

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 12 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2018

MEMBERSHIP REPORT

As of December 2017, we are happy to be able to report that the association currently has 156 paid-in-full members. Please note: For all members, the 2018 IALJS membership fees are due by 1 January 2018. See "Membership Payments" at <www.ialjs.org/membership>.

FUTURE IALJS CONFERENCE SITES

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

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

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

Working Towards the Future 2017 Endeavours and Beyond.

By Isabel Soares,
Universidade de Lisboa (Portugal)

The beginning of the year always sees IALJS bustling with activity in order to prepare our usual May conferences: jurying paper and WIP submissions, applications for the Student Travel Fund, setting the conference program, arranging rooms for the venue, getting a team of



PRESIDENT'S LETTER

volunteers to help attendees getting out and about, the works. This year we are indebted to Tobias Eberwein and the Austrian Academy of Sciences for hosting our annual meeting (we wish our hosts: *erfolgreiche Arbeit*) and we are very much looking forward for another great

get-together of literary journalism enthusiasts. International as we are, we are also excited at the fact that this is a first time that IALJS gathers at a German-speaking country, a language that has given the world literary journalists the standing of Günther Wallraff or Egon Erwin Kisch.

Although the annual conference is one of the hallmarks of IALJS, so is *Literary Journalism Studies*. Over the years the journal has gained traction as a forum of excellence to disseminate original research on literary journalism. We couldn't have gotten to where we are right now without the effort and dedication of its past and present editors John Hartsock and Bill Reynolds and the phenomenal team we can see acknowledged on all

pages three of the journal. Today, however, I would like to take the opportunity to thank our latest recruit and *Literary Journalism Studies* Associate Editor, Marcia



MARCIA PRIOR-MILLER

Prior-Miller. The first time I had the privilege to work with Marcia was while I was preparing a chapter for *The Routledge Handbook of Magazine Research: The Future of the Magazine Form* (2015), co-edited by Marcia and David Abra-

Marcia has an eye for detail
and her editorial
skills are what I would
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polished and elegant

hamson. Marcia has an eye for detail and her editorial skills are what I would like to describe broadly as polished and elegant. She makes you work hard on your texts (oh, so hard), she questions choices, offers suggestions, asks you to double-check facts and sources and, when her work is done, she leaves no trace she was there and it is your work that is left to shine. I find this mesmerizing, more so because I also worked with her on a different sort of project that involved editing a translation of a Portuguese work of fiction (my novel *I, From Nothing*) into English. If academic editing is a tough job, imagine what it is like to edit translation between two unrelated languages. No mean thing, I assure you. On the path towards that excellence

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PRESIDENT'S LETTER

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for which we constantly strive, the work of Marcia Prior-Miller is added value to *Literary Journalism Studies*. As Bill Reynolds puts it and I am quoting with his permission: "I have been working with Marcia for only a year but I think I can rightly say that her hard work and dedication has already improved LJS. I certainly think she has the capacity to make junior scholars better scholars and more accurate writers, period. But this ability probably applies to all scholars, both junior and senior. As for working with Marcia, she is both the consummate professional and the warm, collegial colleague." I subscribe to Bill's

every sentence and would like to add the contribution of Christina Prevette, Marcia's editorial assistant, in helping make *Literary Journalism Studies* a reference in our field of study.

A conference and a journal do not materialize on their own without the dedication of an extended team (the back stagers that give IALJS the TLC it needs to flourish). A few months ago I told you about our plans to set up a Strategic Service Committee (you may rightly note SSC is an abbreviation making its way to our IALJS lingo). We are very happy to announce that Mitzi Lewis and Ash-

lee Nelson, our SSC Co-Chairs, are now joined by (alphabetically) Kevin Lerner (US), Jennifer Martin (Australia), Mônica Martinez (Brazil), Kate McQueen (US), Jan Miklas-Frankowski (Poland), Jeffrey Neely (US), Holly Schreiber (US) and Pascal Sigg (Switzerland) whom we welcome and thank for taking on more formal capacities within our association.

Having come here to give you the latest updates, let me rush backstage again and do my bit for our common cause. To all the talented, multi-taskers that make things happen for IALJS: Thank you! / Obrigada! ♦

OUR IALJS-13 HOST WILL BE THE AUSTRIAN ACADEMY OF SCIENCES

Located in Vienna, the Academy promotes research in the natural sciences and humanities.

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



HOME OF
LEARNING

The upcoming IALJS conference will be hosted by the Austrian Academy of Sciences (Österreichische Akademie der Wissenschaften) in Vienna, Austria. What is today the Austrian Academy of Sciences was established in

1847 as the Imperial Academy of Sciences after Gottfried Wilhelm Leibniz suggested an academy for research (scientific and otherwise) and promotion of scientific

learning, like that of Britain and France. The Academy then began research in both the natural sciences and humanities and became the Austrian Academy of Sciences in 1921 after the First Republic of Austria was founded.

The Academy helps to promote and propel research both in the sciences and the humanities throughout Austria

Today, the Austrian Academy of Sciences has two branches—one for mathematics and natural sciences and the other for humanities and social sciences—just like its first iteration.

The Academy has three functions. The first is as a scholarly society with 100 elected full members and 250 corresponding members who are appointed. Secondly, the Academy funds and works with 28 research institutions

outside of universities in Austria, helping to promote and propel research in both the sciences and the humanities throughout the country. Finally, the Academy educates those interested through events and lecture series, also promoting science in the youth through awards and scholarships.

The Austrian Academy of Sciences governs many research institutions, some of the most exciting being the Vienna Institute of Demography, the Gregor Mendel Institute, and the Institute for Comparative Media and Communication Studies.

The Vienna Institute of Demography works to analyze and predict demographic trends and look at the consequences of population changes on both society and the economy. The Gregor Mendel Institute helps to promote research in molecular plant biology, of which Gregor Mendel was a pioneer. The Institute for Comparative Media and Communication Studies "investigates the connection between media change and the changing forms of political communication and the public opinion formation" as their mission statement says.

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As the Academy works to promote scientific learning as well as scientific research, it publishes several publications and scientific journals, one being the *Corpus Scriptorum Ecclesiasticorum Latinorum*, which Latin works by Christian authors of the Late Antiquity period. *Eco. mont—Journal on Protected Mountain Areas Research and Management* is another

of the Academy's published scientific journals, going along well with the Academy's Institute for Interdisciplinary Mountain Research, which focuses on montology.

Some exciting initiatives by the OeAW (abbreviated this way due to its Austrian name) include promoting women in the Academy and in the field of research in general. The OeAW also recent-

ly launched the "Refugee Support, Refugee Research" initiative to help refugees in Austria who are academics or scientific researchers integrate into the Austrian research community.

Obviously, the Austrian Academy of Sciences is more than just the pretty building in the beautiful city of Vienna. This society has a long tradition of promoting all types of research throughout Austria, and with its progressive and exciting new initiatives, it will be a great host university for the upcoming year's IALJS conference. ♦

IALJS-13 CONFERENCE SCHEDULE SUMMARY

Wednesday, 16 May 2018

Session 0 16.00 – 18.00 Executive Committee Meeting

Thursday, 17 May 2018

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)
 Session 7 18.30 – 20.00 Conference Reception

Friday, 18 May 2018

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

Saturday, 19 May 2018

Session 15 9.00 – 10.30 Work-in-Progress Session VI and Panel V
 Session 16 10.45 – 12.15 Panels VI and VII
 Session 17 12.30 – 13.00 Closing Convocation



CALL FOR PAPERS

International Association for Literary Journalism Studies

“Literary Journalism: Theory, Practice, Pedagogy”

The Thirteenth International Conference for Literary Journalism Studies (IALJS-13)

Austrian Academy of Sciences

Institute for Comparative Media and Communication Studies

Vienna, Austria

17-19 May 2018



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 17-19 May 2018. The conference will be held at the Austrian Academy of Sciences in Vienna, Austria.

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: Theory, Practice, Pedagogy." 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/>

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.

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. Tobias Eberwein, Austrian Academy of Sciences (Austria)
IALJS Research Chair; e-mail: <tobias.eberwein@oeaw.ac.at>

Please submit proposals for panels to:

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

Deadline for all submissions: No later than 1 December 2017

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

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

Prof. Thomas Connery, University of St. Thomas (U.S.A.)
IALJS First Vice President; e-mail: <tbconnery@stthomas.edu>

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, Université de Lorraine (France)
Founding IALJS President; e-mail: <john.bak@univ-lorraine.fr>

NOTE: Submissions from students are encouraged, and a competitive Student Travel Fund has been established to assist in funding student travel. Applications will be available upon acceptance of submission.

2018 IALJS CONVENTION REGISTRATION FORM 17-19 May 2018 Austrian Academy of Sciences School Institute for Comparative Media and Communication Studies			
1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2018)			Please indicate the applicable amounts:
Current IALJS Member – \$120		(rate for those already having paid their 2018 dues)	
Current IALJS Member retired – \$100		(rate for those already having paid their 2018 dues)	
Student – \$5		(rate for those already having paid their 2018 dues)	
Student – \$30		(Includes a one-year IALJS membership)	
Non-IALJS member – \$170		(Includes a one-year IALJS membership)	
Spouse/Partner – \$50		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2018 (Note: Meals & special events may not be available to those who register after 31 March 2018)			
Current IALJS Member – \$155		(rate for those already having paid their 2018 dues)	
Current IALJS Member retired – \$135		(rate for those already having paid their 2018 dues)	
Student – \$30		(rate for those already having paid their 2018 dues)	
Student – \$55		(Includes a one-year IALJS membership)	
Non-IALJS member – \$205		(Includes a one-year IALJS membership)	
Spouse/Partner – \$85		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.			
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below			
		Number of meals needed:	
		Regular	Vegetarian
Conference Banquet (Friday evening)	Number attending x \$60		
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 Treasurer 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, Hotel Domizil (http://hoteldomizil.at) Special IALJS rate, incl. tax (single €109,00/double: €139,50). To register at the hotel, send an e-mail mentioning the booking code “IALJS 2018” to: info@hoteldomizil.at	
3. REGISTRATION INFO			
Name:			
University			
School, Department			
City, State, Zip, Country			
Phone			
E-mail Address			



IALJS-13

**“Literary Journalism: Theory, Practice, Pedagogy”
The Thirteenth International Conference
for Literary Journalism Studies**

**Austrian Academy of Sciences
Institute for Comparative Media and Communication Studies
Vienna, Austria
17-19 May 2018**



IALJS SESSION AT ACLA CONFERENCE IN UTRECHT

A three-day exploration of global literary journalism.

By Rob Alexander, Brock University (Canada)



IALJS
OUTREACH

For the first time in its 57-year history, the American Comparative Literature Association held its annual meeting in Europe this summer, and the IALJS was there. Utrecht University, one of the oldest universities in the Nether-

lands, played host to the sprawling annual event on 7-9 July. The IALJS-sponsored session, "Global Literary Journalism after the Nobel: Reading and Writing Journalism as Literature," was one of 312 in a conference which attracted more than 2300 registrants from around the world. In the three-day IALJS session, seven scholars from six countries presented papers and exchanged views on literary journalism's history and current state, all from a comparative perspective.

The ACLA
typically attracts strong
presentations on
Latin American themes, and
did so this year

The winner of the 2015 Nobel Prize in Literature, Svetlana Alexievich, was the subject of two talks: one concerning her representation in *Voices from Chernobyl* (1997) of new paradigms of human and animal relations in the aftermath of the 1986 nuclear power plant disaster, the other, a theoretical consideration of the ethics

of voice in Alexievich's work. The use of fictional devices in contemporary Russian reportages was the subject of a third paper.

The ACLA typically attracts strong presentations on Latin American themes, and this year was no exception. Topics included a study of the ethical force of the metafictional techniques of first person narrators in Latin American literary journalism and a stunning account of the new prominence of the "Black Chronicle" in Latin America and its particular focus on issues of violence connected to crises such as the "war on drugs." Participants also heard a paper on the work of the Chinese writer Xie Bingying, a soldier in the Nationalist Army who, in two highly praised memoirs and a volume of journalistic writing, described her experience of battle in prose which included subtle rhetorical challenges to gender expectations.

The session concluded with a fascinating comparison of two books on female trafficking by the Flemish writer Chris De Stoop, the first investigative, the second, a more personal reflection on the failure of that first book, despite the fact it was a bestseller, to bring about any

substantial change. Panelists in this year's meeting included Liliana Chávez (University of Cambridge), Ignacio Corona (The Ohio State University), Robert Alexander (Brock University), Chenwen Hong (University of Connecticut), Anna Jungstrand (Stockholm University), George Prokhorov (State University of Humanities and Social Studies, Moscow), and Hilde Van Belle (KU Leuven).

The IALJS has been a part of the ACLA conference for eight of the last nine years. Among the special pleasures of the 2017 gathering was an opening reception in the hall where the Treaty of Utrecht was signed in 1579, the wonderful commute between Utrecht's campuses in conference-organized bicycle posSES, and, when the sessions were done, continuing the conversation over drinks and dinner by the canals in Utrecht's splendid old town. ♦



FROM LEFT: MARIBEL CORONA, IGNACIO CORONA, GEORGE PROKHOROV, LILIANA CHÁVEZ, HILDE VAN BELLE, ROBERT ALEXANDER, ANNA JUNGSTRAND, CHENWEN HONG.



Call for Panel Participants

Session organized for the
International Association for Literary Journalism Studies
at the 2018 IAMCR Conference
(International Association for Media and Communication Research)
June 20 - 24, 2018
University of Oregon, Eugene

"Giving Voice to the Environment"

"Nature does not name itself. Granite does not self-identify as igneous. Light has no grammar."

--Robert Macfarlane, *Landmarks*, p.10

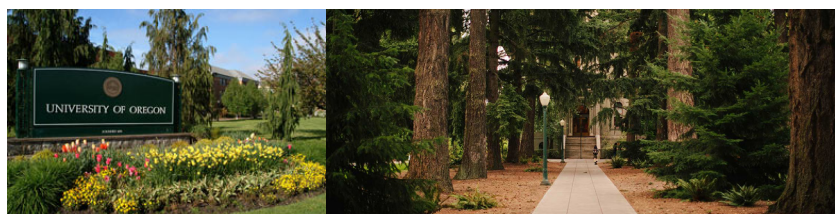
Yet literature has taken on the task of naming, identifying and structuring experience, as has literary journalism. From Robert Louis Stevenson to authors such as Annie Dillard and Barry Lopez, writers have given voice to meadows and creeks, mountains and ice fields. In line with IAMCR 2018's theme of 'Reimagining Sustainability', we would like to put together a panel that looks at literary journalism on environmental subjects. To quote again from Robert Macfarlane, "metamorphosis and shape-shifting, magnification, miniaturization, ... hollows and dens, archives, wonders, views from above." All this can be found in literary journalism and deserves greater exploration.

Climate change and the environment are of vital concerns in our times. We would like to call on the member of IALJS to highlight literary journalism's involvement in this major matter of interest.

Interested participants are invited to contact Dr. Beate Josephi at b.josephi@ecu.edu.au with a preliminary title and an abstract of about 150 words. The deadline for submission is **January 1, 2018**. The decision on the panel composition will be made in mid January, with the panel submission to IAMCR due at the end of the month. IAMCR accepts presentations in English, French and Spanish. However, it is requested that abstracts be submitted in English.

IALJS has had a presence at IAMCR at past conferences, and the proposed literary journalism panel at IAMCR is intended to give literary journalism continued exposure amongst a wide circle of journalism and communication scholars. IAMCR, founded in 1957 at UNESCO in Paris, is one of the oldest and most recognized organizations promoting research in communication worldwide. Today its annual conferences comprise about 30 sections and working groups, and are noted for their global outlook, as is IALJS.

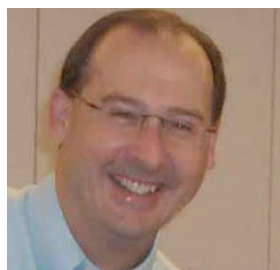
Further information about this conference (in English and Spanish) is available on the respective website:
<http://iamcr.org/oregon2018/>



FLEXIBLE APPROACHES TO TEACHING LITERARY JOURNALISM

An American from France, teaching Literary Journalism in Brazil.

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



RESEARCH ESSAY

Because Brazilians love to use metaphors – ok, “use” is perhaps not the right word... more like “indulge” – and I am writing this from São Paulo, I’ll start with one myself: Brazil is an acute angle. In fact, Brazil seemingly

despises all right angles. Door jams are slightly askew, so that you need to prop them open with a stone from the garden or push them closed so snugly that you almost do not need to lock them. Bath tubs often lack a bubble level. Intersections rarely require a 90° right or left turn, which creates hell for the lady in the Waze app trying to find the right word to tell you where and precisely how to turn: “stay to the left, and then turn right,” “slight right here,” “take the slip road right then turn slightly left before turning back”.... I guess this is the case because there are so many roads in Brazil that Waze does not even know about, so it is really her just taking an educated guess in telling you where to turn. Of course, that can be fun: you might be led down one of the ubiquitous dirt roads (to be avoided after a few days of rain, unless you are driving a monster truck) to an incredible coffee farm or *pousada* (inn) with babbling brooks and cascading waterfalls. Or you might be led directly into a *favela* (slum), with the pleasant voice on your iPhone proudly announcing: “You have arrived at your destination.”

I think the reason that Brazilians do not like right angles is that they never had the pleasure – or boredom – of a proper Roman road. We have a few in France in cities that the Romans took from the Gauls, and they can be found, of course, all over England. Most of the former British

Empire, especially the United States, boasts of Roman roads, whose intersections are as sharp as a shrew’s tongue. But Brazil often lacks such order, probably because the Portuguese, who were also colonized by the Romans and who still do have such roads, were not building straight roads themselves by the time their own empire grew in Latin America, probably because the extreme mountainous terrain in Brazil bedeviled their cartographers.

I had the pleasure (and, admittedly, the frustration at times) of discovering this about Brazil and the Brazilians for nearly two months this past summer. I was lucky enough to have been awarded a Franco-Brazilian Chair, which sent French

Doing things the “Brazilian way” essentially meant not doing them in the most direct way possible

scholars from all disciplines to one of three universities in the state of São Paulo. Since my chair was in Journalism Studies, I was sent to the Communications faculty of the State University of São Paulo, located in Bauru, about a three hour’s drive from the state’s capital (or four or five hours, depending on where Waze decides to send you first). Doing things the “Brazilian way,” as I soon was to learn from my friend and colleague Monica Martinez – who selflessly engineered nearly every detail of my stay, including a couple of talks at other universities – essentially meant not doing them in the most direct way possible, and almost certainly not on time.

As such, my host university, the Universidade Estadual Paulista Júlio de Mesquita Filho (Unesp, for short....all universities here go by acronyms), had known

that I was coming there since the previous November, and knew more specifically about my travel dates as early as February. So, it was not much of a surprise for me to learn that my seminar was planned just days before it was scheduled to begin in early August. What will be the title and content of your course? I was asked. And how long do you plan on giving it? Let’s be honest for a second: Bauru is not Rio, but nor is it Rio, Illinois (yes, it exists... Google it). Most professors here, save Danilo Rothberg, who became my contact and friend during my stay, live somewhere else, anywhere else.

At any rate, Danilo, who spoke English (conversations at one dinner party were held in English, French and Portuguese), took control of the situation – I think he likes right angles to a certain extent, since his father was American – and my class seminar was finally set. It would be a panorama of U.S. literary journalism from the Civil War to the New New Journalism. My students would all be graduate students, a mixture of master’s and PhD candidates. Some even drove over 200 kms per day just to come to class. The only prerequisite for the course was to be fluent in English (I offered to teach the course in French but was told that I would have even fewer students).

In the end, eleven or twelve enrolled (there was not really a class list), and all of them stayed on till the end, save one (two never even showed up). They listened to me ramble on, PowerPoint in tow, for four hours straight, from 2 pm till 6 pm (bearing in mind two things: classes here can end at 11 pm for some degrees, and this was winter time, so it was pitch black by 6 pm). They not only managed to follow me but were largely interactive. If they could not respond in English, they did so in Portuguese, and if I did not understand them, someone in the class translated for me. (Funny thing, Brazilian Portuguese... with French and a smattering of Spanish, one can read Brazilian Portuguese fairly well, but I guess Brazilians figured that out

Continued on next page

BRAZIL *Continued from previous page*

early enough that they seemed determined to pronounce their colonizer's words in ways that belied how they are spelled.) It was a great teaching experience overall, especially for me: the students are rarely offered courses from foreign professors in English, and I finally found students who actively participated in class (anyone who has taught French students will understand what I mean).

I quickly had to find ways to fill up the four hours without putting them to sleep, so I designed a basic program of lecture, group work, video clips, and more lecture and group work, if time permitted. My group work consisted of various activities to get them thinking about literary journalism, and it is that which I wish to share with my readers here. One activity asked them to break up into small groups of three students and then to choose five items – and only five items – from a list of thirty or more of what they considered to be the most important elements of literary journalism. Each item on the list was important and individually valid, so choosing only five of them proved a very tough task.

Among the thirty items proposed were these:

1. The writer should be a journalist first and foremost, with noted literary skills.
2. The story can be a prose poem, as long as it is journalistic.
3. The story should contain the author's editorializing comments.
4. The author should be free of all prejudice in reporting the story.
5. The story must be backed up by written or recorded notes for later verification, if necessary.
6. The story must be 100% factual.
7. Etc...

After about half an hour, each group presented its findings to the rest of the class. Surprisingly, each of their top five lists was different, and only one item was common among all of them – and it was *not* that the story must be 100% factual. The only item common among all the groups was that the author should be free from all prejudice in reporting the story, and, even then, the item was never ranked the same on each list. We then discussed why they came up with these five items, and each

group defended its choices. It was a really enlightening experience for all of us, and it taught us as much about the differences between our cultures as it did about our international views of what *actually* passes for literary journalism today.

Finally, I had to grade the students. I was told in advance that most get As and a few Bs and the odd C, but nothing lower, really. For their final mark, I asked them to write an essay of about 1,000 words in English, including a self-analysis of about 300 words, on one of the following topics:

1. Take an event within a story and find a gap. That gap can be temporal or spatial; it can be within two paragraphs, within two sentences, or even within two words. Now, add new material of 700 words to fill that gap you found. You will be inventing material here, recreating rather, but you will need to copy the style of the writer as closely as you can. The goal is to make the new material so transparent that another reader would not be able to see where the original author's work ends and your addition begins. Then, add a 300-word self-analysis of why you chose this author and this text, and, moreover, why you chose this particular place in the text to add your recreation. Finally, explain how you tried to recreate the original author's voice (in other words, what did you find in reading that author which distinguishes his or her voice from another writer of literary journalism? what did you try to do to reproduce that style in word choice, sentence length and rhythm, etc.?).

2. Take an extract of about 700 words from one author studied in class (the text should be in English originally, and not a translation into English). Now choose another author we studied whose style you particularly liked or found interesting. Next, attempt to rewrite the first author's extract of 700 words by imitating the voice of the second author. Finally, in a short self-analysis of 300 words or so, explain the traits of the second's author's voice/style that you have attempted to replicate (in other words, what did you find in reading that author which distinguishes his or her voice from another writer of literary journalism? what did you try to do to reproduce that style in word choice, sentence length and rhythm, etc.?).

3. Write a 700 word introduction (in English) to a literary journalistic story that you have wanted to write for a while now. Then, in a short self-analysis of 300 words or so, explain the reasons behind the choice of your story's topic, as well as the literary journalistic characteristics you hoped to reproduce (is it more like pre-New Journalism, New Journalism, or New New Journalism?). Next, discuss the difficulties you had in writing and researching this story: show what you hope this story will reveal for the reader; discuss your plans for finishing the story, if you

**The goal was
for students to recognize
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literary journalism
“literary”**

have one, including where you would like to send it for publication, etc.

First of all, I understand that a couple of these assignments run against the basic tenets of literary journalism, namely to “create” material. But the goal was not for students to learn how to write original literary journalism, per se, but rather to recognize what makes literary journalism “literary.” I am a firm believer in the idea that it is the role of the reader to make journalism “literary.” Too often we focus on the author and the text, looking for scenes, for dialogue, for metaphors, for imagery....for obvious “traces” of literary journalism per Wolfe and others. But this approach leaves the reader out of the formula. When I teach literature, I never ask a student, “Is this literature?” (it is assumed a priori.) but rather, “What makes this literature?” (literary analysis rarely asks this question and instead provides answers indirectly by looking for various insights into the text). This is how I wish all my students would address literary journalistic texts.

Continued on next page

BRAZIL *Continued from previous page*

For example, writers of literature, just like writers of literary journalism, trust their readers to interpret, to analyze, to find meaning in the text – not just to recognize the presence of stylistic elements in the text but, instead, to recognize *how* those elements are being used or are working *on the reader*. For me, this is what makes a text “literary,” and I wanted in my course to see how the students would respond to the various texts I assigned. In asking them to reproduce the style of an established literary journalist, I was not intending for them to copy that author but to recognize what makes that author’s literary style particularly unique and exciting. Hersey’s understatement, Capote’s free indirect speech, Wolfe’s unorthodox punctuation, Herr’s impressionism, Didion’s deceptive objectivity... So while the students’ material was creative in the end, their reproduction of the text’s style was proof of their conscious attempt to understand the literary quality behind the journalism (since they were all journalists or students of journalism, they did not need that much information about the “journalistic” qualities of the text).

Just to provide a few examples of the final work they produced, mostly in recreating material within a gap they located in the original text, let me cite directly from their writing (nothing here has been altered or edited):

Student one, recreating material from “The Electric Suit,” chapter 3 of Wolfe’s *Electric Kool-Aid Acid Test*:

No one there seemed preoccupied with naming things, or intervening in the flow of meanings that in that moment hovered. It was a strange sensation, tremendously weird, but for those who remained there, in that fraction of time, it made perfect sense. It was as if they knew there was an exact order for things ... and they simply were not interested in accelerating it, they did not bother to wait for the natural sequence of events. Na-tu-ral...

... it was so clear! That idea of mysto steam, for them, is serious. It is definitive. So I realized...

... while Kesey was talking about creations and the universe of the prison, I remembered the hinge of the *secrétaire*, the kind that opens out into a desktop you can write on – *the old bullshit thrust*. And

I saw how everything is designed to fuck you, so they can keep coming *at* you. How everything is part of a game – the network of games that covers the world, the role that is determined for each. All true! How is this possible?

What a curious bunch of bohos... in which I now feel myself included ... So that is the *way* they live.

That is what the cops-and-robbers game does to you – the Mountain Girl tries to get back in, expressing what, I am sure, everyone was thinking about what Kesey was saying. That strange presence – look at him.

Student two, recreating material from a gap in “The Angels,” chapter one of Wolfe’s *The Right Stuff*:

Jane wanted to say ‘You can freak out sometimes, it’s natural’. But the protocol, the invisible – and yet present, very present! – protocol. So she remained silent, and waited for the moment that the man seated next to her would freak out – if this happened she would be there, because the protocol demands that when a woman marries a pilot, a man who has this kind of dangerous vocation, she *must* suffer in silence, but should be prepared to be a fortress when everything around her falls apart – if this happens, although apparently this would never happen – but she would be there, *just in case!*

When they got home, there was that sadness in the air that accompanies funerals, of course, but Jane would never get used to the mixture of sadness and regret that Pete felt, because she knew that, at that moment, he was thinking about what Bud Jennings could have done differently to avoid being burned beyond recognition. Jane no longer had trust in machines, even though they were very diverse from the ones her husband operated. Maybe she did not trust them because her husband could not see that the weight of the situation was in their odds. He could only see the inexperience or lack of emotional stability of a young man.

That day remained that way, Jane only thought of the day she would return home with her son but without her husband who would be in a casket underground. And Pete busied himself with anything, but with that look that Jane would never understand. For a while, Jane had a

rest, maybe that’s an exaggeration, as the family of pilots like Pete never have a *real* quietness, but in the weeks that followed there was no accident on the airbase, no apprehensive phone call of the other wives. Unfortunately, a period like this is atypical in the world of fighter pilots; it would only be a matter of time before the bridge coat came out of the wardrobe and the remaining little Indians would gather and chant their song again.

Three months later another member of the squadron crashed and was burned beyond recognition and Pete hauled out the bridge coat again and Jane saw eighteen little Indians bravely going through the motions at the funeral.

A couple other students chose to recreate passages from *In Cold Blood*, and a few others attempted to write the introductions to their own literary journalistic articles. In all, it was a pleasure

I do not know if my course
had the “right” stuff.
But this is Brazil, and things
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to read the assignments.

Ioffer up these “teaching tips” to anyone who is simply looking for a different way to study the “literary” adjective of literary journalism. The assignments can be modified to fit the teacher’s and the students’ needs. But I strongly suggest that each exercise be accompanied by a short self-analysis, where the student explains what motivated him or her in their choice of the exercise and how they understood the author’s style and content. That, for me, is as important as the recreated text itself.

I do not know if my course had the “right” stuff, or if I was even “right” in allowing the students to create material within their literary journalistic productions. But this is Brazil, after all, and things here rarely need to be “right” to be deemed “correct.” ♦

NEW TERRITORIES, NEW DISCOURSES

Cartagena in Colombia is Gabriel Garcia Marquez country.

By Beate Josephi, University of Sydney (Australia)



MARQUEZ IN CARTAGENA

The 2018 International Association for Media and Communication Research (IAMCR) conference was held in July in Cartagena, Colombia. The theme of the conference was "Transforming Culture, Politics & Communication: New

media, new territories, new discourses," although social justice, deficiencies of democracy, populism, journalism, and global media policy also played a significant role.

While there was no IALJS/IAMCR session on literary journalism in Cartagena, the city itself is a story. Cartagena is Garcia Marquez country. This was never clearer to me than when, after three and half days of being cooped up in the admittedly lovely new Centro de Convenciones, we went on a guided Garcia Marquez walk.

The tour started at that bewitching hour, when the sun sets and the colour of houses takes on a painterly quality. The walk was led by Jaime Garcia Marquez, "Gabo's" youngest and only surviving brother. In the late 1940s when Garcia Marquez arrived in Cartagena, and until quite recently, the area where the Centro de Con-

Gabo only stayed in Cartagena for two years, but these marked the beginnings of his journalistic and literary career



JAIME GARCIA MARQUEZ

venciones now stands was the rough and dangerous harbour precinct. In an even earlier time, the plaza inside the city wall near the clock tower was the slave market. It is the ensuing mix of races that makes Cartagena very much Afro-Caribbean.

Garcia Marquez came to Cartagena at the wishes of his father, so we were told, to study. He reluctantly did two semesters of law but was far more interested in writing. He took his first job at the Cartagena paper, *El Universal*, which still exists. Garcia Marquez, or Gabo as he is commonly called, only stayed for two years, but these marked the beginnings of his journalistic and literary career. His novel, *Love in the Time of Cholera*, is set in Cartagena.

Walking the old city centre under the darkening skies made it easy to appreciate Cartagena as the setting for strange happenings, devastating downpours, and the unusual appearing as entirely normal. This is so much so that people who visited the town with Garcia Marquez in his lifetime got the impression he was a mere chronicler, not the inventor of stories. We turned into the Calle de las Carretas, which turned into the Calle Primera de Badillo, then Calle Segundade

Badillo, and finally into the Calle del Curato. On other maps the street simply appears as Carrera 7. At the end of it, facing the city wall and the sea, is a former convent, now a hotel, and opposite is Garcia Marquez's

house, which is still in the family.

Although Garcia Marquez only lived in the city for two years, his ashes were brought for their final rest to Cartagena in 2016. Cartagena also houses the FNPI, la Fundación Gabriel García Márquez para el Nuevo Periodismo Iberoamericano, founded in 1995. FNPI is testimony to the fact that for Garcia Marquez, journalism and literature were two sides of the same coin.

Cartagena would have been a very fitting location for a literary journalism panel – but it was not to be. So let's look to next year: In 2018 the IAMCR conference will take place in Eugene, Oregon from June 20 – 24. The theme is "Reimagining Sustainability – Communication and Media in a Changing World," pointing to an environmentally themed conference. A separate call for IALJS scholars interested in taking part in a panel will be issued. ♦

LITERARY JOURNALISM IN CHILE

The chronicle and the epic.

By Patricia Poblete Alday, Universidad Academia de Humanismo Cristiano (Chile)



AROUND THE WORLD

Chileans studying journalism during the 1990s waded through the after effects of the romanticization of the profession, the mystique of its exercise under the exigencies of an environment involving heightened political

consciousness, and increased awareness of society's most pressing issues. Chilean reporters such as Patricia Verdugo, Raquel Correa, Manuel Salazar, and José Carrasco (murdered during the Pinochet's dictatorship) continue to serve as guiding lights within the field today. However, as graduates entered the workforce in the 1990s, they fell victim to the tenets of neoliberal capitalism and opted *en masse* for positions as consultants, corporate PR, and work with IT firms. Poorly-paid positions at newspapers held little to no attraction. This trend was even present in journalism interns' preference for audiovisual outlets over print media.

By the end of the first decade of the 21st century, the field had undergone another major evolution. In the wake of the popularity of narrative chronicles, mainly manifestos, incoming students seemed to fall in love again with the more humanistic aspects of journalism, and with the opportunity to experience a connection with the so-called *Other*; to address the traditionally under-reported human side of the story. This tendency is best evidenced by the publication of books written in the aforementioned style, as well as organizations such as the Tomás Eloy Martínez Foundation (TEM, Fundación Tomás Eloy Martínez) and the Foundation for New Latin-American Journalism (FNPI, Fundación Para el Nuevo Periodismo

Iberoamericano). Within this context, the aesthetic relevance of a text was best gauged vis-à-vis its ethical commitment to said *Other* and to the profession as a whole, rather than with regard to its commercial value.

Along with its chronicling aspects, modern Latin-American journalism has also begun to take on traits of the forgotten epic. The best examples of this evolution are *El Faro*, which is published in El Salvador, *Plaza Pública* in Guatemala, *La Silla Vacía* in Colombia, and *Periodistas de a Pie* in Mexico. These entities personify a free-wheeling, passionate Press operating outside the sphere of large-scale media outlets; journalism which manages to inspire and recoup some of its lost respect within society. This new take on journalism is most needed in nations like Chile, where entertainment often passes for information due to the overwhelming predominance of its two major national outlets.

The phenomenon of the modern chronicle has aroused interest among researchers and scholars

In academic terms, the phenomenon of the modern chronicle has resulted in two outcomes. The first is the interest it has aroused among researchers and scholars, who have utilized it to understand its potential beyond the tainted (and generally misunderstood) hybridization. Conferences and symposia on chronicling have been held, theses and articles written, research projects funded, and journals and books published on the subject. All of this is significant, as until recently the only type of chronicle that Chilean academia recognized and validated

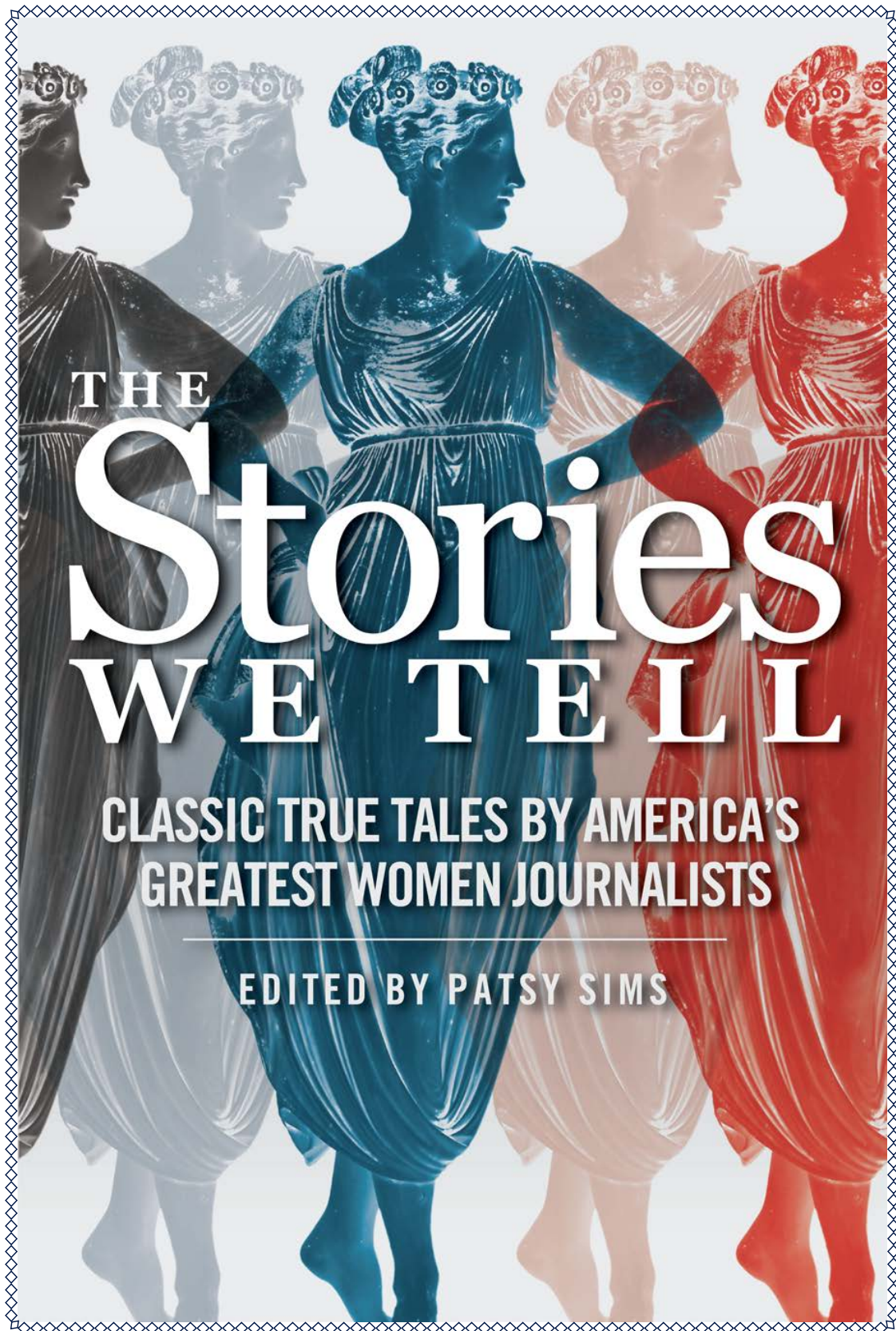
as an object of study was the Modernist sort; and it primarily focused on literature, as if journalism lacked scientific validity and academic relevance, and could only be understood vis-à-vis expressly professional criteria.

Secondly, the educational offerings associated with journalism have changed. Along with courses on strategic communication, business management, and digital resources, Chilean universities now offer courses that seek to guide students in their search for narrative identity. This is pursued in a context which presupposes that objectivity is a fallacy and that whenever we write, observe or read, we do so from a specific point of view. In recent years, enrollment in Chilean journalism programs is on the upswing, after a period of little to no growth and low enrollment levels. Some universities have even introduced postgraduate and diplomate programs in narrative journalism and non-fiction writing, as a result of constant growth within the field.

It has been said that narrative or literary journalism is a trend. I think that phenomena such as those summarized above denote a social need that surpasses mere information or commercial endeavors – a need to identify deep meanings in the midst of so many mirages, and a need for reasons which transcend explanations and evidence. From its beginnings, the chronicle has set forth on that quest; a quest so ancient and universal, that to call it a passing trend would be truly absurd. Fortunately, many Chilean students seem to intuit this, and their faith should be cause for hope within the field. ♦



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



[HTTP://WWW.THESAGERGROUP.NET/?BOOK=THE-STORIES-WE-TELL-VOLUME-1](http://www.thesagergroup.net/?book=the-stories-we-tell-volume-1)

RESEARCHING THE HISTORY OF LITERARY JOURNALISM

An interview with John Hartsock.

Q: Give us a summary of your book.
Hartsock: I attempted to provide a history of American literary journalism.

Q: How did you get the idea for your book?

Hartsock: I had returned to graduate school at mid-career, and I knew I wanted to do a dissertation on literary journalism. When it came time to determine what about literary journalism I wanted to research, I went to the library to gather as much literature on the subject as possible. I decided that I especially needed to find a history so I could get a suitable overview. That's when I discovered that while there had been important historicizing by Norman Sims, Tom Connery, and John Pauly, among others, there was not a history as such. Frankly, I was somewhat discouraged. I went home to think about it, wondering how to get my hands around a subject that, relatively speaking, had been little studied. A couple of days later the old newspaper reporter in me said that if there was no history, at least I could contribute to the writing of one. At the time I was not thinking I would write a history per se (and, of course, there can never be "the" history).

Q: Tell us about the research you did for your book. What were your sources, how did you research your book, how long did you spend, and so forth?

Hartsock: Because of disciplinary boundaries, literary journalism really didn't fall into any one particular discipline. Most obviously it falls between journalism and literary studies. Most of my research straddled literature and journalism, although there is also American Studies. Probably there was more of an emphasis, at least initially, on the literary, because my own background is in literary history and my doctorate is in English. But of critical importance was Norm Sims' *Literary Journalism in the Twentieth Century*, which introduced me to the scholarship. Equally important was Tom Connery's *A Sourcebook of American Literary Journalism*. Without them I think it is fair to say I could

not have written my book. They provided the building blocks, the foundation. Beyond that I looked up every related search term for the subject I could think of, such as literary nonfiction, which was more in vogue at the time. (To some extent creative nonfiction replaced it, but then from my perspective creative nonfiction has evolved in other directions so that today it is something of a grab bag in meaning.) These led me to new primary sources. I also attempted to contextualize literary journalism within the literary movements of the various eras, especially late 19th century realism and naturalism.

Q: Besides the sources you used, were there any others you wish you had been able to examine?

Hartsock: Yes. I just wish I could remember all of them. One is David Mindich's book *Just the Facts*. Also, I noted in the history that I undoubtedly left out someone's favorite literary journalist, such as John Dos Passos, who I have since discovered had a profound influence with his early work on writers of a rough equivalent of literary journalism in the young Soviet Union.

Q: Based on your research for the book, what would you advise other historians in our field

It comes down to
appreciating that there
really is no
end, much less beginning,
to history.

about working with sources?

Hartsock: Hmm Always expect the unexpected. Especially after you finish a book. I discover something new, and say, "Darn. I wish I had known that for the book." It also comes down to appreciating that there really is no end, much less begin-



ning, to history. Rather, there are always temporary beginnings and endings. That's humbling. Also, be cautious in approaching the contemporaneous moment (however one may define it) in attempting to contextualize it historically. In my research, I wanted to see what other critics were saying about nonfiction, journalism and literature during their own eras. This is when I discovered that Fred Lewis Pattee, who is credited with holding the first chair in American literature, said in 1915 that belletristic "literature" would increasingly be in the form of historical romance ala *Lorna Doone*. He was dismissive of Stephen Crane, who, in addition to being a fictionist, was a wonderful literary journalist. I don't know anyone who reads *Lorna Doone* today. Or, there was Frederic Hudson, who published what is considered one of the first histories of journalism in 1873 (if not the first, depending how you approach it). He predicted that in his near future newspapers would be delivered by balloons. These were cautionary lessons to me.

Q: What were the challenges you faced in researching your book?

Hartsock: Well, again I was studying an area that was not widely studied in both the journalism and literature academics. You had the pioneering work, but I found

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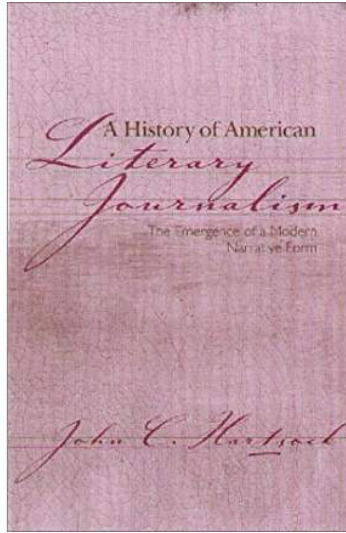
HARTSOCK *Continued from previous page*

I had a lot of latitude, and that can be somewhat intimidating. It felt like I was traveling into parts unknown, and you are always second-guessing yourself as to which trail or trails to take. It's especially challenging because we tend to think of history as linear or chronological, but I would bump up against issues I felt I couldn't ignore, such as sensational journalism that reads like literary journalism. I felt strongly, because of my literary training, that just because it "reads like a novel or short story" it isn't necessarily the kind of narrative literary journalism I was interested in. If anything, solely sensational accounts are the opposite epistemologically in that they seek to disengage a reader's subjectivity. I was highly aware that my chapter on the subject was a side trail to the overall chronology. But I felt it was important. So I let it fly. And this is why I call the book "a" history and not "the" history. But again I learned that there is no such thing as "the" history.

At the same time the kind of latitude I had with such a relatively understudied area I found liberating. I can't think of anything worse than being a Shakespeare scholar given how closely the bard's work has been combed over. And I'm tired of books on the Civil War and World War II that keep repeating themselves. So it was a bit bracing to have this kind of freedom.

Q: *Is it possible to get too close to a research subject? How do historians maintain their neutrality of viewpoint when conducting and interpreting research?*

Hartsock: Absolutely! After I focused on earlier versions of literary journalism I found myself somewhat disenchanted with the New Journalism of the 1960s. It was because of the New Journalism that scholars really began to wake up to the existence of literary journalism (soon discovering that there was nothing new about the New Journalism!). I found myself somewhat resentful that the earlier stuff had been neglected by both the journalism and literature academies. Because the New Journalism had been, in the scheme of things, relatively well-covered, I downplayed it. But I feel the opposite today. My disenchantment with the New



I think sometimes we have
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Journalism began to subside after the book came out. Frankly, I began to rediscover the New Journalism. And I genuinely believe that it represents today the high point of American literary journalism. Of course, that is also a judgment about the contemporaneous moment (however one defines it), and perhaps by the time I die I will have another perspective. In any event, if I were doing it again I would discuss the New Journalism much more.

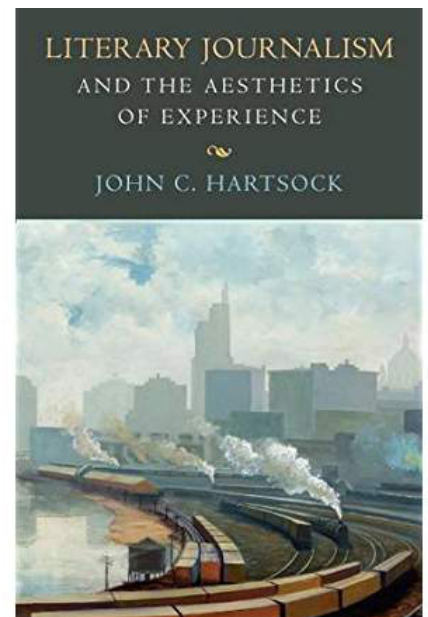
I think sometimes we have to admit we can't be neutral. For that reason I made a very conscious decision to write in the first person. It seems to me that this was not being done a lot at the time. But I felt I had no choice precisely because this was a relatively understudied area. To me it was more honest to say, hey, this is just my perspective on a subject that we are really only in the early stages of understanding. I felt to write in

a faux omniscience would have been disingenuous. Omniscience is faux anyway.

Finally, I really loved the subject matter. And that can be a problem. Yes, it can blind you, as it blinded me when I became disenchanted with how much the New Journalism overshadowed earlier variations. But the virtue was that I never tired of the subject. I've published three books, and the history was the only one I never tired of working on.

Q: *What new insights does your book provide?*

Hartsock: How new they are today, I can't say, but I hope there are still relevant insights after seventeen years. I think the most important is that we have a need for different kinds of journalism. I am an old beat reporter from newspapers. (I know that makes me a dinosaur.) And I respect the old tried and true models. They are a great training ground. However, one thing I hope my book brings out is the virtue of a journalism, whatever its imperfections, that tries to understand other people's subjectivities — or to narrow the gap between subjectivities so that we can have a better understanding of how they feel. That is very central, I think, to understanding literary journalism.



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HARTSOCK *Continued from previous page*

Q: *What findings most surprised you?*

Hartsock: What surprised me the most was just how much literary journalism or a proto-literary journalism there has been throughout history, and just how much it has been central to how we describe the world around us: Storytelling is natural to how the human brain enquires into the world. In fact, *belletrists* took from a proto-literary journalism many of the tricks of their trade, and not the other way around. (I am still bemused when I hear someone say literary journalists use the techniques of the novelist and short story writer.) A second surprise was just how much literary journalism had been under-appreciated by the academy. I kept scratching my head and wondering: "How could they not see what was right under their noses?" But then I was guilty of that crime, too, for a long time in my early, more conventional literary studies. A third finding was just how much in the last century the literary modernists and the journalism/communication modernists tended to mirror each other epistemologically with their belief that knowledge could be essentialized or idealized. Journalism had its "objectivity," and T.S. Eliot had his "objective correlative."

Q: *What advice would you give to people in our field who are considering doing a book in JMC history?*

Hartsock: That's difficult to say because again my background may be a little different from those who fall strictly within JMC studies. Perhaps I'm old-fashioned, but I believe history is indeed a story. Of course, history and story both have the same etymology (and I suppose that in having the same etymology I run the risk of a tautology). I attribute my interest in history as story to the fundamental fact that I've always read history. I started reading it when I was in my early teens in the 1960s and 1970s when my grandparents gave me a subscription to the old *American Heritage*, those wonderful white volumes that would show up every couple of months. The writing was so accessible. In the case of my book, what also helped was that when I did my doctorate in English I focused on critical theory. This provided critical tools I found especially useful for applying to a field of scholarship that was still very much emerging from history's fog. ♦

PERIODICALS IN-BETWEEN

Periodicals in the Ecology of Print and Visual Cultures; 7th International Conference of the European Society for Periodical Research; <<http://www.espr-it.eu/>>; 27–29 June 2018 in Paris.

The 7th annual conference of the European Society for Periodical Research will explore how periodicals from the eighteenth to the twenty-first century function as mediators of alternative or experimental forms of publication and as springboards for other publishing and cultural activities. Many periodicals gave birth to publishing houses by using their printers' networks and by treating their issues as experimental or more conventional test cases and economic drivers both in the book and the print industry and in the arts and crafts. Often, the periodical is a vehicle for science enthusiasts, trade or professional organizations, and literature and arts connoisseurs: volumes of aggregated materials published over the year, then bound in hard covers to resist time, respond to the needs of such readers. Or the opposite may be the case: publishers or galleries issue a periodical or magazine to underpin their publication list, to foster their artists, to test new formulas or to retain their audience. The phenomenon extends to prints, both as bonuses to subscribers and as original works. The study of such a phenomenon in its international scope would highlight the relations of periodicals with the world of publishing, art galleries, various salons and circles of influence, as well as with several alternate forms of publication, of new ideas, trends, and manifestos.

How is the standard history of book and print publishing extended by more nuanced considerations of media structures – economic and symbolic – that focus on the role of periodicals? What questions emerge when we consider periodicals as key drivers of print and visual cultures, the materiality of publications, their exchange value, and their function as cultural operators? We invite papers, panels, and round table proposals that address these issues.

Topics could include but are not limited to:

- Periodicals and publishing houses
- Periodicals and galleries or salons
- Periodicals and print networks
- Periodical economies
- Periodicals and intertextuality; hybridization; remediation
- Parts; installments; supplements; annuals
- Periodicals and prints for subscribers
- Periodicals and print-outs
- Periodicals and albums

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SPECIAL ISSUE, NOW AVAILABLE

“Periodicals and Colonial Empires”

I. Gonzalez Gonzalez and F. Renucci (eds.), *Cléo@thémis*, n. 12, 2017

Periodicals are omnipresent within the scientific, institutional and political realms (and even everyday life). They are often comprised of abundant and interesting information but are disparate in providing international scientific literature. This is likely because, behind the apparent homogeneity of the object, the plurality of forms, temporalities, contents and actors is concealed.

A number of sociologists, literary scholars, historians, political scientists, jurists, amongst others, have published numerous works about periodicals. Within the literature, their study is quite developed in Belgium, where it is often associated with a sociological approach. In Anglo-Saxon countries, an autonomous field of research has been built around periodical studies. This historiography reveals the relationship between periodicals and politics, their gender implications, and their structuring role.

The *structuring role* should be examined. Initially, it appears to be based on a paradox: reviews, often ephemeral regarding their lifespan, with a more or less coherent editorial line (the legitimacy of which is less than that of other works, such as novels, essays, patents or law texts) are particularly effective organizational vectors. Applied to the imperial or colonial context, this hypothesis means that specialized journals (scientific or popular) produce political, social, legal or ideological unity. How? By what means? Do magazines collectively create networking? To what extent do they transmit homogeneous representations? Do they organize content to be a decisive element in the construction and dissemination of knowledge or a discipline?

It is these questions that the nine articles of this special issue of *Cléo@thémis* on "Periodicals and Colonial Empires" aim to answer.

It is available at <http://cliothemis.com/Cléo-Themis-numero-12>.

NETWORK OF AMERICAN PERIODICAL STUDIES SYMPOSIUM

Travelling the world with magazines.

By Victoria Bazin, University of Northumbria (United Kingdom)



GLOBAL STUDIES

Nottingham Trent University's Centre for Travel Studies (CTWS) hosted the third Network of American Periodical Studies symposium on 22 September 2017. "Magazines on the Move: North American Periodicals and

Travel" was organised by Tim Youngs, the director of CTWS, and Rebecca Butler. The keynote speaker, Andrew Thacker of Nottingham Trent University, opened proceedings with "America Invades Europe: The Modernist *Revue en Voyage*," a discussion of the modernist magazine *Broom* and its continental travels in Europe.



TIM YOUNGS

The first panel, "Tourism and Emigration in Periodicals," explored three very different periodicals. Shannon Derby's

(Tufts University) "Tourism Narratives and the Production of Paradise" focused on Wells Tower's accounts of his vacation to Oahu and Hawaii Island, Claire Lindsay's (University College London) "Tourism Advertising in *Mexican Folkways*" examined this fascinating bi-lingual magazine's analysis of tourism as a means of re-making modern Mexico after the Revolution, and Mieke Neyens's (Ku Leuven) "True Norwegians in Mexico: Reports of Travel

and Migration in Nordmannsforbundet, 1907-1940" considered the rhetorical strategies adopted by this state-funded periodical to build a sense of national pride and to persuade Norwegians back to their homeland.

The second panel, "Black Travel Writing and Periodicals," began with Sofia Aatkar's (Nottingham Trent University) "Motivity and Mobility in Jamaica Kincaid's 'On Seeing England for the First Time.'" Aatkar returned to John Locke's notion of "motivity" to think about the position of the diasporic subject moving between the U.S. the U.K. and the Caribbean. Rachel Farebrother's (Swansea University) "It all depends on how you look at it': Travel Writing in the *Brownies' Book*, 1920-1921" considered this overlooked but fascinating children's magazine, edited by Jessie Fauset. Particularly suggestive was the analysis of Du Bois's regular column, "As the Crow Flies", a feature that made connections between African-American struggles for civil rights and contemporary Pan African movements. Jak Peake's (Essex University) "Life 'Beyond the Color Line'? New York Wanderers and Caribbean Wonders" examined the representation of the Caribbean in the 1910s and 1920s in periodicals such as the *Nation*, the *Messenger*, the *New York Amsterdam News* and the (Harlem) *Liberator*.

The final panel returned the symposium to where it had started, with the modernist magazine

The final panel of the day "Genres, Form and Location" moved backwards into the nineteenth century before returning to where the symposium had started, with the modernist magazine. Josefin Holmstrom (Cambridge University) gave a paper on "'A Dream of Enchantment': Travelling with Harriet Beecher Stowe's *Agnes of Sorrento*" examining the serialisation of this little known novel in the *Atlantic Monthly* between 1861-1862. Matthew Pether's (Nottingham University) "Early American Periodical Culture and the Problem of the Picaresque" examined Royall Tyler's picaresque novel *The Algerine Captive* (1797) in terms of its representation of travel, as well as the ways in which the novel itself travelled across the Atlantic when it was serialised in *Lady's Magazine*. Eric White's (Oxford



PERIODICALS *Continued from Page 21*

Brookes University) “On the Move and on the Margins: Stranded Expatriates in *Globe* and the *New Review*” analysed the tensions between the translocal and the cislocal in modernist magazines in the 1930s problematising current assumptions about a “frictionless” cosmopolitanism.

Tim Woods’s closing remarks elegantly pulled together the various threads of discussion that had emerged in each of the panels. Questions of form were clearly important particularly in relation to genre. Matthew Pethers’s suggestion that we might begin to think about a “serial poetics” provided one way of thinking about the relation between the novel, its various genres and period-

ical culture. Material circulation was also clearly important in understanding how magazines travel, the transnational networks and circuits of distribution that move magazines across national boundaries and that provide, on occasion, the bird’s eye view offered by a writer like Du Bois in his column “As the Crow Flies.” Many papers presented at the symposium reminded delegates of the importance of engaging with the magazine as a material object and that paratextual material, such as advertisements, are rich historiographical resources. Spatial theory informed some of the scholarship providing a more nuanced understanding of how space is repre-

sented in magazines and how magazines map space and time.

Clearly, thinking about magazines “on the move” opens up a dialogue between scholars working in periodical studies and travel writing that extends and enhances the research in both these areas. ♦

TEACHING TIPS *Continued from Page 27*

was awarded one of the Donald Windham-Sandy M. Campbell prizes. Working with talented tutors over the years, including Gillian Lord, Patrick Mullins, and Bronwyn Watson, I show students what is possible when true stories are well told; along with the thorny ethical issues that such powerful pieces throw up, like clods of dirt from a surging racehorse.

Near semester’s end, students are asked to revisit the question of their favorite non-fiction, and now few fail to name one.

“At the beginning of the semester, I admitted I hadn’t read a lot of non-fiction. I’ve now read much more non-fiction and I am changing my choice. My main problem with non-fiction has been that it always seems to be about sad things and I should probably hate *One of Us* for just how sad it was but I don’t. *One of Us* was really difficult to read; it made me cry and I had to keep taking breaks because I didn’t feel ready for what I knew must lay ahead. But the thing is: it’s supposed to be really hard to read; it’s supposed to be confronting and heartbreaking because Åsne Seierstad is trying to tell the story of the victims and their families. For those families left behind, it was heart-

breaking and hard to live through. Once I realized that, suddenly non-stop sobbing for an entire weekend invoked less pain in me and more awe at a writer’s ability to produce such a reaction.”

**The horse will drink - we just
have trouble
leading it to water
past the
sign saying non-fiction**

Where this student’s response underscored the power of narrative non-fiction to move, a second student had a road-to-Damascus moment about journalism and journalists:

“My perception of non-fiction used to be; boring, dry, and a pain. In doing this unit I have discovered that it is interesting, revealing, confronting, and in some parts scary too. I also had the perception journalists were just nosey. I wasn’t aware that investigations could be carried out, let alone a whole book be written rather than just an article.

Now that I know how much work journalism is, I have a newfound respect for that field of work. The risks in doing an investigation, the selection of voice that is chosen and especially the credibility, I had never considered before. So much time, patience, care and interviews go into their work that I never appreciated before.”

Yes, these are gratifying comments for a teacher to read about their students’ learning experience, but really for anyone who knows this field of writing they are not surprising. The real problem for those of us proselytizing about literary journalism is that, to rework the old proverb, the horse will drink – we just have trouble leading it to water past the sign saying non-fiction. ♦

PERIODICALS *Continued from page 19*

— Periodicals as bound volumes/“books”

— Quotidian periodical cultures

— Alternative periodical cultures

Please send proposals in either English or French 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 2018ESPRit@gmail.com. The deadline for proposals is 31st January 2018.

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TEACHING NON-FICTION

Overcoming prejudices to non-fiction writing when teaching literary journalism .

By Matthew Ricketson, University of Canberra (Australia)

The word non-fiction arouses antipathy from most people with an interest in literary journalism – why define such a vibrant activity in the negative? But the sad fact is that for many students in Australia, and perhaps elsewhere, the term literary journalism

is less well known than non-fiction. A second fact is that for many students, especially those enrolled in writing degrees, non-fiction is associated with tomes that are dull but worthy or just plain dull. Readers



TEACHING TIPS

of this newsletter know just how compelling and memorable literary journalism can be, so what to do?

Well, here's a suggestion. For several years I have taught a first year undergraduate unit at the University

of Canberra in Australia that is open to anyone and usually attracts between 100 and 150 students. It is called Literary Studies: True Stories. The first half of the title comes from its place as part of a literature major while the second signals the unit will be about works blending a fidelity to fact with a narrative, literary approach to writing.

Many students have been taught that writing is confined to poetry, drama and fiction. Journalism is an activity rarely mentioned

After giving students an idea what will be covered during the semester, I ask them to post a blog about their favorite work of non-fiction and why. If they don't have one, that doesn't matter, I just ask them to reflect on why they don't like non-fiction.

Over the years a good number of students have had difficulty identifying a favorite work; this is especially true for students enrolled in the Bachelor of Writing who appear to have been taught at high school that writing is confined to poetry, drama and fiction. If mentioned, journalism is an activity that, as a former Australian leader of the opposition once said, is conducted by "slimy white things that crawl out of the sewers."

Well, at least we know where we stand. From this point, though, students are introduced to gallons of what Tom Wolfe used to call "the creamy stuff" – outstanding examples of artful, thought-provoking literary journalism, including classics from Joan Didion, Hunter S. Thompson, and Wolfe himself but also more recent works such as Ted Conover's *Newjack*, Åsne Seierstad's *One of Us: The Story of Anders Breivik and the Massacre in Norway*, and Lawrence Wright's *Going Clear: Scientology, Hollywood, and the Prison of Belief*. Additionally they read works by Australian authors such as Chloe Hooper's *The Tall Man*, or writing by Helen Garner, who in 2016

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