

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 10 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2016

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-11 at the Pontifícia Universidade Católica do Rio Grande do Sul in Porto Alegre, 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.

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WWW.IALJS.ORG

EARTHLY AND HEAVENLY MATTERS *Masters of exploration.*

By Norman Sims,
University of Massachusetts - Amherst

First the earthly: visas for Brazil. I'll have more detail about this in the next newsletter. Please be aware that Brazil requires visas for travelers from the U.S., Canada and Australia. Travelers from the EU and New Zealand apparently don't need a visa. All travelers should

check on the requirements. Ditto for travel to Argentina.

Second, I use the word "heavenly" with a sacred connotation. In early October, I attended a gathering at the Faculty House at Columbia University in New York. Sponsored by the Graduate School of Journalism and its



PRESIDENT'S LETTER

Lehman Center for American History, the event focused on Joseph Mitchell and the city—not only on Mitchell's writing but also on his love affair with New York.

The lead speaker was Tom Kunkel, whose new book *Man in Profile: Joseph Mitchell of the New Yorker* was also the subject of two panels at IALJS-10 in Minneapolis.

Kunkel was joined by Gay Talese, one of the most celebrated of the New Journalists. The conversation was moderated by Steve Coll, dean of the Graduate School of Journalism, who holds two Pulitzer Prizes and is a *New Yorker* writer himself. Unexpectedly, Calvin Trillin of the *New Yorker* sat in the front row, occasional-



TOM KUNKEL

ly rising to speak about his colleague and friend, Joe Mitchell.

Here were two gods of literary journalism—Gay Talese and Calvin Trillin—joined in conversation about another god, Joe Mitchell. Mitchell's collection of *New Yorker* stories can be found in *Up in the Old Hotel*.

Mitchell bought
a Brooks Brothers Suit
so that he
would look the part
of a writer

Kunkel remarked that Mitchell's first city editor, Stanley Walker, told him to walk everywhere. Buses were sometimes OK because you could look around, but walking was better. Mitchell followed Walker's advice. He walked everywhere he could in all five boroughs, and he bought a Brooks Brothers suit so he'd look the part of a writer.

"Mitchell was the man on foot," said Talese, who values legwork in reporting. Talese said he stole the ideas for

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PRESIDENT'S LETTER *Continued from previous page*



GAY TALESE, LEFT, AND CALVIN TRILLIN AT THE COLUMBIA UNIVERSITY. BELOW RIGHT, SVETLANA ALEXIEVICH.

a couple of his early feature stories in the *New York Times Magazine* from Mitchell. He wrote about cats on the harbor, based on Mitchell's piece about rats on the harbor; and Talese's serendipitous journeys piece was also modeled after Mitchell's strolls around town.

Talese saw himself as an outsider, as did Mitchell. Talese came from New Jersey and went to college in Alabama. When he got to New York City, he wanted to write about people who were in the same position as himself. "Explore those in the shadows of a towering city," he said. When he got to the *New York Times* and started reading the *New Yorker*, Talese discovered that Mitchell was already doing that. (Or, as John McPhee once told me, "When the New Journalists came ashore, Joe Mitchell was there on the beach to greet them.")

Calvin Trillin also discovered Mitchell before he arrived at the *New Yorker*. "I was, sort of like Gay, in awe of Joe Mitchell. I was astonished because I didn't know you could do that. He treated people

straight on without condescending." Trillin had the pleasure of knowing and working with Mitchell, whereas Talese said that he

She is
now the first full-time
lifelong journalist
to win the Nobel Prize
for Literature

was a little disappointed in not having that personal relationship.

Talese never worked as a staff writer at the *New Yorker*, but he is currently writing a piece for the magazine about his 56-year marriage to Random House editor Nan Talese. At a dinner in Baltimore in 2007, Walt Harrington and I heard them describe their relationship, which has been one of the greatest intellectual partnerships in the last 100 years. While Nan was visiting at the other end of the table, Gay said he was thinking of writing a book about their marriage. He would hire a researcher to interview Nan because she wouldn't tell him stuff he already knows—and because

he wanted to get her more objective accounting and not argue with her interpretations. He would also use their letters, faxes they have sent to each other and his notes from each day and year.

On the way out of the restaurant, Walt and I told Nan that Gay had mentioned this potential book. "Oh, that's Gay's book," she said. "It's not mine. He doesn't know about this marriage." This will be something to look forward to in the *New Yorker*.

One last item belongs in the heavenly category. The Belarussian literary journalist Svetlana Alexievich won the 2015 Nobel Prize for Literature. There have been

other literary journalists who won the Nobel Prize, including Orhan Pamuk, V. S. Naipaul, Gabriel García Márquez, John Steinbeck and Ernest Hemingway. But something is different with Alexievich.

As Philip Gourevitch put it in the *New Yorker*: "Alexievich is anything but a simple recorder and transcriber of found voices; she has a writerly voice of her own which emerges from the chorus she assembles, with great style and authority, and she shapes her investigations of Soviet and post-Soviet life and death into epic dramatic chronicles as universally essential as Greek tragedies. So it is precisely because her work renders meaningless the distinction she draws between documentation and art that she is now the first full-time, lifelong journalist to win the literature prize."

It's a special moment that perhaps we'll have the time and opportunity to discuss in Brazil. ♦



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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



Famecos

PUCRS

OUR IALJS-11 HOST WILL BE THE PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL

Dedicated to helping build a more just society.

By Daisy Villegas, Northwestern University (U.S.A.)

This year's IALJS conference at the Pontifícia Universidade Católica do Rio Grande do Sul in Porto Alegre, Brazil will bring more than a cool Atlantic breeze and sunshine. Nestled on the east coast of Brazil, PUCRS was founded in 1948 as a Marist university, an educational experience in line with Catholic values. Today, the coastal campus offers a comprehensive education of religious, humanistic, scientific and citizen studies, which contribute to the development and progress of Rio Grande do Sul.



A SPECIAL
PLACE

Located in Porto Alegre, the southernmost capital of Brazil, the PUCRS has increasingly aimed to consolidate its name and legacy as a top research university through scientific and technological progress and economic and

social development of its surrounding community. With more than 145,000 alumni, PUCRS offers 51 undergraduate programs, more than 100 options for certificate courses, 24 Master's and 21 doctoral programs. PUCRS's campus also covers a dedicated area of 135 acres, with an infrastructure that fully attends to the 30,000 students, professors and administrative staff of Tecnopuc, the Science and Technology Park.

Founded by the Marist brothers



who came to Rio Grande do Sul in 1900 with an educational approach based on respect and hard work, PUCRS became guided by

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Catholic values and St. Marcellin Champagnat's vision. In the tradition of Marist education and the principles of Christianity, the mission of PUCRS is also based on human rights. The university seeks to "produce and disseminate knowledge and promote human and professional development, driven by quality and relevance, with the objective of developing a just and fraternal society."

The university further defines its academic environment as a fusion of research, teaching and extension to the local community. "Synergy between scientific and technical knowledge, a result of world-class research—and the bonds of brotherhood established in a welcoming environment for different lines of thinking and cultures—characterize the education offered by our university."

Social development and sustainability also characterize the PUCRS college experience. PUCRS invests in social development in order to broaden and to help build a "just, unified and sustainable society, which promotes social inclusion and citizenship." In line with its Marist educational philosophy, PUCRS strives for the development of responsible social awareness in the university and society. Similarly, PUCRS's environmental conservation and the sustainable use of natural resources further their goals to produce an ecologically responsible community.

Based in spirituality and the preservation of culture and arts, PUCRS lies at the heart of a "bustling society where thousands of people circulate daily. It is a living environment, growing harmoniously in size, complexity and quality, while seeking to disseminate knowledge and address social development needs." Known as one of the greenest cities in the country, Porto Alegre flourishes in a diversified culture of folkloric traditions and significant historical heritage in centuries-old buildings. The vibrant city also hosts activities of nationwide prominence in all fields of arts, sports and sciences.

The Pontifícia Universidade Católica do Rio Grande do Sul in Porto Alegre, Brazil sets out to provide more than a glimpse into a foreign cultural experience. PUCRS institutionally strives to build a more developed and just society, rich with arts and culture, technology, and community. ♦



International Association for Literary Journalism Studies

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

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

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

19-21 May 2016



Pontificia Universidade Católica
do Rio Grande do Sul

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 Pontificia 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

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I. GUIDELINES FOR RESEARCH PAPERS

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

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

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

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

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

III. GUIDELINES FOR PROPOSALS FOR PANELS

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

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IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

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

Prof. Josh Roiland
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>

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

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: Please indicate the number of meals required next to each item below		
	Number of meals needed:	Regular
"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)		

FROM SLOUCHING TOWARDS BETHLEHEM TO BLUE NIGHTS

Literary journalism and the timelessness of Joan Didion.

By Jan Whitt, University of Colorado at Boulder (U.S.A.)

It is November, and students in the literary journalism seminar at the University of Colorado at Boulder are reading books by Joan Didion for the first time. Catherine Capace describes *The Year of Magical Thinking* and *Blue Nights* as



INTERPRETIVE ESSAY

"meditations." Bay Edwards and her mother Susan are reading all the assigned books together, although Susan proudly reminds her daughter that she was a Didion devotee long before Bay was born. An international student from Bulgaria, Dana Cholakova, says after class that she feels

a particular connection to the American South in John Berendt's *Midnight in the Garden of Good and Evil* and to the sense of alarm and impending danger in Didion's work. "Why do you think that is?" she asks. Later the same day, Jonathan Whitehead sends an e-mail message: "I'm currently preparing for my final semester of college (in tune with our discussion today about Joan Didion and 'staying present')."

The students are deeply serious as they identify with Didion's concerns about appreciating the moment, about treasuring the people they love, about facing what is to come. Domna Dali, an international student from Syria, is among those who address specific lines from *Blue Nights*: "The fear is for what is still to be lost" (188) and "In theory these mementos serve to bring back the moment. In fact they serve only to make clear how inadequately I appreciated the moment when it was here" (46). Domna Dali also

shares with the class a "Be Present" tattoo on her wrist. Jonathan Whitehead says that because of Joan Didion's perspective on time, he is trying to be more conscious of every day as it passes.

The class is a tableau of life and art, one familiar to those of us who commit our lives to the academy. However, in a class that features nonfiction novels and memoirs by John Berendt, Truman Capote, Sara Davidson, Jon Krakauer, Susan Orlean, Patricia Raybon, John Steinbeck and others, it is Joan Didion who

She is
a Californian in love
with New York,
entirely aware of her
artistic range

best embodies the reality and the promise of creative nonfiction, who exemplifies its timelessness and social import. Born in 1934, Didion is a reservoir of contradictions—optimistic and anxious, self-possessed and unsettled. She is a Californian in love with New York, entirely aware that her artistic range and her experiences span the nation about which she writes. She is both a gracious public figure and a private woman who treasures quiet and contemplation.

Now 80, Didion stands alongside prominent literary journalists including Norman Mailer, Hunter S. Thompson and Tom Wolfe. Perhaps more importantly, she is a mentor and inspiration to the likes of Sara Davidson, Maureen Dowd, Jane Kramer, Susan Orlean, Anna Quindlen and other women who are American literary journalists. In "Didion's Daughters," Katie Roiphe writes: "I don't think that I have ever walked into the home of a

female writer and not found, somewhere on the shelves, a row of Joan Didion books" (100). It is not possible to overstate the



importance of Roiphe's observation.

Didion was born in Sacramento in 1934. She graduated in 1956 from the University of California at Berkeley with a B.A. in English—but not before she won first place in the Prix de Paris student writing contest at *Vogue*. The competition included an internship at the magazine, where Didion remained as an editor for seven years. During this time, Didion also wrote her first novel *Run River* (1963) and met her husband of 40 years, John Gregory Dunne. She returned with him to California, where they lived for 20 years, adopting their daughter, Quintana Roo Dunne, in 1966.

With *Slouching Towards Bethlehem* (1968), a collection of nonfiction essays, Didion became an international literary figure. Other works followed, guaranteeing her the admiration of generations of journalists and other readers. The books include *Play It As It Lays* (1970), *A Book of Common Prayer* (1977), *The White Album* (1979), *Salvador* (1983), *Democracy* (1984), *Miami* (1987), *After Henry* (1992), *The Last Thing He Wanted* (1996), *Political Fictions* (2001), *Where I Was From* (2003), *The Year of Magical Thinking*, winner of the 2005 National Book Award for Nonfiction, and

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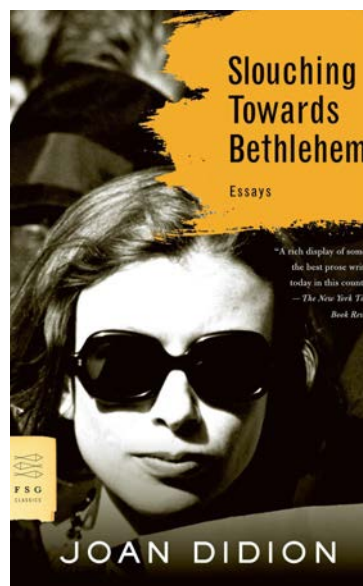
JOAN DIDION *Continued from previous page*

Blue Nights (2011). *We Tell Ourselves Stories in Order to Live*, a collection of her best-known work, was published in 2006.

This enviable canon earned Didion numerous awards. In 2007 Didion received the Medal for Distinguished Contribution to American Letters from the National Book Foundation and the Evelyn F. Burkey Award from the Writers Guild of America. In 2009 and 2011 respectively, Harvard and Yale universities awarded her doctor of letters degrees—and in 2013 President Barack Obama presented Didion with the 2012 National Medal of Arts and Humanities award.

Although it is not possible to address all of Didion's best work, I believe "Some Dreamers of the Golden Dream" is representative of many of her themes; it is as near to allegorical and stylistic perfection as anything Didion wrote. The first line—"This is a story about love and death in the golden land" (3)—signals her

symbolic intent. The expectation is heightened with the description that follows: "There has been no rain since



April. Every voice seems a scream. It is the season of suicide and divorce and prickly dread, wherever the wind blows" (3). The reader has little doubt that the tale of Lucille Maxwell Miller and her husband Gordon "Cork" Miller is ominous.

Readers familiar with Didion will suspect that the story about the Millers is about the couple and not about them at all: "Unhappy marriages so resemble one another that we do not need to know too much about the course of this one" (8), Didion writes.

Arrested for the murder of her husband, Miller becomes an ironic symbol of a world that has lost its way, a world in which—like the other essays that comprise *Slouching Towards Bethlehem*—the center will not hold. As detectives begin

Crimes are
nothing if not puzzles,
but criminal acts
take on a larger cultural
significance

their investigation, so do Didion and the reader. Crimes are nothing if not puzzles, but the criminal acts in Didion's essay inevitably take on a larger cultural significance. In a long sentence with a stunning final punch, Didion writes about her protagonist and the search for a motive for her crime:

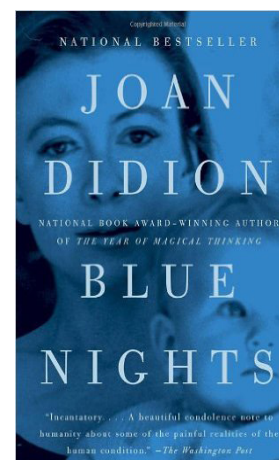
They set out to find it in accountants' ledgers and double-indemnity clauses and motel registers, set out to determine what might move a woman who believed in all the promises of the middle class—a woman who had been chairman of the Heart Fund and who always knew a reasonable little dressmaker and who had come out of the bleak wild of prairie fundamentalism to find what she imagined to be the good life—what should drive such a woman to sit on a street called Bella Vista and look out her new picture window into the empty California sun and calculate how to burn her husband alive in a Volkswagen. (15)

One motive for the crime—an affair with the husband of one of her friends—explains the crime and doesn't explain it at all. The detectives look for causes and effects.

Didion, as always, looks for clues to human nature and to madness in a "golden land" (3). California (and America itself) become characters in Didion's story. Like the journalist she is, Didion describes when Miller's trial opens by telling the reader about a day when "the air smells of orange blossoms" and when a 16-year-old jumps off the Golden Gate Bridge.

Reviewers and critics continue to celebrate Didion. Published in *Vogue* several decades after Didion worked for the magazine, Nathan Heller's article "Why Joan Didion Matters More than Ever" suggests that Didion is unique—not because of "the intimacy of her writing or her Cassandra dreams for American culture"—but because she exercises her craft "across a broader spectrum than most writers have available."

Heller, a staff writer at the *New Yorker*, praises her ability to create images that act "not only on the way you think but on the way you feel." He writes: "Her defining quality isn't candor or conviction but unusual, almost unrivaled, compositional control." Similarly, in a 8 September 2015, letter to Joan Didion, Norman Sims, president of the International Association of Literary Journalism Studies, writes: "Your lifework as an observer, recorder, and illuminator of the human condition



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JOAN DIDION *Continued from previous page*

places you in a pantheon of journalists who have enlarged our understanding of what it means to be human."

Didion often employed W.B. Yeats' "The Second Coming" as the lens through which she understood apocalyptic events, including personal tragedy, political unrest and societal disruption. Her most recent memoir, *Blue Nights*, is a revelatory incantation, lyrical and poetic, and it resembles her previous work in its point of view, tone and symbolism: "During the blue nights you think the end of day will never come," Didion writes. "As the blue nights draw to a close (and they will, and they do) you experience an

actual chill, an apprehension of illness, at the moment you first notice: the blue light is going, the days are already shortening, the summer is gone" (4). In *Blue Nights*, readers engage a familiar theme, "the end of promise, the dwindling of the days, the inevitability of the fading, the dying of the brightness" (4).

However, in spite of the familiar grief and dread that accompany Didion's introspective prose, her cautionary tales of loss evoke not despair but determination. Always, she encourages her readers to engage the day, to commit themselves to their lives, to care for one another while it is possible to do so. Students instinct-

tively understand what lies at the heart of Didion's work, especially her recent memoirs: "Be present." ♦

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TEACHING TIPS *Continued from Page 24*

By the late 19th century, the adventure novels of Stevenson or Rider Haggard helped inculcate the imperial ethos in the generations of schoolboys who would inherit the Empire. The missionary efforts of a Livingstone, written to mesmerised audiences by the pen of Stanley, made the idea of Empire as benign as that of taking Christianity, Civilization and Commerce to the far reaches of the Earth. Students of imperialism know that Empire was not just a cultural and political creation passed on to the public by the parliamentary speeches of Disraeli or Gladstone, the most prominent prime ministers of the Victorian era. Imperialism was a world-scale exercise in *realpolitik*, and in this regard literary journalism proves to be an invaluable source of information.

In the course, we present as an example a few texts of literary journalism which are debated with students. Sometimes it falls on the lecturer to introduce the texts and explain them in the light of events unfolding in the 19th and 20th centuries which are relevant for the topic of the day's class. *The English in Egypt*, a series of six articles written between September and October 1882 by Portuguese literary journalist Eça de Queirós is a case in point. On debating the British

annexation of Egypt, sources are needed to counterbalance the official discourse that armed intervention by British forces was needed to curb the nationalist revolt of Colonel Arabi-Bey who was calling for a jihad against Western presence in the country. What Eça de Queirós showed through literary journalism was that Britain welcomed a potential civil war in

Literary
journalism provides
a very useful
prism through which to
understand Empire

Egypt so as to have a pretext to annex the country and safeguard the Suez Route to India. The Egyptian Khedivate ended up being informally annexed in 1882 and became a British Protectorate in 1915. Hindsight proved the interpretation of Queirós right.

Furthermore, as part of their assessment, students are encouraged to

write a ten-page essay on documents ranging from literary texts, movies, diplomatic agreements or literary journalism pieces related to Empire and the historic period in question. To foster debate, they also are required to present orally in class. The essay, methodologically structured on a content-analysis basis, provides students with further background, as well as another prism through which to contemplate Empire. Among the literary journalism list of texts that students can choose from, we include Winston's Churchill's *The Story of the Malakand Field Force: An Episode of Frontier War* (1898), William Booth's *In Darkest England and the Way Out* (1890) and, in Portuguese, Ramalho Ortigão's *John Bull* (1887) and Oliveira Martins's *A Inglaterra de Hoje*, literally "The England of Today" (1893). There are other choices, and the list changes every year.

Long story short, literary journalism can be used as a source for historic information which enriches perspectives and fills in the gaps not found in more mainstream or official documentation. Through literary journalism, the *realpolitik* of empire-building can be further interpreted and deconstructed—a proof of the multiple uses the classroom can find for the genre. ♦

"A valuable, sophisticated, and provocative book that will appeal to scholars in journalism studies and literary criticism and a good complement to Hartsock's earlier work."

—John C. Nerone,
editor of *Last Rights:
Revisiting Four Theories
of the Press*

MAKES THE CASE FOR NARRATIVE LITERARY JOURNALISM AS A DISTINCT AND VALUABLE GENRE

Literary Journalism and the Aesthetics of Experience

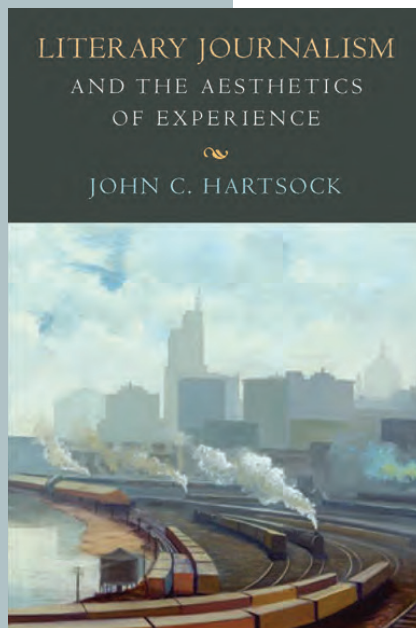
JOHN C. HARTSOCK

Proponents and practitioners of narrative literary journalism have sought to assert its distinctiveness as both a literary form and a type of journalism. In *Literary Journalism and the Aesthetics of Experience*, John C. Hartsock argues that this often neglected kind of journalism—exemplified by such renowned works as John Hersey's *Hiroshima*, James Agee's *Let Us Now Praise Famous Men*, and Joan Didion's *Slouching Towards Bethlehem*—has emerged as an important genre of its own, not just a hybrid of the techniques of fiction and the conventions of traditional journalism.

Hartsock situates narrative literary journalism within the broader histories of the American tradition of "objective" journalism and the standard novel. While all embrace the value of narrative, or storytelling, literary journalism offers a particular "aesthetics of experience" lacking in both the others. Not only does literary journalism disrupt the myths sustained by conventional journalism and the novel, but its rich details and attention to everyday life question readers' cultural assumptions. Drawing on the critical theories of Nietzsche, Bakhtin, Benjamin, and others, Hartsock argues that the aesthetics of experience challenge the shibboleths that often obscure the realities the other two forms seek to convey.

At a time when print media appear in decline, Hartsock offers a thoughtful response to those who ask, "What place if any is there for a narrative literary journalism in a rapidly changing media world?"

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2001), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



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January 2016

NEW RESEARCH NETWORK ON AMERICAN PERIODICALS

A group founded under the auspices of the British Association of American Studies.

By Victoria Bazin, Northumbria University (U.K.)

The Network of American Periodical Studies (NAPS) is a new research initiative, set up by Sue Currell and Victoria Bazin, that aims to bring together scholars working on American periodicals (magazines, newspapers and other periodical publications) from any historical period. Sue Currell is a reader at Sussex University, the president of the British

Association of American Studies and author of *The March of Spare Time* (2005). Her current research examines the relationship of the arts with political discourse in the journal *New Masses* between 1926-48. Victoria Bazin



RESEARCH
INITIATIVE

is senior lecturer at Northumbria University, author of *Marianne Moore and the Cultures of Modernity* (2010) and is engaged in research on the *Dial* magazine. She recently published "Hysterical Virgins and Little Magazines: Marianne Moore's Editorship of the *Dial*" in the *Journal of Modern Periodical Studies* 4 (2013), 55-75.

NAPS brings together scholars from a range of historical periods in order to stimulate further dialogue about how we study periodicals and why we study periodicals. While the network focuses on research on American periodicals, given the transnational nature of magazine and newspaper circulation, we anticipate that scholars working on periodicals from around the world may well find NAPS a useful network for identifying synergies and connections between American and non-American print cultures. The network defines "America" not simply as the Unit-

ed States but to include the nations that form that continent.

The methodological challenges of working with periodicals have been clearly articulated in a number of ground-breaking studies of magazines over the last decade. A number of scholars have introduced a set of key terms that assist us in developing critical approaches to periodicals helping us to make sense of the "public" face of the magazine, its internal and external dialogics, the role of advertising, periodical networks, the bibliographic

The group's
inaugural symposium
will be held in the
British Library in London
on December 18

codes and the dynamic juxtaposition of the verbal and the visual. The expansion of periodical studies within the field of Modernism has no doubt been at least partly the result of large-scale digitization projects such as the Modernist Journals Project, the Modernist Magazines project and the developing Pulp Magazines project. Certainly digitized archives are not only important in terms of research but are also invaluable pedagogic resources for students and teachers. At the same time, as numerous scholars have pointed out, digitization has its limitations, especially for those of us interested in studying magazines published after 1922. Such methodological issues raise wider questions concerning the ways in which digital mediation influences our critical approaches to periodicals.

NAPS seeks to address such questions by promoting and supporting scholarship and criticism on periodicals, by or-

ganizing dedicated panels at conferences, forging links with other organisations and networks and promoting collaboration between institutions and across disciplines. It also aims to provide a forum for discussing the pedagogical opportunities of periodical studies, as well as developing postgraduate and postdoctoral research in this area. If you would like to join NAPS please send an email to <victoria.bazin@northumbria.ac.uk> providing your contact details

The inaugural NAPS Symposium, "American into Periodical Studies," will be held at the British Library on 18 December 2015. The symposium seeks to explore and debate some of the theoretical, methodological and practical implications of the rise of periodical studies for American Studies. Papers are sought on the publication, production, dissemination and reception of American periodicals from the colonial to the contemporary periods and we encourage colleagues to reflect on how periodical studies might provide new ways of thinking about and interpreting the cultural history of the Americas. To what extent, for instance, does the study of periodicals challenge the boundaries circumscribing "America" as a nation? What is the role of the American periodical in the public sphere and how has it changed? How do periodicals map the spaces of America? In what ways do periodicals reinforce and/or transgress the divide between literature and journalism? How does the material history of print culture offer alternative ways of reading and interpreting the complex and often contradictory identities of America? What is the impact of digitization on research into American periodical studies?

Included in the day's activities will be a workshop on the British Library's American periodicals holdings, an invited plenary lecture as well as lunch and a wine reception. This event is co-hosted and supported by the Eccles Centre for American Studies at the British Library, the University of Sussex and Northumbria University with additional support from the British Association of American Studies. ♦

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Call for Panel Participants

Sessions Organized by the International Association for Literary Journalism Studies

**To Be Held at the Annual Meeting of the
Association for Education in Journalism and Mass Communications**

**August 4-7, 2016
Minneapolis, Minnesota, U.S.A.**

Literary Journalism in the Digital Age: Readers, Students, Society

Literary journalism, like perhaps all journalism in the digital age, will have to accept the obligation to sell itself: to its audience(s); as a claimant to a place in the journalism education curriculum; and as an object of cultural production that has unique – indeed irreplaceable – social value. This obligation is unsettling in many ways. In a time when publishers not only track page views, but also the scroll point at which readers' attention drifts elsewhere, will literary journalism practitioners succumb to the pressure to "click bait and hold" in ways that threaten the quality of their work? Or are quality and depth integral to what keeps readers reading? What other elements (multimedia, data visualization, photojournalism) matter? How do these pressures affect the literary journalism scholarship and how educators teach literary journalism as genre, craft, and source of meaning?

The proposed three-part workshop at the 2016 AEJMC conference in Minneapolis, MN will examine and discuss the variety of issues (professional, pedagogical, technological, thematic, ethical, etc.) related to making the case for literary journalism.

IALJS seeks participants and ideas for three panel sessions (or "workshops" in AEJMC parlance) on this theme at AEJMC 2016. One panel will focus on teaching and pedagogy. The other panel will be dedicated to research and scholarship. The third panel, if needed, will be assembled from other submissions that seem to suggest a reasonable sub-theme. Practitioner perspectives are also very much welcomed.

IALJS has a rich history of panels and participants at the AEJMC conference. Interested participants are invited to contact the IALJS/AEJMC conference coordinator Lisa Phillips at phillipl@newpaltz.edu with a preliminary title and a brief abstract (250 words) of their presentation. The deadline for submission is January 15, 2016.

Lisa A. Phillips

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IN VINO VERITAS...AND LITERARY JOURNALISM

Teaching the joys of writing about, yes, wine.

By John Hartsock, SUNY Cortland (U.S.A.)

One of the pleasant surprises of being invited to teach a course in wine journalism at the Umbra Institute in Perugia, Italy this past May and June for five weeks was to discover just how much wine journalism is literary narrative.

Some context first: I had 16 American undergraduates enrolled in my class from a half-dozen universities, including my own. The first thing I told them is don't expect to find paying jobs as wine journalists. Publications aren't exactly clamoring for them. That said, there has been an explosion of wine blogs on the Internet. Some are very good. But at the same time we know that opinions can come cheap on the Web. Instead, I viewed the course as focusing on the subject of wine in which the craft of feature writing would be applied. After all, those kinds of craft skills are transportable to other topics.

Further context regarding the issue of American college students and alcohol. I was surprised my administration approved the course because alcohol is a major concern on college campuses today—not that college students didn't drink in the past, I can testify. My biggest fear was the injury the students could do to themselves (the drinking age in Italy is 18). But I was pleasantly surprised that at least in

public my students were very responsible.

Our motto, "'Tis better to spit than to vomit," brought howls of laughter from one of our Italian sommeliers, who said, "Yes, I could not do my job all day unless I spit" out the wine, which professional tasters do to not get drunk on the job. More important, when we visited win-

I found
the students to be
genuinely
curious and fascinated
by wine

eries in Umbria—which has a rich wine tradition long overshadowed by neighboring Tuscany—I found the students to be genuinely curious and fascinated by wine, its tasting and making, and the growing of wine grapes. By the end of the course many were ready to ditch journalism and become sommeliers or winemakers. I know the feeling.

Now for the connection to a narrative literary journalism: In studying the wine journalism I discovered that in addition to the conventional feature stories one reads in, for example,

Wine Spectator, there is much that would qualify as narrative. Because wine journalism is topical, it necessarily spans journalism's modal genres. Of the narrative variety, there is, for example, Ruth Reichl's delightful volume *History in a Glass*, a collection of articles from the late *Gourmet* magazine. Among them are James Rode-wald's 2005 "Pinot Noir: A Love Story," and Kate Coleman's 2003 "Cinderella's Bottle." The first is, as one might imagine, about falling in love with a vintage Pinot Noir. The second is about the anticipation of drinking a \$1,200 bottle of wine mistakenly given as a holiday present. Not all the articles are narrative, but many are.

Then there are two volumes, *Corkscrewed: Adventures in the New French Wine Country* and *Palmento: A Sicilian Wine Odyssey*, by Robert Camuto. He brings descriptive color and human interest to both his subjects. Again, not all are narrative, but still many are. Most important, Camuto has a keen eye for irony. To his work can be added Mike Weiss's *A Very Good Year: The Journey of a California Wine from Vine to Table*.

I threw in a couple of descriptive sections from my own *Seasons of a Finger Lakes Winery* (no, I didn't make students buy the book). There is also M.F.K. Fisher's delightful account in her volume *As They Were* about a favorite Dijon hotel she often stayed in where the bathrooms were plumbed for wine. On a wall in the water closet could be found a "fat little wooden wine cask" with two spigots over the wash basin. One was for red, the other for white. The reservoir on the roof was refilled every evening.

At the last minute I also included a chapter from *Shadows in the Vineyard* by Maximillian Potter. It's about an attempt to blackmail the owner of the *grand cru* Romani-Conti vineyard in Burgundy by poisoning the vines—vines widely considered the most valuable in the world because of the exceptional wines they produce. I confess I have never tasted Romani-Conti;

Continued on next page



LITERARY/VISUAL SKETCHES OF 19TH C. IN GHENT IN JUNE

In the wake of the pioneering work of Nathalie Preiss and Martina Lauster, a new wave of scholarship has emerged in recent years, which examines nineteenth-century sketches (sometimes referred to as *panoramic literature*) from a transnational perspective. Two recent examples of this interest are the special issue of *Interférences littéraires*, “*Croqués par eux-mêmes. La société à l’épreuve du panoramique*” (2012), directed by Nathalie Preiss and Valérie Stiénon, and the recent NYU conference “Dissecting Society: Periodical Literature and Social Observation, 1830-1850” (March 2015), organized by Christiane Schwab and Ana Peñas Ruiz. The present call for papers seeks to continue this comparative reflection by placing the spotlight on the comparative analysis of texts and images of specific types and by tracing how these representations vary across sketches from different places, media and editorial contexts. For more information, please contact Leonoor Kuijk <l.kuijk@ugent.be>.

TRANSNATIONAL JOURNALISM HISTORY MEETING

A conference on the topic is planned for 25-27 February 2016 at Georgia Regents University in Augusta, GA. Traditionally, journalism history has been studied from a national perspective. However, journalism has never truly been bounded by geography. Practices, technologies and journalists have moved around the globe, bringing new ideas with them and taking more new ideas along when they move on. Practices have emerged in one place and spread around the globe since before Gutenberg invented movable type. Journalism historians have rarely looked at their field from this broader perspective. The value of transnational journalism history is that it rises above nationalist approaches and historiographies. It does not privilege one people over another; it examines local applications of global developments and phenomena in journalism as being relevant across borders. Consequently, this conference will be a forum for presentations that consider people, practices and technologies that transcended national borders. For more information, please contact Debbie van Tuyll <dvantuyll@gru.edu>.

IN VINO VERITAS *Continued from previous page*

I can’t afford it. It was added at the last minute because I only learned about the book at the IALJS annual conference in St. Paul, the week before I left for Rome when Ben Yagoda from the University of Delaware brought it to my attention. I ordered it that evening, and it arrived a couple of days before my departure.

And these are only some of the examples.

We read the more conventional styles of journalism reflected in the assorted wine magazines—I especially enjoyed some of the erudite essays in the *British Decanter*. Unquestionably, however, the students’ favorites were narrative literary journalism. And it’s not difficult to understand why: The articles and chapters appealed to the way the human brain naturally enquires into the world—by telling a story. The students were especially intrigued, entertained and amused by a man who fell in love with a bottle of Pinot Noir the way he might fall in love with a woman. I noted that gender representation in the class was lopsided: fourteen young women and only two young men; do young women these days have a more adventurous streak—a willingness to see the world—than young men?

There was another unexpected outcome. While my original intent emphasized conventional feature writing, the readings of narrative literary journalism prompted many students to try to imitate it. Why not? The results were mixed. There was stuff that wasn’t much better than

“What I did on my summer vacation.” But then there were pieces that were pushing the boundaries of narrative literary journalism with genuinely promising descriptive detail. Some were along the lines of “Some Plonks I Have Known.”

It gave me a lot of wine for thought, because I have been invited back to teach next year.

But what do I personally find attractive in narrative literary journalism about wine?

Two things, I think. First, I am fascinated with the rituals of everyday life, and how they illuminate and celebrate our meager moment on this planet; this, I discovered, was much the nature of some versions of late Roman paganism. I like accounts that seek the extraordinary in the ordinary and am weary and wary of narrative centered around gratuitous violence. Look at the diet served up in super hero movies. The truth is, the making of wine is rarely dramatic or sexy. The most sex in wine making is when vines pollinate. The blooms are not pretty, but instead small, green, barely visible to the untrained eye and in the end rather underwhelming. But the everyday “realities” of such rituals as wine making, even if pedestrian, remind us that such rituals are, in their own way, celebrations.

Then there is the second reason: Wine and narrative literary journalism about wine have in common, I think, a mutual aesthetic: They both result in a resonance of meanings. In that I find they complement each other very nicely. ♦





**Periodical Counter Cultures:
Tradition, Conformity, and Dissent**

CALL FOR PAPERS

The 5th International Conference of the European Society for Periodical Research (ESPRit),
www.espr-it.eu

7-8 July 2016
Liverpool John Moores University, UK

From the *Black Dwarf* to the little magazines of the European avant-gardes, from protest literature of the industrial revolution to the samizdat publications of the Soviet Bloc, from *Punch* to punk, periodical publications have long been associated with a challenge to dominant and mainstream culture. For ESPRit 2016 we return to this aspect of periodical culture, exploring the counter-cultural role of periodicals with particular emphasis on comparative and methodological points of view.

Proposals are invited on topics that include, but are not limited to, the following areas:

- Periodicals as sites for the genesis and dissemination of counter-cultural ideas, programmes, and manifestos
- The assimilation of periodical counter cultures into the tradition
- Theoretical and methodological approaches to the periodical as counter culture and as establishment
- The agency of periodicals at threshold moments of social, political, and cultural change
- Illegal and underground publications
- The interplay between established periodicals and radical newcomers
- Change and disruption in the history of long-standing periodicals

ESPRit encourages proposals that speak both within and across local, regional and national boundaries and especially those that are able to offer a comparative perspective. We also encourage proposals that examine the full range of periodical culture, that is, all types of periodical publication, including newspapers and specialist magazines, and all aspects of the periodical as an object of study, including design and backroom production.

Please send proposals for 20-minute papers (max 250 words), panels of three or four papers, round tables, one-hour workshops or other suitable sessions, together with a short CV (max. one page), to 2016esprit@gmail.com. **The deadline for proposals is 25 January 2016.**

TS·> TIJDSCHRIFT VOOR TIJDSCHRIFTSTUDIES

Invitation: Symposium & presentation of special issue: 'Historical Research and Delpher'

7 December, 2015 (2 pm – 5 pm)
National Library of the Netherlands (KB), The Hague
For more information, see tsdelpher.tumblr.com

On Monday 7 December *TS >Journal for the Study of Periodical Media* will present issue 38, a special issue on the subject of historical research and Delpher, the Dutch digital archive for newspapers and periodicals, at the KB in The Hague.

The last several years have seen extensive methodological debates in academic circles regarding the 'digital humanities', both concerning the digital humanities generally and focusing on digital archives of newspapers and/or journal particularly. This special issue of *TS* offers several new perspectives upon these discussions by authors with different disciplinary backgrounds and interests. The issue further reflects upon the use of Delpher within one's own research practice, and explores the impact such an extensive digital source corpus may have upon research questions and methodology.

In celebration of this special issue, *TS* will host a symposium on 'Historical Research and Delpher', in partnership with the National Library of the Netherlands (the KB), the Huizinga Institute for Cultural History, and the OSL Graduate School for Literary Studies. Two keynote speakers will reflect upon Delpher, while several of the issue's contributing authors will discuss their case-studies. Underlying all presentations is the main aim to approach Delpher from an interdisciplinary standpoint. Furthermore, the symposium will also offer the opportunity to discuss Delpher within an international context, comparing the Dutch situation and archives with international digital archives of newspapers and periodicals. In closing, the symposium will offer a Q&A with Maaïke Napolitano, product manager of Delpher, regarding its functionalities.

Keynotes

Professor Huub Wijfjes: *Digital humanities en Mediageschiedenis*

Prof. Wijfjes, Associate Professor of Journalism at the University of Groningen and Professor by Special Appointment of the History of Radio and Television at the University of Amsterdam, is currently KB-Fellow.

Professor Michiel van Groesen: *Delpher and the Emergence of the Press in the Dutch Golden Age*

Michiel van Groesen is Professor of Maritime History at the University of Leiden. His current research project concerns the circulation of trans-Atlantic news in the Netherlands in the Early Modern Period.

Partners:

Royal Library of the Netherlands (KB)
Huizinga Institute, National Graduate School for Cultural History
OSL, National Graduate School for Literary Studies

Please register before 1 December 2015 (via tsdelpher.tumblr.com or tijdschriftstudies@let.ru.nl)



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STUDYING EMPIRE-BUILDING THROUGH LITERARY JOURNALISM

Sampling other cultural forms can open eyes, ears and minds.

By Isabel Soares, Universidade de Lisboa (Portugal)

Empire studies, it has been argued, is largely a textual exercise (Boehmer 1995:13) comprised of treaties, all sorts of legal documents and legislation, letters to and from colonists, news reports, adventure novels, travelogues and, we might add, the odd literary journalism piece. The teaching of imperialism, irrespective of its age and forms, exposes students to not only the formal discourse found in political texts, contemporary news



TEACHING TIPS

bulletins and hard academic research carried out through primary sources—such as maps, memoirs, newspapers, the literature of empire, diplomatic agreements and disputes and/or parliamentary debates—but also to the informal

discourse of literary journalism.

Taking as an example a master's degree course in International Relations and the subject of "Great Britain and the Commonwealth," an elective in Area Studies, we debate the rise of the British Empire from the late 19th century to its heyday and transformation into the Commonwealth in the 20th.

Although the working language of the classes is English, because this is a course at a Portuguese university, students are mostly Portuguese and the bibliography provided at the onset of the course also includes a few instances of primary and secondary sources in Portuguese. This choice is, however, not due exclusively to the Portuguese setting of the course and its audience. Indeed, talking about the spread of the British Empire necessarily implies an indirect focus on Portuguese imperialism.

On the one hand, Portugal and Britain are the world's oldest allies—the Anglo-Portuguese Alliance dating back to 1386—and, on the other, occasionally clashes occurred between both nations when their respective efforts at territorial expansion and the establishment of spheres of influence in Africa collided over the same coveted areas.

Moreover, apprehending the British Empire through the lenses of Portuguese thinking and discourse provides a shift in the mostly-Anglophone angle through which it is commonly seen.

Literary journalism, because "it has the facts and the feelings, [...] can help us understand the truth" (Sims 2007: 290). And because it is journalism and is produced to reflect its time, it has "the power [...] to portray the world" (Sims 2007: 302).

Hence, we are in the presence of a valid primary source from which to gather information of a historical nature. As past articles in this newsletter have shown, literary journalism can be used in a multitude of ways and for myriad purposes within the classroom. Its pedagogical plasticity is evident in its uses for language teaching (Evanson 2015), context reading (Roe 2015) and, of course, for journalism (Horodecka 2015). We use it to teach the [hi]story of modern empire-building and search for its more holistic "truth"—although I suspect that no unequivocal truth can ever be achieved when it comes to the studying of Empire.

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