.

Few know what it took to pioneer the New Journalism better than Wolfe himself, and he explains that process in a submission to *New York* magazine. Satisfying his desire to join the "real world" after

receiving his Ph.D. from Harvard, he took a job writing for the *Herald Tribune*, then took another at *Esquire* magazine. But it wasn't until he began writing the Sunday supplements for *New York*<sup>1</sup>—a fluff section no one thought twice about—that he began to develop his bizarre narrative style. Some remember Wolfe's work for the unusual way his pages looked—full of dashes, apostrophes and exclamation points. But not every reviewer underscores why he turned his pages into a typographical garage sale: to undermine traditional narrative styles and to invent a form that placed journalism as literature's main event.

When the pioneering author died, I was surprised to learn of the intense criticism he received over the duration of a career that lasted some fifty plus years. But he took it in stride, noting parodies of his work as responses to the self-same distinctiveness of writing that inspired "bitterness, envy and resentment" in his critics.<sup>2</sup>

To Wolfe's point, he was on to something that had never been done before—namely information overload. He found a way to infuse as much description and detail as one could possibly fit on a page and still yield prose that was readable—entertaining even. That was something reporters simply didn't do. The good old feature writers certainly had a creative side, but no one put in the legwork that Wolfe did for each of his assignments—leaving the newsroom and immersing in the subject—except perhaps Truman Capote with *In Cold Blood*.<sup>3</sup>

A master of outlandish imagery and onomatopoeia, Wolfe's odd narrative style, characterized by toggled perspectives, vignettes, odd bits of sociology and onomatopoeia, enhanced the quality of his reporting, allowing readers to see the story inside out and at such intimate levels some accused him of mind-reading.<sup>4</sup>

The sheer genius of the New Journalism was Wolfe's ability not only to craft a marriage of narrative and fact, but to do so without injecting excessive doses of his

own ego. The man himself was odd by traditional standards. He was seldom seen without his signature white suit, a reminder that he was an outsider, not part of the assignment.<sup>5</sup>

While contemporary reviews misrepresent Wolfe's connection with the *Electric Kool-Aid Acid Test (ELKAT)*, they are right about one thing — it is the crowning example of Wolfe's brand of New Journalism. It would have been impossible to depict the subject using any other method. The narrative non-fiction archives the adventures of the Pranksters—the followers of Ken Kesey, who wrote *One Flew Over the Cuckoo's Nest* and was participant to the first LSD studies at Stanford University. In just over 400 pages, Wolfe describes their voyage on Further, a day-glo-painted bus, and their mission to spread the gospel of psychedelic-based spirituality. What is amazing is his ability to recreate the experience of being on acid, and to define those non-verbal nuances — "the unspoken thing" and "intersubjectivity"—that were the ideological foundation of Kesey's hippie cult.

Most remember *ELKAT* for its inclusion of celebrity characters, but this is merely a superficial detail of the work. That Neal Cassady, the Hell's Angels, and the Grateful Dead are connected to the topic contributes to the cultural scope of the story in such a way that it seems all '60s icons sat in one metaphorical space, their organic parts melding in a symbiotic exchange of art and literary themes. But to fixate on this odd picture is to lose sight of Wolfe's role as author of it all. Because the white-suited gentleman did not consider himself part of that space, and Wolfe was not even present to most of the book's events. He was not part of the story—when he first started on *ELKAT*, Wolfe thought of Kesey and the Pranksters as a cult of pretentious yes people. It was by recording interviews with the Pranksters, watching and re-watching footage

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A master of outlandish imagery and onomatopoeia, Wolfe's odd narrative style enhanced the quality of his reporting to intimate levels.

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WOLFE *Continued from previous page*

of their voyage and collecting written accounts of what happened that he pieced together the story. And in doing so, Wolfe brought his readers INSIDE the story so that this strand of the psychedelic revolution is etched on our social consciousness, unmissed by pop cultural trends.

Without Wolfe's unique narrative style this would never have been possible. The psychedelic experience is so subjective it could never have been properly reported without a highly subjective approach. His descriptions are almost scientific, observing unusual stimuli with the mind of a rational academic and then giving authorial sway to the sheer absurdity of it all. In later years, Wolfe would resent being asked, "What's Kesey up to?" as if he were a living, breathing Kesey travel guide.<sup>6</sup> That critics and reviewers still want to strap Wolfe to The Bus postmortem is almost laughable, and shows that many contemporary readers know him only by virtue of his hippie connection.

Wolfe himself was ever skeptical of anything beginning with the word "new," but he knew he was fanning a spark of creativity in conventional journalism. And he was prescient—we now live in a world where journalism emphasizes vicarious experience of fact and where nonfiction is on the roster of high art. Wolfe's New Journalism has laid way for a tradition of reporting that uses acute detail to eradicate the jaded tendencies of modern readership. And that's all he ever wanted really—to fulfill critic John Bayley's wish to "look at all things afresh" and experience the joys of literature as if his were the first text ever penned.<sup>7</sup> ♦

NOTES

- 1 Tom Wolfe, "The Birth of 'The New Journalism'; Eyewitness Report by Tom Wolfe." *New York*, February 14, 1972, 2.
- 2 *Ibid*, 20.
- 3 *Ibid*.
- 4 *Ibid*, 21.
- 5 Joe Kerwin, "Men Walked on the Moon. And Now?" *New York Times*, July 20, 2009.
- 6 Chet Flippo, "Tom Wolfe: The Rolling Stone Interview," *Rolling Stone*, August 21, 1980.
- 7 Wolfe, "The Birth of 'The New Journalism,'" 21.

# TORTUROUS PATHS FOR HISTORICAL RESEARCH

## *Beyond a normative ontology of literary journalism.*

By Hendrick Michael, University of Bamberg (Germany)

The aim of this text is two-fold. On the one hand, I want to give an account of my doctoral research project. On the other hand, this is a response to Richard Keeble's call for more mixed theoretical approaches towards understanding literary journalism as a genre



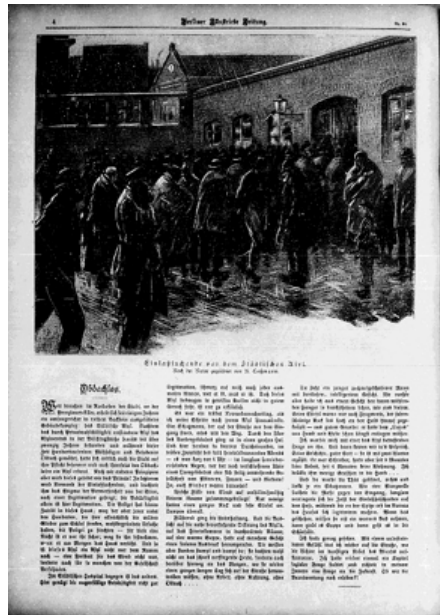
REFLECTIVE ESSAY

and a discipline, which he brought forward in the President's Panel at this year's conference of the IALJS.

For me, as for many others, I assume the study of literary journalism or, in the European tradition, reportage jour-

nalism, originally stems from a fascination with great writers. As a graduate student of English and American Literature, I was thrilled to find out that many (to the readers of this news-letter well-known) historical anthologies of literary journalism included luminary authors like Dafoe and Dickens as well as Whitman and Crane.<sup>1</sup> At this point, most of my fascination was primarily concerned with aspects of style and the aesthetics of the genre.

When I began my dissertation, my supervisor, media and press historian Rudolf Stöber, suggested tapping into the growing field of inter- and cross-cultural history and conducting a comparative analysis of reportage journalism in the United States and Germany in the 19<sup>th</sup> century, the saddle period of modernity.<sup>2</sup> In many aspects, literary journalism in Germany appeared to follow the American template. A review of German academic literature on the subject suggested a similar argument: great writers like Seume, Heine, and Fontane were the founders of a genre before Kisch and Roth popularized



Sketch, titled "Homeless," in *Berliner Illustrirte Zeitung*, December 10 1893, p. 4

My supervisor encouraged me to go for the rawest possible source material to ignore the canon and its normative influences

it in the Weimar Republic.<sup>3</sup> Elaborating on some on these and other lesser-known writers may have produced a thesis that compared the aesthetics and representative qualities of literary journalism across cultures. However, my supervisor also

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HISTORICAL RESEARCH *Continued from previous page*



Samuel Frommer, "Serges Wollens, Cotton; Cheap, Dirt Cheap", *New York Tribune*, September 10, 1916, p. 7 encouraged me to go for the rawest possible source material, to visit the press archives and ignore the canon and its normative influences.

Furthermore, he suggested focusing on what many scholars in the field had already pointed out as the cause célèbre of literary journalism: writing about the marginalized and tackling pressing social issues and conflicts through the power of narrative. Initially my research sought to answer how literary journalism represented urban poverty in the United States and Germany through its specific set of rhetoric features. For almost two years I browsed through archival material of New York's and Berlin's leading urban dailies from the last

decades of the 19<sup>th</sup> century (in part only virtually, being able to rely on increasing digital archives), as well as various high-circulation magazines like *Harper's*, *Scribner's*, and *Berliner Illustrirte Zeitung*. In the process, I accumulated more than 470 texts, which bore the aesthetics of literary journalism and addressed the issue of urban poverty.

Content analysis, based on narratological core categories (i.e. narrative situation, characters, narrative time and narrative space) and conducted with MaxQDA, facilitated a systematic approach. The analysis showed that the aesthetic features of literary journalism are rather flexible and thus adaptable in different media contexts. It became evident that many rhetorical possibilities exist to approach the issue of poverty by narrative means.

As many of the selected articles came without a byline, it was hard to tell by what degree different aesthetics were a question of the authors' personalities and artistic choices. Rather than following the hermeneutical tradition and thus risk falling into an essentialist trap, I chose to investigate the communicative contexts and institutional settings closely to reconstruct potential circumstances under which writers practiced literary journalism in the American and German press. In this respect, my approach was functional. Instead of producing voluntarist explanations of individual behavior, I tried to look at supra-individual factors that determine the mutable forms and practices of the genre. Broadly, institutional theory

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**HISTORICAL RESEARCH** *Continued from previous page*



founded the basis for this functionalist analysis. Here, like other colleagues, I followed John Pauly's call for an "institutionally situated history of literary journalism".<sup>4</sup>

I became more interested in how technological, social, economic, and even legal factors affected the institutions of the press in Germany and the United State and shaped journalistic practices. Further, it became apparent that a newspaper organization's different resources, hierarchies and working routines affected the figuration of literary journalism within the journalistic field, and on a larger scale within the field of cultural production. Only in this context, it made sense to interpret the social backgrounds, mentalities and role perceptions of individual writers. That is, if source material even existed to piece together these individual aspects. Drawing on social-empirical findings from journalism studies and related disciplines, it was possible to develop a heuristic model that took into account all these poly-dimensional factors and suffices to systematically describe and interpret functional differences in texts of literary journalism.

Possibly, the adaption and proliferation of innovative genres like literary journalism is a fundamentally constructivist and thus dynamic process in which rapidly changing socio-cultural circumstances and the institutional implementation of communicative strategies are necessarily interdependent. Broadly speaking, this analysis thus conceives literary journalism as the realization of different communicative types. Communicative types are, in short, cognitive and discursive strategies that establish formalized solutions to prevailing communicative problems in society. Institutions adapt and alter communicative types as functional alternatives, if their already existing discursive or representational repertoire does not suffice.<sup>5</sup>

Within this analytical grid of the ontological dimensions of the genre, questions dealing with its essential purposes and accomplishments appeared negligible. Instead, the functional perspective brought the capacities of narrative in different institutional settings into perspective. There are considerable aesthetic differences in the sentimental stories of the sensational press, the

investigative reporting of magazine pieces, and the naturalistic sketches in more avant-garde papers like the *Commercial Advertiser* and the *Welt am Montag*. But within the institutional settings, discernible communicative types appear to have formed from the means of journalistic production and the demands of disperse readerships. Because of variations with regard to styles and journalistic methods these texts provide different gradations of a "humanistic approach to culture," as Norman Sims has called it, to shed light on the life of the poor in New York and Berlin.<sup>6</sup> Such a functional perspective allows to contrast and compare more precisely the means of

"cultural reporting," to borrow a concept from Tom Connery,<sup>7</sup> and work towards a typology of different communicative types within the larger genre of literary journalism.

In a way, working on my thesis has helped to overcome my fetishization of individual writers and move towards a more specific conceptualization of literary journalism as a result of larger societal and institutional trends. However, I am not saying that we as a scholarly association do not need luminary figures that help us map the ever-complicated field of journalism studies. Such reporter personalities play an important part in forming the historical arch and DNA of modern journalists, as Tim Vos pointed out.<sup>8</sup> Perspectives on literary journalism must be intensified in the future to continue the process of understanding the global ramifications of the genre. In this respect, an in-depth look at the commodification of literary journalism during the 1880s and 1890s in different cultures may help us understand contemporary developments and challenges in journalism. It is important to make clear how specific

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**TEACHING TIPS** *Continued from Page 20*

that instructor comments should be offered judiciously. "If you give too much feedback on too many things, it's ineffective. This took me awhile to learn." Another pointed out that most students "are highly resistant to anything other than praise. To be heard at all, you need to be gentle—and balance criticism with praise."

Regarding subjectivity, one educator summed it up as follows: "Let's face it, writing is subjective to begin with. For this reason, I have a standing rule that if any piece of student journalistic writing really grabs me the way a good story should; makes me say 'wow' or causes me to laugh out loud at least once (and that laughter is not provoked by some knuckle-headed error in the text) then I automatically give them an A. Because if the piece has done that, it has done its job. It has transported me beyond the role of critical grader to that of interested reader."

To delve a little deeper, Jeffrey Neely added insights from interviews of nine educators. He found that on the whole, when it comes to grading, instructors tend to give students the benefit of the doubt. As one interviewee said, "You can't just spend the whole semester showing them all these people who have broken the rules and then expect them to write in this way and impose a ton of rules on them. And obviously when you grade stuff, grading has to have some kind of standard or rubric, so it kind of throws the whole system into chaos. So I think that to me that means I'm more generous in their grading practices because they're experimenting and I've asked them to do that."

The overwhelming feedback from instructors interviewed was to see grades as a means to an end, a communication or motivational tool. Another common finding was a theme of time challenges and strategies to deal with them. These strategies included incrementally grading drafts or portions of larger, cumulative assignments or using rubrics. One instructor offered an inspiring perspective regarding time: "So I've spent an enormous amount of time on assessment because it's crucial to the students... Assessment is at the core of the teaching process, and students must have complete confidence that what this teacher is saying is relevant. And the point about it, it should help inspire them. Rather than discipline and say what's wrong, it's been inspirational.

*That's what it should be."*

After these results were presented, attendees were treated to an overview of "Helping Circles" by Calvin Hall. This structured process, first developed for college faculty, helps "provide an understanding and encouraging first set of eyes that enables a writer to think like a reader during the revision process." Here are the steps.

1. Reading. Distribute copies of your article without commentary.
2. Thinking. The group takes 2 to 5 minutes of silence.
3. Pointing. Each reader mentions only one impressive feature about the work.
4. Reporting. Group member takes a

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**We encourage  
the IALJS community to send us  
your ideas for our  
next investigation on the pedagogy  
of literary journalism**

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*turn at reporting his or her reactions*

5. Discussing. The writer's turn to inquire about specifics.
6. Revising.

Next, Monica Martinez revealed some very interesting analyses of the differences and commonalities between Brazilian educators and educators from other countries. Survey results suggest that literary journalism studies are a growing field in Brazil, linked to graduate programs. Brazilian educators were younger in comparison with the overall sample, and they reported more in-class conference feedback than out-of-class conference feedback as compared to the overall sample, possibly due to a "publish or perish" pressure felt by the community.

It is to the IALJS community we now turn; to thank those who participated in our survey and attended our panel, and to encourage you to send us your ideas for our next investigation on the pedagogy of literary journalism. We hope to see you at IALJS-14! ♦

**HISTORICAL RESEARCH** *Continued from Page 12*

genres offer the necessary stability to information processing in a time of New Obscurity, to use a phrase by Jürgen Habermas. Rudolf Stöber explains this necessity through biological analogy. He wrote just as "without stability in the reproduction process of genetics, the genes would go astray, without stability in communication, the same will happen to societies."<sup>9</sup> ♦

**NOTES**

1 Thomas Connery, *Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre* (New York: Greenwood Press, 1992); Kevin Kerrane and Ben Yagoda, *The Art of Fact: A Historical Anthology of Literary Journalism* (New York: Simon & Schuster, 1997).

2 Reinhart Kosseleck, "Über die Theoriebedürftigkeit in der Geschichtswissenschaft," in *Theorie der Geschichtswissenschaft* Vol. 1. Ed. Werner Conze (Stuttgart: Klett, 1972).

3 Michael Geisler, *Die literarische Reportage in Deutschland: Möglichkeiten und Grenzen eines operativen Genres* (Königstein/Ts.: Scriptor, 1982); Tobias Eberwein, *Literarischer Journalismus: Theorie, Tradition, Gegenwart* (Köln: Halem, 2013).

4 John J. Paul, "The New Journalism and the Struggle for Interpretation," *Journalism* 15, 5 (2014), p. 590.

5 Berhard Pörksen, *The Creation of Reality: A Constructivist Epistemology of Journalism and Journalism Education* (Exeter: Imprint Academic, 2011)

6 Norman Sims, *True Stories: A Century of Literary Journalism* (Evanston, Ill.: Northwestern University Press 2007).

7 Thomas Connery, *Journalism and Realism: Rendering American Life* (Evanston, Ill.: Northwestern University Press 2011).

8 Tim Vos, "Historical Perspectives on Journalistic Roles," in *Journalistic Role Performance. Concepts, Contexts and Methods*, Eds. Claudia Mellado; Lea Hellmueller; Wolfgang Donsbach (New York: Routledge, 2016).

9 Rudolf Stöber, "Redundant Layers of Efficient Media Communication: Why communication seems to be stable and the media is not", *Studies in Communication and Media* 5, 4 (2015), p. 352.

**CFP: Literary Journalism Without Exception: Reading and Writing Journalism as Literature Around the World**

Paper abstracts are invited for an International Association for Literary Journalism Studies session entitled “Literary Journalism Without Exception: Reading and Writing Journalism as Literature Around the World” to be held at the American Comparative Literature Association’s 2019 meeting at Georgetown University, Washington, DC, March 7 - 9, 2019.

The tributes following the death of Tom Wolfe in May, 2018 offered a stirring reminder of the impact of this American author’s work on the field of literary journalism. With books like *The Kandy-Kolored Tangerine-Flake Streamline Baby*, *The Electric Kool-Aid Acid Test*, *The Right Stuff* and others, Wolfe lit up the genre like a Mercury rocket on the launch pad. While the work of he and others in his landmark 1973 anthology *The New Journalism* did not exactly “wipe out the novel as literature’s main event” as Wolfe’s introduction predicted, it did, without a doubt, put a string of 150-watt exclamation marks beside the genre in the literary imagination of the 1970s and beyond. At the same time, though, the vaunted brilliancy of the “newness” of this type of writing, embodied in Wolfe’s claim that “very few literary artists ever wrote narrative journalism,” represented a narrow and, indeed, exceptionalist view: around the world, writers had long been infusing their journalistic accounts with narrative techniques derived from fiction and doing so, moreover, out of the explicit orbit of American influence and rather within the contexts of their own national literary and journalistic traditions. As one prominent critic of the genre has noted, “The United States does not have a monopoly on literary journalism.” Whether known as New Journalism,

*reportages, crónicas, nuevo periodismo, Jornalismo Literário, el periodismo literario, or Bao Gao Wen Xue*, works by writers such as Elizabeth Wynhausen (Australia), Albert Londres (France), Gabriela Wiener (Peru /Spain), Egon Erwin Kisch (Austria/ Czechoslovakia), Ryszard Kapuściński (Poland), Helge Timmerberg (Germany), Stella Braam (Netherlands), Jonny Steinberg (South Africa), José Luis Peixoto (Portugal), Xie Bingying (China) and many others, confirm the fact declared in the 2008 Manifesto of the French “mook” (a magazine- book hybrid) *XXI*: “another kind of journalism is possible.”

This seminar seeks to contribute to the growing understanding of literary journalism as a global phenomenon by investigating from a comparative perspective the many writer, works, contexts, histories, features, and futures it embraces.

If you are interested in participating in this seminar, please send a 250-word abstract of your 20-minute paper to Rob Alexander ([ralexander@brocku.ca](mailto:ralexander@brocku.ca)) by August 31, 2019. Formal submissions of paper proposals must also be made to the ACLA website. At this writing, the submission dates have yet to be posted, but the window is usually open from September 1 to September 21 or so. Please check the ACLA website for specifics. You will find the ACLA website at <http://www.acla.org/annual-meeting>.

Please also note: the posting of this session’s call for papers on the ACLA website does not guarantee acceptance of the seminar by the conference organizers. The ACLA Program Committee typically reviews all seminar proposals during October and notifies seminar organizers of acceptance or rejection on or around December 1, 2019. If you have any questions about this seminar, please e-mail IALJS contact Rob Alexander at [ralexander@brocku.ca](mailto:ralexander@brocku.ca)



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

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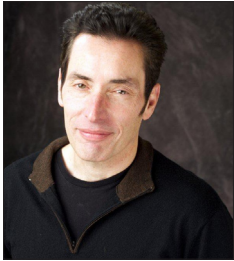
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## Teaching Panel at IALJS-13 *Essentials of the Craft: Providing Effective Feedback*

By John Hanc (New York Institute of Technology) and Mitzi Lewis (Midwestern State University)



**TEACHING  
TIPS**

Who could be more dedicated to teaching literary journalism than those who attend an early Saturday morning teaching panel after a festive traditional Austrian “Heuriger” with friends the night before? About 30 engaged participants attended the 9 a.m. session, listened to what panelists had to share, and then offered questions and comments that expanded on the topic of discussion: “Essentials of the Craft: Providing Effective Feedback.”

In a format

that we’ve used since our first teaching panel in 2011, we began by sharing responses of a survey of educators. We are incredibly grateful to each of the persons—some of whom we believe were in the room that morning—who made the time

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**This year we added more organizations to the call, thanks to new collaborator Monica Martinez; 31 of 119 responses were from Brazil**

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and took the effort to complete the survey, which resulted in one of the highest response rates in our seven years of annual polling.

As in the past, we invited educators from IALJS and the Association

for Education in Journalism and Mass Communication (AEJMC) to share their thoughts and experiences. This year was particularly exciting thanks to our new collaborator, Monica Martinez, as we added more organizations to the call: Associação Brasileira de Pesquisadores em Jornalismo (Brazilian Association of Journalism Researchers), Intercom (Brazilian Society of Interdisciplinary Communication Studies), and COMPÓS (Brazilian National Association of Graduate Programs in Communication). 31 of the 119 survey respondents from 17 countries were from Brazil.

Survey respondents were asked to rank methods for assessing student work. Not surprisingly, the top two were written journalistic assignments and class participation. We also queried respondents as to the biggest challenges involved with assessing student work; time and grading subjectivity led the list.

As always, our colleague’s comments were instructive. On the question of challenges, one respondent pointed out

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