

THE NEWSLETTER OF THE IALJS

LITERARY JOURNALISM

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INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2018

NOT A SWAN SONG

*Rather a “so long, farewell,
au revoir, auf Wiedersehen.”*

By Isabel Soares,
Universidade de Lisboa (Portugal)

So this is it, then? The end? I don't like “the ends.” They are irrevocable, finite, and airtight. They imprison us to some ultimate stop in a linear string of events and mean a collapse, a sort of death. In a nutshell, “the ends” are boring.

I usually keep a log where I list news, events and information that should be passed on to the IALJS membership

and newsletter readers. It is precious help for when I need to pen the President's letter. In the log for this particular piece, I wrote a note to say that, after the bountiful year we have had in terms of submissions for this May's conference in Vienna, the IALJS is implementing a soft-policy encouraging single, as opposed to multi-

ple, submissions; soft-policy starting with next CFP. The list also included a reference to the joy of witnessing the growth of the IALJS as attested by the record-breaking number of submissions we have received for the conference. I know it is all because of our academic interest in literary journalism (sure). But what better justification is there for a slice of *Sachertorte* and some Viennese coffee (mine with extra cream, please) than take the opportunity to think and talk about literary journalism while

literally in Vienna?

Apart from the log, David Abrahamson, the now-succeeded editor extraordinaire, usually emails me suggestions and reminders for the President's letter (come forth, ye Presidents, who went by without these gentlest nudges). This time, however, the usual email was scarce in words. “Caríssima,” David wrote in his best, most dignified Portuguese, the letter should be a reflection on your tenure as President. Giving me a choice (as if...), he finished with a liberating “Completely up to you, of course.” Of course...

A reflection. All I can think of at this point is gratitude and that, as we all know, is not a thing of the mind. It is a sentiment. I am grateful to have had this tremendous opportunity, grateful to Life or the Powers That Be, grateful to the IALJS and the wonderful people I have met in its midst, grateful to the dedicated IALJS officers (I doubt there is one association with a better group of hard-working,

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positive-minded, devoted volunteers than the IALJS). I am grateful to coincidence and, above all, I am grateful that you have let me, so little a character in the world of literary journalism, take on this role. Since gratitude is a happy feeling, happiness is the overarching state I experience as I leave this stage. Is this a reflection? Most probably not.

When I “took office” in 2016 I felt as though I was living in a bizarre, absurd script fit for an indie movie. Norman Sims had just finished his tenure and, let's face it, succeeding a guru is, to put it mildly, a daunting endeavour. While everyone was

Continued on next page

ANNUAL MEETING IN VIENNA

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

FUTURE IALJS CONFERENCE SITES

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

IALJS-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: (tba), U.S.A., 13-15 May 2021.

IALJS-17: Cape Town, South Africa, 19-21 May 2022 (pending).

IALJS-18: Brussels, Antwerp or Leuven, Belgium, 11-13 May 2023 (pending).

IALJS-19: Santiago, Chile, 23-25 May 2024 (pending).

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

IALJS-21: Poland, 21-23 May 2026 (pending)

INSIDE

4 Annual Conference Host Faculty

5 Registration Form for IALJS-13

6 IALJS-13 Conference Program

17 Around the World: Literary Journalism in Vienna

19 SBPJor Conference

20 Reflective Essay: Centerville

28 2018 IALJS Membership Form

29 IALJS Officers and Chairs

32 Teaching Tips

WWW.IALJS.ORG

PRESIDENT'S LETTER *Continued from previous page*

so kindly congratulating me and expressing their good wishes, I contemplated the task ahead as something of an intermission in the history of the IALJS until the next guru came along. On that evening of May 20, 2016, it was difficult for my brain to put into words the reality enveloping me. I heard people call me "El Presidente." Putting the fact aside that I speak Portuguese and "El Presidente" is a Spanish masculine declension that word struck a million chords because you don't just slip into presidential shoes from one moment to another and "president" is not a word defining of self. Bewilderment was my first impression as "President" of the IALJS.

Literary journalism rescues
our human
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There would be other startling moments.

Such as Robert's Rules of Order... Startling is perhaps more of a euphemism than a characterization here. If I had to name the *one* thing that stressed me as "El Presidente," it would be Robert's Rules of Order. I hear the expression and shock waves send my brain into paralysis. Do you know there is a robertsrules.org? And a robertsrules.com? Well, there are (unsurprisingly, also a Robert's Rules for dummies). I googled, printed and studied said rules just to understand how I fail to understand them. So much for presidential dignity at business meetings. Does this qualify as reflection? Confession, maybe.

There is, I guess, a reflection I

can make, one that transcends these past two years and that has been taking verbal shape in my mind for some time now. Literary journalism is about humanism we've been told by the gurus. More than that, it *is* humanism. I have come to learn that not only does literary journalism rescue our human/e characteristics of empathy in times of the rule of banality, it also sensitizes us back to reality; not just as readers and journalists but as academics, as teachers. I realise clearly and unequivocally that there is something intrinsically good in the broader world of literary journalism and the people that cross paths with it. I have found nothing but goodness in the IALJS or literary journalism for that matter. The IALJS means good people and because of the IALJS I am certainly a better person. Can this be a reflection? Let me call it a fact.

Allow me one last indulgence to say a few words about language. Language is the cornerstone of my life (it took me four decades and a letter from David Attenborough to fully comprehend that). Some people are shaped by nationality, others by culture, others by religion. In my case, it has been language. I am very much aware of the coincidence that the IALJS presidency came to me in a country that speaks my current first language, Portuguese, and I step down from this presidency in a country that speaks my first first language, German (which I can only use now for survival matters such as ordering that *Sachertorte* and Viennese coffee). Language is a fascinating thing. To speak a language is to get into its specific frame of mind and that of its speakers. Languages represent the multiplicity of human thought and the incredible diversity of worldviews. Literary journalism is as specific as the languages in which it is expressed. You cannot translate "feature stories" into Portuguese just as you cannot translate "crónica" into English. Yet, both feature stories and "crónicas" attest to a richness in literary journalism that defies, as it should, the globalizing, totalizing instincts of our era. It is through a positive prism that I look to the future of literary journalism and the IALJS. "International," as in multilingualistic, is a fit qualifier for both. As the next generations of practitioners, scholars, and IALJS

officers step to the front, I feel a pleasant sense that something inherently good is treasured here.

As for me, if I saw my presidency as an intermission, I now see it as a transition. It was during these past two years that conditions were brought about so that the pioneers who erected the building of the IALJS could pass on the torch to the next generation. The IALJS will be in good hands. To the next President of the IALJS, I wish only the best (the view is magnificent from here). To you all, I say thank you but not goodbye. My words are appropriated from those sang by the children in *The Sound of Music*: "so long, farewell, au revoir, auf Wiedersehen," or, in my good old Portuguese *até sempre!* ♦

CONTENT STINKS!

THE FORMS, MATERIALS, AND INSTITUTIONS OF
AMERICAN PERIODICALS

A one day symposium of the Network of
American Periodical Studies University of Nottingham
– Friday 21st September 2018

Taken up as a mantra by various literary critics concerned with overturning the tendency to critique texts as ideological objects, the idea that "context stinks" particularly underpins a constellation of recent approaches to literature that take "description" as their guide, whether through a renewed attention to aesthetics, close reading, or genre.

This symposium thus seeks papers that challenge the narrow content-orientation of much existing periodicals scholarship by engaging with new, deeper and more complex contextualizations of these unique textual objects. In particular, we are interested in work that offers considerations of the American periodical from the perspective not of its content-providers but the perspective of the multiple human and nonhuman actors responsible for assembling and distributing what in the aggregate is a mass of literary material simply too large and various for conventional interpretive approaches.

Please send 300 word abstracts and accompanying one-page CVs to the symposium organizers, Dr Matthew Pethers (matthew.pethers@nottingham.ac.uk) and Dr Graham Thompson (graham.thompson@nottingham.ac.uk) by Monday April 16th 2018.

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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**



THE INSTITUTE FOR COMPARATIVE MEDIA STUDIES AT THE AUSTRIAN ACADEMY OF SCIENCES WILL HOST IALJS-13 IN MAY

A home for research.

By Ali Pelczar, Northwestern University (U.S.A.)

The Institute for Comparative Media and Communication Studies (CMC) will host the 13th IALJS conference this year in Vienna, Austria. A research institute of the Austrian Academy of Sciences (*Österreichische Akademie der*



**IALJS-13
HOST**

Wissenschaften) that is also supported by the Alpen-Adria University of Klagenfurt, CMC investigates the links between changes in media and public opinion and political communication. Taking comparative, longitudinal, and cross-sectional approaches, it seeks to understand the societal context of media and the consequences of its output. CMC aims to use interdisciplinary and innovative methodologies, and to have an international perspective. Its findings are intended to be brought directly into the public and political discourse.

There are two research groups within CMC: media accountability and media change; and media, politics, and democracy. Both groups have published a long list of books, articles, and conference and research papers. The members of the media accountability and media change group, led by conference host Tobias Eberwein, are interested in the impacts of the changes to global media due to technological innovations. They seek to ensure the functionality of the media into the future by addressing questions about the roles and responsibilities of various stakeholders in media, journalistic ethics in the face of new digitization processes and technology, and international variations in media regulation and accountability. Ongoing projects cover topics such as refugees and smartphones, the ethics of

citizen journalism, remembrance and commemoration online, and more.

The researchers of the media, politics, and democracy research group are interested in the role of media in a democratic society. They focus on how the media can legitimize power, enable social inclusion and political participation, shape election campaigns, and take a role in addressing societal challenges. Current projects include a

media pluralism monitor, social media and political participation, and science communication in Austria.

CMC was founded in January 2013, and followed the Austrian Academy of Sciences' Commission for Comparative Media and Communication Studies, which was founded in 1994. The Austrian Academy of Sciences, a non-university research and science institution, was founded in 1847 and today has over 770 members and 1,450 employees. It operates 28 research institutes in the

*Continued on
Page 17*



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

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			



AUSTRIAN
ACADEMY OF
SCIENCES



International Association for Literary Journalism Studies
IALJS-13 CONFERENCE PROGRAM

“Literary Journalism: Theory, Practice, Pedagogy”
The Thirteenth International Conference for Literary Journalism Studies (IALJS-13)

Austrian Academy of Sciences/Alpen-Adria-Universität
Institute for Comparative Media and Communication Studies
Vienna, Austria

17-19 May 2018

Thursday, 17th May 2018

NOTE: Venues for all presentations will be announced shortly.

8.00 – 8.45 Check-in and Registration (Location TK)

Session 1 9.00 – 9.15 Introduction and Welcome (Location TK)

Host Tobias Eberwein (Austrian Academy of Sciences, Austria)
IALJS President Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

Session 2 9.15 – 10.45 Work-in-Progress Session I (Location TK)

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Beyond the Line: Literary Journalism and the Tensions of a Globalized World

Moderator: David Abrahamson (Northwestern University, U.S.A.)

1. Anthea Garman (Rhodes University, South Africa), “Slum-dog Journalism: Walking the Abyssal Line in Annawadi and Diepsloot”
2. Robert Alexander (Brock University, Canada), “Slow Violence ... Slow Journalism: Literary Journalism as a Response to Ecological Catastrophe”
3. Marta Okuniewska (University of Gdańsk, Poland), “Fiction in Literary Reportage as a Tool in Transcultural Communications – Based on *Ganbare! The workshop of death* by Katarzyna Boni”

4. Pascal Gin (Carleton University, Canada), “Another Literature of Fact? On Writing French Fiction as Reportage”

Q&A – 20 minutes

Session 3 **11.00 – 12.00** **Keynote Speech** *(Location TK)*

Introduction: Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

Keynote Speaker: Ted Conover (New York University, U.S.A.)
“Immersion and the Subjective: Intentional Experience as Research”

Q&A – 15 minutes

Lunch **12.00 – 13.15** (on your own)

Session 4a **13.15 – 14.45** **Research Paper Session I** *(Location TK)*

(NOTE: Research Paper Presentations are 15-20 minutes each)

Session Title: Critical Inventories of Literary Journalism

Moderator: Julie Wheelwright (City University London, United Kingdom)

1. Kevin M. Lerner (Marist College, U.S.A.), “Assessing James W. Carey’s Culture of Journalism Criticism Four Decades Later: A Case Study of the New York Times Profile of a White Nationalist” — **WINNER, SUSAN L. GREENBERG PRIZE FOR BEST RESEARCH PAPER**
2. Thomas R. Schmidt (University of Oregon, U.S.A.), “A Brief History of Narrative Journalism in Late Twentieth Century U.S. Newspapers”
3. Jonathan D. Fitzgerald (Northeastern University, U.S.A.), “The Perpetual Next Big Thing: Emerging Media and the History of Literary Journalism”

Q&A – 30 minutes

Session 4b **13:15 – 14:45** **Work-in-Progress Session II** *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Female Voices in Literary Journalism

Moderator: Patrick Walters (Kutztown University, U.S.A.)

1. Roberta S. Maguire (University of Wisconsin Oshkosh, U.S.A.), “Jennie Carter and the Beginnings of African American Literary Journalism”

2. Anna Hoyles (University of Lincoln, United Kingdom), “Sacco, Vanzetti, and Moa Martinson”
3. Ashlee Nelson (Victoria University of Wellington, New Zealand), “Towards a Theory of Women New Journalists”
4. Jeffrey C. Neely (University of Tampa, U.S.A.), “A Girl on the Bus: A Textual Analysis of Katy Tur’s Unbelievable Coverage of the Donald Trump Campaign”

Q&A – 20 minutes

Session 5a **15.00-16.30** **Work-in-Progress Session III** *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Across Time and Space: Comparative Views on Literary Journalism

Moderator: Mitzi Lewis (Midwestern State University, U.S.A.)

1. Christopher Kremmer (University of New South Wales, Australia), “Anticipating Wolfe and Seabrook: Ilya Ehrenburg’s Literary Journalism”
2. Leila Gapy (University of Sorocaba, Brazil), “Guimarães Rosa and the Legacy: Sixty-five Years of History between *The Devil to Pay in the Backlands* and *Crossing*”
3. György Túry (Metropolitan University of Budapest, Hungary) & Marcela Aguilar Guzmán (Universidad Finis Terrae, Chile), “Literary Journalism in Times of Change: A Comparative Analysis between Chilean and Hungarian Magazines During the Early ‘90s”
4. John C. Hartsock (SUNY Cortland, U.S.A.), “Internationalizing American Campuses: Teaching World Literary Journalism”

Q&A – 20 minutes

Session 5b **15.00-16.30** **Work-in-Progress Session IV** *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Literary Journalism and the Author’s Many Possible Voices

Moderator: Manuel Coutinho (Universidade Nova de Lisboa, Portugal)

1. Lisa A. Phillips (SUNY New Paltz, U.S.A.), “Gazing into the Heart of a Killer: Point of View and the Literary Journalism of Mass Shootings”
2. Gonzalo Saavedra (Pontificia Universidad Católica de Chile), “Being Another: The Distinction of Author and Narrator in Literary Journalism and Why It Matters”
3. Magdalena Horodecka (University of Gdańsk, Poland), “Reportage as a Collection of Monologues: Narrative and Ethical Implications – Literary Journalism by Svetlana Alexievich”

IALJS-18 *continued*

4. Miki Tanikawa (Akita International University, Japan), “Do Individual Characteristics of Journalists Show in the News Texts? Questioning Assumptions in General Journalism Studies and Finding Clues in Literary Journalism Studies”

Q&A – 20 minutes

Session 6 16.45 – 18.15 Panel I — CONFERENCE HOST PANEL (Location TK)

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Literary Journalism in the Trenches

Introduction and Moderator: Tobias Eberwein (Austrian Academy of Sciences, Austria)

1. Lauren Kessler (University of Oregon, U.S.A.), “Teaching Literary Journalism to Experienced Journalists”
2. Anna Wallner (Die Presse, Austria), “The Challenges of Assigning and Editing Literary Journalism”
3. Bettina Figl (Wiener Zeitung, Austria), “In-the-Field Immersion”
4. Florian Niederndorfer (Der Standard, Austria), “Literary Journalism on the International Beat”

Q&A – 20 minutes

Session 7 18.30 – 20.00 Conference Reception (Location TK)

Host: Tobias Eberwein (Austrian Academy of Sciences, Austria)

20.00 – ? Informal Drinks and Dinner (on your own)

Friday, 18th May 2018

Session 8a **9.00 – 10.30** **Work-in-Progress Session V** *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Innovations and Experiments in Literary Journalism

Moderator: Matthew Ricketson (Deakin University, Australia)

1. William Dow (American University of Paris, France), “Literary Journalism, Experimentalism, and the Realist Mode”
2. Antonio Cuartero (University of Malaga, Spain), “A New Generation of Spanish Literary Journalism: Looking for Time, Space, and Freedom”
3. André C. T. Santoro & Denise C. Paiero (Mackenzie Presbyterian University, Brazil), “Literary Journalism in Non-conventional Media: Initiatives and Perspectives”
4. Miles Maguire (University of Wisconsin Oshkosh, U.S.A.), “Literary Journalism as Investigative Journalism: A Look at the IRE Awards”

Q&A – 20 minutes

Session 8b **9.00 – 10.30** **Work-in-Progress Session VI** *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Literary Journalism’s Traditions and Transitions

Moderator: Hilde Van Belle (KU Leuven, Belgium)

1. Robert J. Scholnick (College of William and Mary, U.S.A.), “Charles Gordon Greene’s *Boston Post* and the Creation of Literary Journalism in Antebellum America”
2. Hendrik Michael (University of Bamberg, Germany), “Between Feuilleton and Reportage: The Commodification of Literary Journalism in Berlin’s Professional Press Around 1900”
3. John M. Coward (University of Tulsa, U.S.A.), “Osage Storyteller: The Literary Journeys of John Joseph Mathews”
4. Beate Josephi (University of Sydney, Australia), “George Johnston and the War in the Asia-Pacific in World War II”

Q&A – 20 minutes

Session 9 **10.45 – 12.15** **Panel II — PRESIDENT’S PANEL** *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Literary Journalism Studies’ Emergence as an Academic Discipline

Introduction: Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

Moderator: Richard Lance Keeble (Lincoln University, United Kingdom)

1. David Abrahamson (Northwestern University, U.S.A), “Disciplining the Discipline: A.W.O.L. at the Creation”
2. John Bak (Université de Lorraine, France), “From Inverted Pyramids to Communication Pyramids: Theorizing Literary Journalism, or Just Putting Old Whines into New Bottles?”
3. Thomas B. Connery (University of St. Thomas, U.S.A.), “Roots and Routes, Poetry and Journalism: Revisiting the Concept of ‘The Feel of the Facts’ ”
4. Richard Lance Keeble (Lincoln University, United Kingdom), “Literary Journalism as a Discipline and Genre: The Politics and the Paradox”
5. Ashlee Nelson (Victoria University of Wellington, New Zealand), “Another Side to the Story: Women and Literary Journalism Studies”

Q&A – 20 minutes

Lunch **12.15 – 13.30** (on your own)

Session 10 **12.15 – 13.30** **Working Lunch: *Literary Journalism Studies* Staff Meeting**

Session 11a **13.30 – 15.00** **Research Paper Session II** *(Location TK)*

(NOTE: Research Paper Presentations are 15-20 minutes each)

Session Title: Journalistic Representation in an Age of Uncertainty

Moderator: Jennifer Martin (Deakin University, Australia)

1. Carmen Long (Brock University, Canada), “A Space for (Dis)ease: The Disquieting Literary Journalism of Jonny Steinberg’s *Three Letter Plague*” — **WINNER, NORMAN H. SIMS PRIZE FOR BEST STUDENT RESEARCH PAPER**
2. Dolors Palau-Sampio (Universitat de València, Spain), “Designing the Structure: Procedures and Reflections of Literary Journalists on the Practice of Building Reportages”
3. Pascal Sigg (University of Zurich, Switzerland), “From Interpretation to Communication: Postmodern Representation and Literary Reportage”

Q&A – 30 minutes

Session 11b 13.30 – 15.00 Work-in-Progress Session VII *(Location TK)*

(NOTE: Work-in-Progress Presentations are 10-12 minutes each)

Session Title: Techniques of Literary Journalism around the Globe

Moderator: John Capouya (University of Tampa, U.S.A.)

1. Chad Hegelmeyer (New York University, U.S.A.), “ ‘A Certain Kind of Moral Hardness’: Joan Didion, Tom Wolfe, and the Style of New Journalism”
2. Joanna Jeziorska-Haładaj (University of Warsaw, Poland), “ ‘Fictional’ Narrative Techniques in Literary Journalism”
3. Hilde Van Belle (KU Leuven, Belgium), “Pascal Verbeken in *Poor Wallonia: A Journey through the Promised Land*”
4. Ingrid Bachmann (Pontificia Universidad Católica de Chile), “Exemplars as Arguments: An Examination of Persuasive Evidence in Literary Journalism Feature Stories”

Q&A – 20 minutes

Session 12a 15.15 – 16.45 Panel III *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Literary Journalism and the Natural World

Moderator: Kate McQueen (Independent Scholar, U.S.A.)

1. Holly Schreiber (University of Maine, U.S.A.), “Ecological Literary Journalism and the De-centering of Scientific Authority”
2. Kate McQueen (Independent Scholar, U.S.A.), “Where Popular Science Writing and Literary Journalism Meet: Lessons from Stephen Jay Gould’s *This View of Life*”
3. Susan Swanberg (University of Arizona, U.S.A.), “Preserving the Desert Bighorn Sheep: A Literary Journey”
4. David Dowling (University of Iowa, U.S.A.), “From Natural to Digital Ecosystems: Environmental and Scientific Literary Journalism Online”

Q&A – 20 minutes

IALJS-18 *continued*

Session 12b 15.15 – 16.45 Panel IV *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Teaching Panel Title: Immersion, an Essence of Literary Journalism

Moderator: Pablo Calvi (Stony Brook University, U.S.A.)

1. Pablo Calvi & Barbara Selvin (Stony Brook University, U.S.A.), “Journalism without Walls, Ecuador 2017: An Experience in Multimedia Reporting, Immersive Reporting, and Cultural Immersion”
2. Sue Joseph (University of Technology Sydney, Australia), “Immersing in Accessibility: Creating a Pedagogy That is Effective – and Legal”
3. Patrick Walters (Kutztown University, U.S.A.), “Literature as Model: Deciding What Writing to Teach as ‘Immersion’ ”
4. Bill Reynolds (Ryerson University, Canada), “Reporter’s Eyes, Reporter’s Research: Narrative Representations of the Third Reich”
5. Lisa A. Phillips (SUNY New Paltz, U.S.A.), “The Immersive I”

Q&A – 20 minutes

Session 13 17.00 – 18.00 President’s Address and Annual Business Meeting *(Location TK)*

IALJS President Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

Elections: David Abrahamson (Northwestern University, U.S.A.)

Session 14 19.00 – 21.00 Conference Banquet (per reservation) *(Location TK)*

Saturday, 19th May 2018

Session 15a **9.00 – 10.30** **Panel V** *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Ten Years On, What's New? Literary Journalism Research at the 2008 Conference Host

Moderator: Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

1. Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal), "Empire Unleashed: The Irish Question and the Atrocities of Imperialism in the Nineteenth Century as Seen by Portuguese Literary Journalism"
2. Alice Trindade (ISCSP, CAPP, Universidade de Lisboa, Portugal), "Crónica: Agenda Setting and Empowerment in African Portuguese Speaking Countries"
3. Rita Amorim (ISCSP, CAPP, Universidade de Lisboa, Portugal), "The Crónicas of José Luís Peixoto: A Contribution and a Landmark of Literary Journalism in Portugal"
4. Raquel Baltazar (ISCSP, CEC, Universidade de Lisboa, Portugal), "Raquel Ochoa: Travel Literary Journalism from a Feminine Perspective"

Q&A – 20 minutes

Session 15b **9.00 – 10.30** **Panel VI** *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Teaching Panel Title: Essentials of the Craft: Providing Effective Feedback

Moderator: John Hanc (New York Institute of Technology, U.S.A.)

1. Mitzi Lewis (Midwestern State University, U.S.A.) & John Hanc (New York Institute of Technology, U.S.A.), "Writing Their Wrongs: Educator Survey Results on Effective Grading Methods for Journalism Students"
2. Jeffrey C. Neely (University of Tampa, U.S.A.), "Finding Gratification in the Grading Grind: Conversations with Literary Journalism Instructors"
3. Monica Martinez (Universidade de Sorocaba, Brazil), "Grading and Brazilian Literary Journalism Professors: A First Approach"
4. Calvin Hall (North Carolina Central University, U.S.A.), " 'Helping Circles': Using Writing Groups to Encourage Peer Editing in Narrative Journalism Courses"

Q&A – 20 minutes

Session 16a **10.45 – 12.15** **Panel VII** *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Literary Journalism in an Age of Populist Nationalism

Moderator: John C. Hartsock (SUNY Cortland, U.S.A.)

1. Tom Doig (Monash University, Australia), “Left-Wing Populist Astroturfing in Small-Town Australia”
2. Susan L. Greenberg (University of Roehampton, United Kingdom), “Some Principles for Literary Journalism in a World of Internationalist Nationalism”
3. Kevin M. Lerner (Marist College, U.S.A.), “Reported Satire as a Form of Literary Journalism”
4. Jan Miklas-Frankowski (University of Gdańsk, Poland), “Disenchanted Nationalism: Justyna Byrske’s *I Joined the National-Radical Camp*”
5. Laeed Zaghlami (Algiers University 3, Algeria), “Literary Journalism in Algeria: Political Incorrectness vs. Nationalism”

Q&A – 20 minutes

Session 16b **10.45 – 12.15** **Panel VIII** *(Location TK)*

(NOTE: Panel Presentations are 10-12 minutes each)

Panel Title: Beyond Wars and Dictators: New Paths in Latin American Literary Journalism

Moderator: Roberto Herrscher (Universidad Alberto Hurtado, Chile)

1. Juan Cristóbal Peña (Universidad Alberto Hurtado, Chile), “The Dictator as Unlikely Book Lover”
2. Patricia Poblete Alday (Universidad Academia de Humanismo Cristiano, Chile), “Ancestral Fears and Everyday Horrors: Óscar Martínez, Roberto Valencia, Alberto Arce, and the Crónica of Current Urban Violence in Central America”
3. Marcela Aguilar (Universidad Finis Terrae, Chile), “The Cracks of Development: Social Disappointment in the Contemporary Chilean Crónica”
4. Roberto Herrscher (Universidad Alberto Hurtado, Chile), “The Nonfiction Comic in Spain and Latin America: A Twenty-first Century Form”

Q&A – 20 minutes

Session 17 **12.30 – 13.00** **Closing Convocation** *(Location TK)*

Thomas B. Connery (University of St. Thomas, U.S.A.)
Pablo Calvi (Stony Brook University, U.S.A.)



Dimitrie Cantemir
Christian University



ÇANKAYA UNIVERSITY



Linguistics and Intercultural
Research Center

INTERNATIONAL CONFERENCE ON
LANGUAGE, LITERATURE & CULTURE

Mapping Cultural Identities: Translations and Intersections



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ECONOMISTUL

25-26 May 2018

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CMC Continued from Page 4

areas of arts, humanities, and social and natural sciences, and engages in future-oriented research topics and encourages the development of young researchers.

The Department of Media and Communication Studies at the Alpen-Adria University of Klagenfurt was founded in 1996, and has collaborated

with CMC since its creation in 2013. It offers a bachelor's degree in media and communication studies, and a master's degree in media communication and culture. Major research and teaching areas include cultural studies, digital media, film and television research, media and cultural theory, and media literacy. The department

seeks to provide students with a flexible foundation and to embed its activities into global communications. There are currently about 500 students within both degree levels.

CMC looks forward to hosting the IALJS conference this May. ♦



LITERARY JOURNALISM IN FIN-DE-SIÈCLE VIENNA

A cultural tradition of newspapers.

By Kate McQueen



AROUND
THE WORLD

Newspapers may not be the first cultural output that springs to mind in connection with Vienna, a city best known for its artistic and intellectual accomplishments over the last century. Instead, one might think of Klimt's lovers perhaps. Or Strauss' waltz.

Freud's couch. Maybe even Wittgenstein's rabbit.

But for the Viennese of the *fin de siècle*, it was hard to overestimate the newspaper's importance. "Vienna without the newspaper. That is: Vienna without Vienna," journalist and coffeehouse *literatus* Anton Kuh once quipped. "The city comes to life only when it sees itself in print."¹

This centrality was due in large part to the city's devotion to the *feuilleton*, a departmentalization for arts and culture, which, in the years leading up to the First World War, placed the worlds of literature and press together in a remarkably close and at times uneasy embrace.

Originating in Paris in the early nineteenth century, the *feuilleton* featured short amusing reports and criticism on the lower half of the paper's first page; a segment separated from the political section by a heavy black line. The Viennese press took up the practice in 1848, and over the next fifty years the *feuilleton* became its most beloved feature. A sacred site even, in the estimation of author Stefan Zweig, who, in his memoir *The World of Yesterday*, described the *feuilleton* as an "oracle" of knowledge and taste that readers consulted daily.²

Style had much to do with the enormous popularity of the *feuilleton*. The form encouraged playfulness with language and the free flow of thought. It

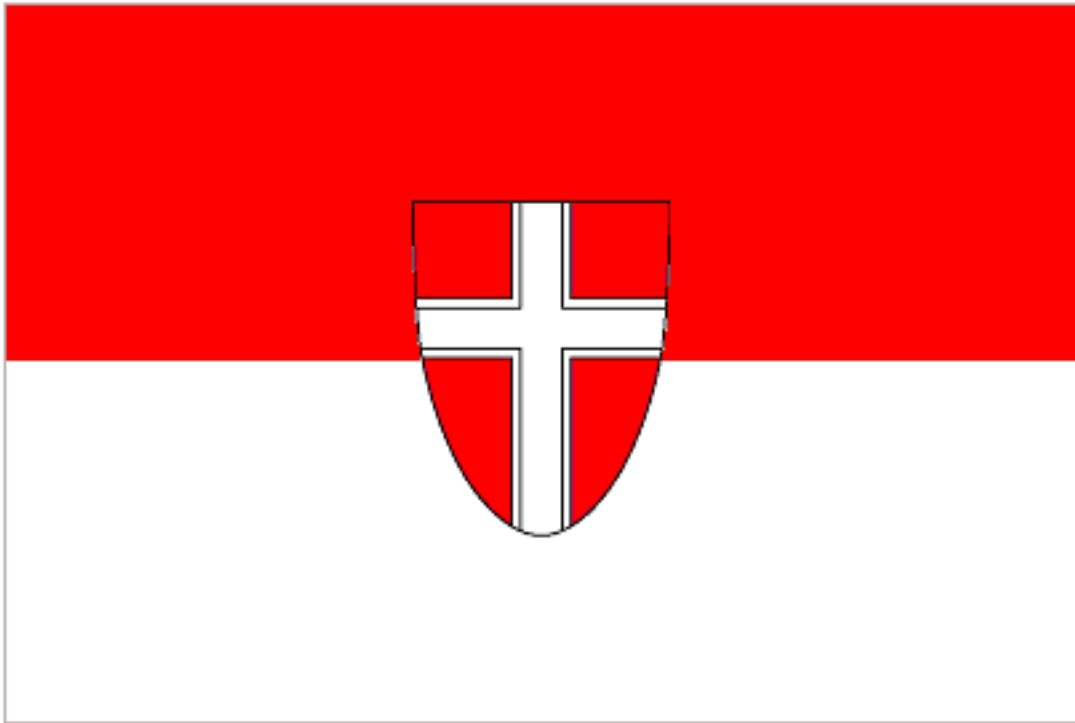
was a natural medium for the impressionism that defined Vienna's particular brand of literary modernism, and made room for the innovative forms of *Kleinkunst* — the gloss, sketch, textual montage, and aphorism—favored by young literary stars like Hugo von Hofmannsthal, Alfred Polgar, Felix Salten, and Zweig himself.

This association between the *feuilleton* and aspiring literary artists produced a literary journalism full of charm and grace. But it also attracted intense criticism, occasionally even from famed *feuilletonists*, like Polgar, who wrote:

The essence of the Viennese *feuilleton*: emptiness; a watery visage daintily framed with frizzed stylized curls. ...About life the Viennese *feuilletonist* always has something graceful-novel-distinctive-ironic to say even when he has absolutely nothing to say about the tiny piece of life (book, person, event) that he has put un-

Continued on next page

FIN-DE-SIÈCLE Continued from previous page



der discussion.... His soft oiliness has gotten unpleasantly rancid. It stinks.³

Early twentieth century commentators—in particular the crusading press critic Karl Kraus—argued that the tendency to privilege the author's subjectivity led to trivialized content and cheapened language. It turned the intellect (*Geist*) into a "glazing" for modern commercialism and other forms of outside influence.⁴ German scholar Paul Reitter phrased this another

Today,
little remains of Vienna's
newspaper culture
beyond the famed cafes where
writers gathered

way, commenting that the language of "the heavily ornamented Viennese feuilleton acts upon the imagination of the readers in such a way that the virtual reality of jour-

nalistic reportage determines the external reality it should cover."⁵

The First World War brought this problem into sharp relief. External reality was nowhere to be found in the wartime pages of Viennese feuilleton, which participated, even if sometimes reluctantly, in what historian Edward Timms described as "the conversion of poets to patriots."⁶

After 1918, feuilletonism seemed compromised, or at least out of sync with rapidly shifting postwar literary and journalistic values. The press regrouped with a newfound emphasis on news and political coverage, and the interwar generation adopted a new cultural doctrine: *Neue Sachlichkeit*, or New Objectivity, which exerted itself with particular force in the arts.⁷ The "visionary poet" of the press was replaced by the "intellectual worker," armed with the tools of "factual knowledge, documentary precision, [and] scientific rigor."⁸

Vienna's devotion to literary forms of journalism remained, even after the correction of what Egon Erwin Kisch called the "colossal overestimation" of the feuilletonist over the reporter.⁹ The city's papers, for example, helped launch the careers of some of the most celebrated literary journalists of the interwar period,

including Kisch and Joseph Roth.

All of this came to an end with the Second World War, which devastated Vienna's newspaper culture. Today, little remains beyond the famed cafes where these young writers gathered to write, read each other's work, and enjoy the large spread of publications at one's disposal for the price of a cup of coffee. For the journalism-loving visitor, any of these cafes is worth a stop. Prop a stick-skewered newspaper upon a marble tabletop and get a small feeling for the city as it was one hundred years ago, "a world," as Karl Kraus observed "that live[d] between the morning and the evening edition."¹⁰ ♦

NOTES

1 "Wien ohne Zeitung," *Prager*

Tageblatt, 20 January 1918, in Anton Kuh, *Zeitgeist im Literatur-Café: Feuilletons, Essays, und Publizistik: neue Sammlung*, ed. Ulrike Lehner, Vienna: Locker, 1985, 26-29.

2 Stefan Zweig, *Die Welt von Gestern* (Frankfurt am Main: Fischer Verlag, 2001), 123.

3 Alfred Polgar, "Feuilleton," in *Kleine Schriften*, vol. 4, ed. Marcel Reich-Ranicki and Ulrich Weinzierl (Reinbek bei Hamburg: Rowohlt, 1984), 200-205.

4 Karl Kraus, "Heine und die Folgen," in *Grimassen. Ausgewählte Werke 1902-1914*, ed. Dietrich Simon, Kurt Krolop and Roland Links, (Munich: Georg Müller Verlag, 1971), 293.

5 Paul Reitter, *The Anti-journalist: Karl Kraus and Jewish Self-fashioning in fin-de-siècle Europe* (Chicago: University of Chicago Press, 2008), 177.

6 Edward Timms, *Karl Kraus: Apocalyptic Satirist, Culture and Catastrophe in Habsburg Vienna* (New Haven: Yale University Press, 1986), 292.

7 Kurt Paupié, *Handbuch der österreichischen Pressegeschichte 1849-1959, Band 1: Wien* (Vienna: Wilhelm Braumüller, 1960), 41.

8 Jürgen Heizmann, *Joseph Roth und die Ästhetik der Neuen Sachlichkeit* (Heidelberg: Mattes Verlag, 1990), 39-39.

9 Egon Erwin Kisch, "Wesen des Reporters," in *Gesammelte Werke in Einzelausgaben*, vol. 9, ed. Bodo Uhse and Gisela Kisch (Berlin: AufbauVerlag, 1976), 205.

10 Karl Kraus, "Die Vertreibung aus der Paradiese," *Die Fackel* 1, nr. 1 (1899), 12.

IALJS AT THE 15TH SBPJOR

Literary journalism and communication in Brazil.

By Juan Domingues, PUCRS, Brazil

For the first time since its founding in 2006, the IALJS held a literary journalism panel at one of the major journalism and communication conferences in South America: the 15th Meeting of the Brazilian Society of Journalism Researchers (SBPJor). The event took place at the School of Communication and Arts of the University of São Paulo (USP) in Brazil, from



IALJS OUTREACH

November 8th through the 10th.

SBPJor was created in 2003 in Brasília, Brazil. At the time, there were 94 members. Today, more than 500 researchers are a part of this major South American academic forum on journalism as a scientific field; the society brings together different networks of academic discussions about journalism. To participate in the meeting in São Paulo, the IALJS partnered with the Research Network on Contemporary Media Narratives (Renami). Eight researchers participated in the panel, either individually or in co-authorship. From Brazil: Yuri Mateus Passos, Monica Martinez, Aline Albuquerque, Juan Domingues, Leila Gapy, Andreza Silva Pereira, and Yuji Gushiken. Roberto Herrscher participated

from Argentina via video conference. Of this panel of eight, four of the participants were IALJS members: Roberto Herrscher, Yuri Mateus Passos, Monica Martinez and Juan Domingues.



On November 9th, the first Renami-IALJS Panel discussed relevant literary journalism issues. The presentations included topics such as character construction as a humanizing factor, the perception of Gonzo journalism and Hunter

S. Thompson, the work of Joseph Mitchell, the life and work of Elena Poniatowska, biographical narratives, and literary journalism in serial reports.

The partnership between the IALJS and SBPJor will be maintained through 2018, when the 2nd Renami-IALJS Panel will again take place in São Paulo, from the 7th to the 9th of November. The President of SBPJor, Monica Martinez, who joined the IALJS at its 11th annual conference in Porto Alegre (Brazil) and has been a member since, said: "I think [the] IALJS and SBPJor have a lot in common: the rigor in the selection of the topics, the seriousness in conducting the presentations and the high level of the researchers in Literary Journalism." ♦

The partnership
between the IALJS and
SBPJOR
will be maintained through
2018



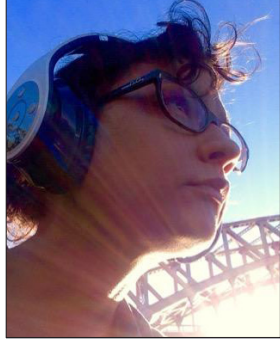
DISPATCHES FROM CENTERVILLE, USA

A journalist seeks out the heart(s) of America.

By Oriana Schwindt

We were supposed to be better than this.

That thought kept running through my head after the 2016 election. I simply couldn't believe that the country I was born and raised in, the country that took in my Venezuelan immigrant mother, was really as angry, as caustic, as willfully ignorant, as we were being shown it was.



REFLECTIVE ESSAY

So in April 2017, I quit my dream job writing about TV at *Variety* and left New York, my home of nine years. I set out to talk to "Real Americans" like those I had grown up with in central Florida, to find out what

was really ailing America, and figure out how to fix it. I wasn't going to do the Chris Arnade thing, or the J.D. Vance thing—stories which, although worth telling, I saw as merely parts of a whole. These stories are also being told by the same kind of person we always hear from: white and male.

I would offer a different perspective: that of a small, young, dark-complected woman—"vaguely ethnic" according to most observers, a range from "Jewish" to "Latina"—who simply talked to whoever happened to be around; speaking to as many people as I could, in each of America's 50 states.

So I spent seven months going from state to state, all 50 of them (yes, including Hawaii and Alaska). More specifically, I went to the cities and towns *closest to the geographic center* of each state, as indicated by a list published by the U.S. Geological Survey (USGS) sometime in the 1950s. I figured that this was a good way to get a mix of population centers like state capi-



tals—Indianapolis, Columbus—as well as smaller cities or villages, and university towns.

I would talk to everyone I could in the town I was in. I went to bars and diners, coffee shops, churches, malls, museums, small businesses, and historical societies, conversing with at the very least some 400 people throughout the course of my travels.

In my approach,
I never brought up politics in
a given conversation—
I allowed my conversation partner
to do so

While I always did some very basic research before getting to my next stop, I tried to approach each city with complete

openness. We are biased creatures though, and sometimes I would glide into town sure I would find only agricultural folk, or that I was likely to see the devastating effects of the opioid epidemic, or that I wasn't like to meet too many openly progressive people. Sometimes, these basic preconceptions were challenged; just as often, though, they stood.

My approach with each individual I spoke to was much the same. Your initial impression of a person, before they even so much as open their mouth, is formed almost unconsciously based on what your eyes tell you, matching these observations to past experiences in your memory. In my approach, I never brought up politics in a given conversation—I allowed my conversation partner to do so. I tried to avoid using the words "conservative" or "liberal" whenever possible, gravitating towards specific proposed policies, like the repeal of the Affordable Care Act.

Continued on Page 22

Call for contributions

Frankenstein Revived: Essays on the International Reception, Translation and Recasting of Mary Shelley's Novel

A collection edited by Jorge Bastos da Silva and Katarzyna Pisarska

Upon its publication in 1818, *Frankenstein; Or, The Modern Prometheus* was praised as showing “uncommon powers of poetic imagination” by no less a reviewer than Walter Scott. Five years later, R. B. Peake’s dramatization, *Presumption!*, was exposed in the press as embodying “the very horrid and unnatural details” of the novel. The rich history of the reception of Mary Shelley’s story over the following two centuries has swayed between the two extremes of fascination and revulsion. Frankenstein and his creature have become a pervasive myth of modernity as Shelley’s work has been translated into many languages and adapted into several media. As the work has been made available in many different contexts and for different readerships/audiences, its motifs have become cornerstones of science fiction, and, indeed, of ongoing debates about the achievements and the ethics of science in general. While revising the classical tale of Prometheus and the biblical story of Adam and Eve, *Frankenstein* itself has arisen as a powerful narrative paradigm for interrogating the meaning of life, the relationship between humanity and God, the borderline between nature and artifice, the promise(s) and dangers of technology, and a range of other topics.

This peer-reviewed collection of essays aims to examine the international reception and impact of *Frankenstein*. It will encompass studies of the criticism, the translations and the recastings of the plot, its characters and its themes, as the novel has been adapted into film, the theatre, and comic books. It will also examine other forms of rewriting or recreating, such as prose retellings for young readers, the ways in which *Frankenstein* has been refashioned in more episodic forms like political caricature, and other aspects of material culture.

We invite contributions of essays (6000-8000 words) consistent with the volume rationale outlined above. Prospective contributors should send an extended abstract (250-300 words) to both editors’ e-mails: jorgebastosdasilva@gmail.com and pisarska77@gmail.com. The deadline for the submission of abstracts is 31 May 2018. Contributors will be notified of editorial decisions before 15 July 2018. Complete chapters should be sent to the editors by 30 November 2018. The collection is due to be published by a global publisher in 2019.



CENTERVILLE *Continued from Page 20*



I went into this project thinking that, if given the opportunity not to shackle themselves to an ideology, Americans would show that their political beliefs were far more fluid, covering a broad range of opinions. I was wrong. Even with all the care I took to avoid caging people, I found that nearly everyone I talked to caged themselves.

Many of the cities in the centers of states are overwhelmingly white, which means that most of the people I spoke to in any given state were white. There were enough exceptions that this was not a monochromatic portrait of America, but, yes, it does skew heavily to the pale folk. I tried to elevate as many voices of color as possible within the entries.

I was constrained somewhat by budget, and by time. It became apparent very early on in this project that I simply wasn't going to have time for any other freelance assignments, not with my duties of reporting, writing, photographing, and posting for Centerville. And so I had to

depend on the largesse of my Patrons, a collection of 89 lovely people who gave me anywhere from \$1 to \$100 a month for the privilege of reading the essays. That meant doing this entire project on \$900 or so a month, which was not exactly possible, and I went through a not-insignificant portion of my savings to make up for the shortfall.

I wanted to get a picture of America
at this moment in time.

The current pace of newsworthy
events in our country
had already passed "breakneck"

Budget explains some of my haste, but there was another reason: I wanted to get a picture of America *at this moment in*

time. The current pace of newsworthy events in our country had already long since passed "breakneck" when I started, and seemed to accelerate as I went from state to state. I didn't know what cataclysmic event would render my previous reporting useless, and so I adopted a breakneck pace myself, finishing this project several months before I initially planned to.

For lodging, I used a combination of Couchsurfing—an app that connects you with people willing to host you for free, for the sheer love of meeting new, interesting people—Airbnb, friends-of-friends,

and the occasional murder motel. When I couldn't find affordable lodging in the city referenced by the USGS, I tried to stay as close to it as possible, and, with one exception, made an effort to spend at least a day in that city.

I spent three nights in most states, with the exceptions of two in North Dakota and Utah, and a few nights longer in Colorado as a break. I spent various spans of time in the first three states I went to, and came to the conclusion that the difference between spending three nights, or five, or six, in a particular place was negligible. You start to hear the same stories after a few days, and the same answers to basic questions. I figured on talking to anywhere between seven to a dozen individuals in this span of time. Sometimes I only managed to get five or six, and sometimes I was rewarded with up to 20 conversations.

One could argue that the only way to really get to know a town is to live there, or spend at least several months there.

Continued on Page 24



UNIwersYTET
ŁÓDZKI

PASE 2018

The 27th Annual Conference of the Polish
Association for the Study of English



LANGUAGE, ART, LITERATURE: IN SEARCH OF IDENTITY UNIVERSITY OF ŁÓDŹ, 25-27 JUNE 2018

To speak of identity at the beginning of the twenty-first century is necessarily to engage a paradox. The death of the self-conscious Cartesian subject heralded by the advent of twentieth-century poststructuralism and the critique of essentialism came hand in hand with denials of any fixed or stable value to notions such as gender, race, or even human nature itself. Much of this critique capitalized on the ripe strata of earlier philosophical skepticism as to the possibility of circumscribing the human self within a definable horizon of expectations, a position going back to the thought of David Hume in the early days of the modern world as we know it. Yet, to look at the modern world as it nears the end of the second decade of the new century is to see these very same categories reemerge and not just shape the theoretical discourse of the human sciences but affect the lives of people across the globe. As new nationalisms rise, religious wars touch populations worldwide and racism still dominates much of identity politics, it is worth asking how to square theory with social reality to say something meaningful about the world around us and how it came to be what it is.

In *Seeing Through Race*, W.J.T. Mitchell provides a framework for reflection on the nature of socio-cultural perception by arguing that race is “not merely a content to be mediated, an object to be represented visually and verbally, or a thing to be depicted in a likeness or image, but that race is itself a medium and an iconic form—not simply to be seen, but itself a framework for seeing through or (as Wittgenstein would put it) seeing *as*.” This conference aims to expand this perspective onto other historically essentialist notions such as gender, sex, age, class, nation, ethnicity and religion and to scrutinize the categories that have come to define identity throughout the history of Anglophone cultures, literatures, and in the English language. Suggesting that it is worthwhile to look at each of these concepts not as something to be studied but rather, as Mitchell has it, as “a frame, a window, a screen, or a lens” through which people have historically structured the world around them and endowed it with meaning, we thus hope to inquire not just into how language, literature and art *reflect* reality but also how they *shape* it. The thematic session suggestions listed below do not exhaust the topic and contributors are welcome to submit paper proposals on any historical or contemporary aspect of the construction of identity in the English-speaking world.

For more information, please contact <paseliterature2018@uni.lodz.pl>

CENTERVILLE *Continued from Page 22*



And I would agree. Unfortunately, that would mean devoting more than a decade of my life to this endeavor, and while that would certainly be a noble goal, it would also mean sacrificing any measure of timelessness. A nation can radically transform itself in a decade—look at Germany in the span of 1922 to 1932. Or look at our own country, from, say, 2006 to 2016.

For my own part, I feel as though I have experienced as much of the American experience as one can in such a short period of time. The goal was ostensibly to create a mosaic of America, to give a wide-ranging idea of the American experience in this moment in time. But there was another goal, sappier, more personal: I wanted to find America's heart. I wanted to see what bound us together as a nation, to prove—mostly to myself—that a significant portion of our people do actually want to make this country better for everyone.

And I did encounter a good amount of generosity throughout the tens of thousands of miles I traveled. Unfortunately, it is all too easy to conflate generosity towards an individual with a generous spirit. Many who offered food or shelter would, with no prompting, begin grouching about handouts, about the intrinsic laziness of whole races or economic classes. They would bring up death as the only reasonable alternative to massive medical debt. "I

This is not a hopeful story.
But it is not
entirely without hope. There were
moments when I'd
find what I was looking for

shouldn't have to foot the bill for someone else's healthcare," they'd say. For some, education is a privilege, rather than a right or a societal good. They'd advocate for locking addicts in prisons and throwing away the key, or sterilizing them, or just outright killing them.

This is not a hopeful story. But it is not entirely without hope. There were moments when I'd find what I was looking for; an interfaith gathering in Columbus, a roller derby tournament in Wisconsin to benefit domestic violence shelters, a Creole-Vietnamese-American family in Louisiana who invited me to stay with them for Thanksgiving. These moments are kept as a secret fire in my heart, guarding against total despair.

Because the inescapable fact is this: I went looking for America's heart, and I found instead a gaping hole. ♦

Call for Contributors

**“Terrible Beauties:
Europe, Conflict and the Imagination in Literature and the Arts”**

in

Relational Forms

Episodes of conflict have often proved to be watersheds in the history of Europe, its states and its peoples. Wars have involved the redrawing of maps and the reconfiguration of identities of smaller as well as larger units – of nations, localities, institutions, and the connecting networks of solidarity and allegiance. Conflict has dictated the rise and fall of states and political regimes, the slaughter and displacement of populations, the destruction of infrastructures; it has also entailed medical and technological progress, and stood at the roots of much social innovation and artistic creativity. Additionally, war has played a central role in the relationship between Europeans and people in other parts of the world, most notably Africa, Asia and the Americas in the long course of modern imperialism. From Agincourt to the Somme, from Balaclava to El Alamein, the history of civilization is inextricable from the history of catastrophe. Indeed, not a few catastrophes have been caused in the name of civilization.

The present peer-reviewed collection aims at considering the consequences that a history of conflict(s) in Europe has had, within imaginative production, for an ongoing refashioning of perceived identities. The volume is intended to showcase and discuss the impact of such processes on literary and artistic representations, with an emphasis on materials from the British Isles but preferably also from a comparatist perspective.

The collection reflects the ongoing concerns of a research group, *Relational Forms: Medial and Textual Transits in Ireland and Britain*, based at CETAPS (the Centre for English, Translation and Anglo-Portuguese Studies), which has been responsible for a wide gamut of publications, including *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen*, ed. Rui Carvalho Homem (Rodopi: 2012), and *English Literature and the Disciplines of Knowledge, Early Modern to Eighteenth Century: A Trade for Light*, ed. Jorge Bastos da Silva and Miguel Ramalheite Gomes (Brill-Rodopi: 2017).

Call for contributions

We invite contributions of essays (6000-8000 words) consistent with the volume rationale outlined above. Suggested (merely indicative) topics include:

- European wars in literature and the arts
- rout and road: narratives of disaster and displacement
- heroism, patriotism, faith, adventure, trauma
- poetry and battlefields, self and community
- reviewing the massacre: verbal and visual reenactments of war scenarios
- conflict, identity, translation: representations across media / across languages
- drama, war and Europe: “a nation thinking in public...”
- shooting Europe: film, war and memory
- war after peace, peace after war

Prospective contributors should send an extended abstract (250-300 words) to relational@letras.up.pt. The deadline for the submission of abstracts is 31 March 2018. Contributors will be notified of the editors’ decision before 30 April 2018. The collection is due to be published by a global publisher in 2019.

**Mediating American Modernist Literature:
The case of/ for Big Magazines**

1880-1960

**Aix-Marseille Université, LERMA (EA 853)
Aix-en-Provence, France, October 5- 7, 2018**

Keynote speakers :

Professor Mark Morrisson, Pennsylvania State University

Professor Faye Hammill, University of Strathclyde, Glasgow

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

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

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

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

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

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

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

TEACHING TIPS *Continued from Page 32*

lost part of his left leg on Vietnam; and some contemporary journalists, reporting class social and gender wars like Eliane Brum.

I taught with all my heart,
believing that
every undergrad student had the
right to the very best
knowledge I could give them

After I concluded my PhD, it took me two years to find a position as a lecturer. But the first class offered to me at FIAM-FAAM was on...literary journalism. I could not be happier. So from 2004 to 2012 I taught the only way I knew, the way I had learned with Lima: with all my heart, believing that every undergrad student who arrived in my class, no matter if they could not put two sentences together in a clear way, had the right to receive the very best knowledge I could give them. So we studied literary journalism classics. We watched one movie per term (sometimes *Indiana Jones and the Last Crusade*; sometimes an engaged documentary like Eliane Brum's on the anencephalic babies in Brazil, sometimes we made a *tour de force* to stay for three to watch *The Right Stuff*). A goal united all our studies: by the end of the term, each of the students was supposed to produce a "life story." This has always been my favorite method. They chose the theme, and the process of choosing was the subject of

one of our classes. One of the best themes was unusual carriers, which produced wonderful pieces on a range of topics such as makeup artists for corpses, cookware and umbrellas fixers, and biologists whose profession was to remove the flesh from the skeleton of dead animals for use in the classroom. I will never forget the day a student produced a touching life story about a cleaning lady, and I realized he was talking about his mother; I had to hold back tears.

In 2013, I was admitted as a professor in the University of Sorocaba's Graduate Program on Communication and Culture. Technically, the name of my course is Media Narratives due to a need to adhere to the governmental norms that regulate the graduate programs in my country. But again, I strongly believe that an excess of

I realized
students are kindly teaching me
different approaches
to teaching literary journalism
and pushing me

regulations can be a formidable trigger for creativity, and literary journalism is basically about media narratives in text...

In 2017 I decided to set the undergrad students free in that vast and intimidating place they are unfamiliar with, the library, to choose whatever literary journalism book they wanted to read. And they

found not only the old standards, but also texts we could discuss and debate the status of as literary journalism. "Has this piece some of the elements of literary journalism?" they asked. "Well, let's see together," I answered. Some of them read a biography for the first time in their lives. Also for the first time, I saw them reading text books in the smartphones they are constantly glued to. "Is it possible to read in such small screens?" I asked myself. "Well, we do not have any conclusive evidence that says yes or no, so perhaps," I answered myself. To paraphrase Pink Floyd, maybe we should leave them kids alone! I realized then that I did not have and will never have all the answers. I realized students are kindly teaching me different approaches to teaching literary journalism, and pushing me to question my old truths. And, I realized both they and I get so much more out of class when take a flexible approach together, instead of trying to impose our tastes and world views on each other. ♦

TEACHING LITERARY JOURNALISM SURVEY

John Hanc and Mitzi Lewis ask you to consider taking a few minutes to help us better understand how educators are providing feedback to students about their writing.

They would appreciate you answering a short survey at the following link: <https://www.surveymonkey.com/r/KNX5532>

The survey will remain open through Friday, March 16. They will present survey results as part of a panel at the 2018 International Association for Literary Journalism Studies conference at the Austrian Academy of Sciences, Vienna, Austria.

As in the past, they will also make the presentation slide deck available online. Feedback indicates that prior survey findings have been helpful to long-form journalism educators. They hope to continue—and broaden—this tradition with your help.

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STAYING IN LOVE WITH TEACHING LITERARY JOURNALISM

Flexible approaches from Brazil.

By Monica Martinez, Universidade de Sorocaba (São Paulo)

I don't recall of having heard of literary journalism as an undergraduate student – and I was at Methodist University of São Paulo, a prestigious program where some of the faculty consisted of professors kindly “invited to withdraw” from the Uni-

versity of São Paulo during the military dictatorship (1964-1985). After graduation, I soon started working at *Revista Manchete*, a magazine that has seen better days, but was still at that time a place to practice reportage.

There, in a very Brazilian way, journalists who wanted to produce quality investigative pieces could take advantage of the chaotic man-

agement style an request a car, a driver, and a photographer, and “set sail” in the green lands of the state covering topics they considered interesting.

Soon, as a Master's student at the University of São Paulo, I had concluded all

Advanced Literary Journalism
class with
Professor Edvaldo Pereira Lima
was where I fell
in love with literary journalism

necessary credits but one; in 1992, I enrolled in Professor Edvaldo Pereira Lima's course: *Jornalismo Literário Avançado*, Advanced Literary Journalism. They say that when someone falls in love it is possible to hear bells ringing. I confess I don't know if that

is true, but I do know that it was a turning point in my life. I definitely *felt* in love with literary journalism. Professor Lima was tireless in unveiling, in a passionate way, the mysteries of a discipline that plunged deeply into humanity, into the social role and transformative potential of the journalist, into the historical and contemporary aspects of society, and into an innovative transdisciplinary perspective; all in an attempt to understand the complex world we live in. Literary journalism, as he taught it, required immersion in the essence of human beings. It involved the courage to understand our own society, in a broader and non-nationalistic point of view. It demanded a bit of history and lots of anthropology knowledge, sometimes via the study of myths, the archaic residues of ancient cultures, which continue alive through narratives. We read Churchill, Hemingway, Mailer, Talese, Wolfe, and others. And Brazilian writers too: Euclides da Cunha, on the late 19th century backlands conflict; our *Revista Realidade* José Hamilton Ribeiro who

Continued on Page 27

LITERARY JOURNALISM
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