

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 11 NO 3

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SUMMER 2017

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).

2017 MEMBERSHIP

Our association's membership, as of 31 May 2017, including all IALJS-12 attendees at the Halifax conference, totals 151 members from 27 countries around the globe. More than 56% of our members are not from the U.S.

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WWW.IALJS.ORG

OF COURSE, IALJS IS THE PLACE TO BE *A humanist celebration.*

By Isabel Soares,
Universidade de Lisboa (Portugal)

Thank you! I could not start this letter without including a heartfelt expression of gratitude because there is much for which to be thankful after another wonderful conference as was our 12th annual conference.

Thank you to our stupendous



hosts at University of King's College in beautiful Maritime Canada (Halifax, Nova Scotia) who made everything possible for a great event, one where everybody felt comfortable and at home. David Swick was tireless in making sure everything was perfect. Our gratitude extends to Don Sedgwick, who was so helpful at all times we needed him, and there were many. Rarely have we seen a president of an institution go above and beyond the role one expects of such ceremonial and formal positions, so to King's College President, William Lahey, we thank you for the warm hospitality with which he received us at the President's Lodge as well as your genuine interest in our conference by moderating the Conference Host's Panel on "Indigenous Literary Journalism," one of the key moments in this conference. From President Lahey we heard that a conference such as IALJS-12 was "the place to be."

Thank you to our keynoter, Alice Trindade, for bringing us words and news

of literary journalism traditions in Portuguese and how they intersect with the traditions of literary journalism in other languages thus showing us how truly international and border-less is the genre.

Thank you to you all. To you who submitted your research and shared it with us. To you who were there in Halifax exchanging ideas, meeting us for the first time or reuniting with familiar faces. To you who were following us via social networks and streaming in that wondrous new world of modern communication. To you that make us a community and that make IALJS the place to be.

Thank you to the incredibly dedicated Officers at IALJS. We rarely mention

David Swick
and Don
Sedgwick were tireless
in ensuring
the success of IALJS-12

them, the people who devote enormous amounts of time and effort to make IALJS be and become what it is. The people who labor behind the scenes so that conferences happen, journals and newsletters get published, panels get organized, awards are handed out and all the other things that come with keeping an association running and going well in its twelfth anniversary.

And thank you for allowing me the immense and happy honor of being able to serve as the president of our wonderful association—and for making me feel welcome in your midst. *Obrigada!*

Before I finish these lines allow me, however, the indulgence of saying a few things on what I consider two towering moments in this year's conference and that, after all, say much of the nature of literary journalism, of those who practice it and of those who read and study it:

Continued on next page

PRESIDENT'S LETTER

Continued from previous page

Humanism. Often during this conference we heard about the struggles of literary journalists in their line of work or of the individual and collective plights brought to light and to our attention by literary journalism. Both the Conference Host Panel and the President's Panel were a case in point.

Located in the ancestral lands of the Mi'kmaq, it was only befitting that in King's College a panel would address the subject of First Peoples in such diverse parts of the world as Canada, the United States and Australia. It was a panel that stunned me for the pungency of its contents. Perhaps paradoxically, it also gladdened me that literary journalism gives voice to the voiceless and the forgotten. I am glad that I was given the opportunity of listening to this panel because this was literary journalism in all its majesty. It spoke to our hearts probably more than it spoke to our minds. Glad was I also to hear the President's Panel on Latin-American literary journalism because it brought closer to us the daily fight of Latin-American literary journalists to make truth known. It was a moment when one realizes that what we take for granted is a perilous struggle for others.

Hearing those panels made me proud to belong to this community. It made me aware of how literary journalism is a humanist form of journalism acutely interested in the human condition and human dignity. It has a humanist soul. So it was fitting that our Halifax hosts reminded us of a world where peril is rife by including as the *pochette* in our conference totes maple leaf chocolates made by a Syrian refugee family of chocolatiers, Peace by Chocolate.

For all this, I can only repeat: IALJS is the place to be. See you in Vienna, if not before! ♦

Literary Journalism

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2017 IALJS ANNUAL CONVENTION IN HALIFAX
A whirlwind moment in our shared world.

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

Our wonderful conference host David Swick said something on the last day that really resonated with me: coming to an IALJS conference is like finding your tribe. For me that's exactly the case. This was my second IALJS conference, and it's not a fluke: Both times coming to the IALJS conference



has been an experience of talking to people who understand and care about your work in a way that people outside of the field often just don't quite. We work in a field that's an intersection of disciplines, with scholars from journalism, English literature, media studies and communications and professional journalists. And yet it's one of the most cohesive interdisciplinary conferences I've ever been to—we all speak the same language.

For some of us the conference started on Wednesday, with the executive committee meeting. Now this might sound like the least interesting part of the conference, and perhaps it had the possibility to be that in another organization. But personally I find the other members of the executive committee a delight; for example, our lovely President, Isabel Soares, had not met me before and made sure when she welcomed me to the meeting that I knew everyone else. We reported on the business of the individual committees, discussed the conference logistics (and learned what a "dongle" is), and the meeting was a nice brief kickoff to the conference for me.

Once the conference started it was

a whirlwind of activity. As the Publicity and Social Media/Multimedia Chair I was responsible for live-streaming the conference. I'd set up Periscope and Twitter protocols for doing this before the conference and enlisted the help of a couple of grad student volunteers to film the handful of concurrent sessions I couldn't be at. Luckily David Swick had also enlisted the assistance of a number of extremely helpful people from King's College, and I particularly was grateful for the IT staff under the leadership of Mark Pineo, who helped set me up with tripods and extension cords

The gorgeous campus of the University of King's College was a perfect home for our conference

that really made it possible for the live streaming to go as smoothly as it did. We will soon be going live with our YouTube channel archive footage of our conference. Between running around chasing sessions and enjoying the normal aspects of the conference it went *too fast*. We had some truly spectacular sessions and papers. I didn't get to see all of the panels, and I'm looking forward to watching the videos of those I missed. The ones I saw included an insightful discussion in the Conference Host's Panel of indigenous literary journalism by Pablo Calvi, John Coward, Jennifer Martin, Duncan McCue and Bill Reynolds; a moving account of Latin American Literary Journalism by Roberto Herrscher and Juan Cristóbal in the President's panel; and a perceptive discussion of teaching literary

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IALJS-12 *Continued from previous page*

journalism by David Abrahamson, Kevin Lerner, Mitzi Lewis, Robin Reid and Jeffrey Neely. And of course the keynote by Alice Trinidad was brilliant. Also excellent was the panel with Sheila Curran Bernard, Denise A. Greene and Tracy Heather Strain on Henry Hampton's documentary film series *I'll Make Me a World*. If you can find a copy of the film I highly recommend watching it.

I also presented my own paper, "A New Feminism in New Journalism: Gloria Steinem and the 1972 U.S. Presidential Election," which won the *Norman H. Sims Prize for Best Student Research Paper*. Presenting at the IALJS conference is a great experience, and the feedback that I got both in the session's Q&A and after in individual discussions was wonderful. Sharing your work with this group is one of the most fulfilling experiences as a literary journalism scholar.

There was also a lot of fun at the social events of the conference. On the first day the president of King's College, Bill Lahey, generously welcomed us to King's for our conference and moderated the great panel on indigenous literary journalism, but also asked us into his home for the conference reception on the first night. In this lovely atmosphere we enjoyed a selection of yummy canapés and a variety of drinks accompanied by live chamber music. I struck up conversations with people I hadn't had a chance to speak to much before, and everyone seemed to enjoy the evening. The next night, on Friday, we had an adventure on our way to dinner—which we got to via ferry boat! And even though earlier in the week it had been a bit cold and rainy, that night it was gorgeous out and the air was crisp, fresh, the way that invigorates. The dinner itself was held at the Wooden Monkey in Dartmouth and was delicious: a buffet of yummy vegetable dishes, and a selection of pork, chicken, and salmon. For dessert one of our options was chocolate tofu pie, which I didn't have but I'm told tasted just like delicious chocolate. If you hadn't been told there was tofu in it you wouldn't know. I had a blueberry "grunt" (a crumble or crisp or cobbler), which was warm and sweet and topped with the melting goodness of whipped cream. Halifax is known for its blueberries—and they do not disappoint.



PHOTOGRAPHY BY ASHLEE NELSON

ABOVE, DRAMATIC IONIAN COLUMNS GRACE THE MAIN ENTRANCE TO THE UNIVERSITY OF KING'S COLLEGE, THE OLDEST INSTITUTION OF HIGHER LEARNING IN CANADA. BELOW, THE CONFERENCE HOST'S PANEL FOCUSED ON INDIGENOUS LITERARY JOURNALISM; MODERATED BY KING'S PRESIDENT BILL LAHEY (FAR RIGHT), THE PANEL INCLUDED (FROM LEFT) BILL REYNOLDS, DUNCAN McCUE, JENNIFER MARTIN, JOHN COWARD AND PABLO CALVI.



The whole time the gorgeous campus of King's College was a perfect home to our conference, and I fell in love with the stone architecture and the brightly lit inviting rooms in which we presented. Everyone from the college was welcoming and wonderful to work with. The conference went by in the blink of an eye—can it really have been three days? Despite (or because) of those 32 hours of travel from New Zealand, did really I lose my sense of time? The cliché is unavoidable here because it's so true: Time does fly when you're having fun. Or perhaps more precisely, when you're in the perfect environment surrounded by wonderful people and listening to fascinating research, you don't notice the passage of time.

I heard great research. I immersed myself in literary journalism studies. I reconnected with old friends and made new ones. I ate great food, experienced the beautiful campus of King's and the generosity and friendliness of its people.

And I didn't want it to end. As I stood there on the last day discussing my paper on Gloria Steinem's *New Journalism* covering the 1972 presidential election to our wonderful host, David Swick, I wished we all had more time. A conference week? No, but it was a perfect weekend and perhaps the brevity makes it all the more sweet. I confess I want more, and I really hope I get to join the tribe in Vienna next year—and that the rest of you can too. ♦

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

IALJS-12 CONFERENCE *Continued from previous page*



CLOCKWISE FROM TOP LEFT: PRESIDENT ISABEL SOARES THANKS THREE KING'S COLLEGE STUDENTS FOR THEIR KIND ASSISTANCE; FROM LEFT, JOSH ROILAND, MANUEL COUTINHO, AND HENDRIK MICHAEL ON A PANEL ON WAR REPORTERS MODERATED BY TOM CONNERY; DAVID ATTENBOROUGH IS A TOPIC OF A SESSION WITH (FROM RIGHT) ROBERTO HERRSCHER, ISABLE MEURET AND ISABEL SOARES; ALICE TRINIDADE (LEFT) RECEIVES A WARM RESPONSE TO HER KEYNOTE SPEECH, "MANY VOICES, MULTIPLE LANGUAGES"; WITH TOBIAS EBERWEIN IN THE FOREGROUND, CONFERENCE HOSTS (FROM LEFT) DAVID SWICK AND DON HEDGWICK RESPOND TO A WELL-EARNED ROUND OF THANKS.

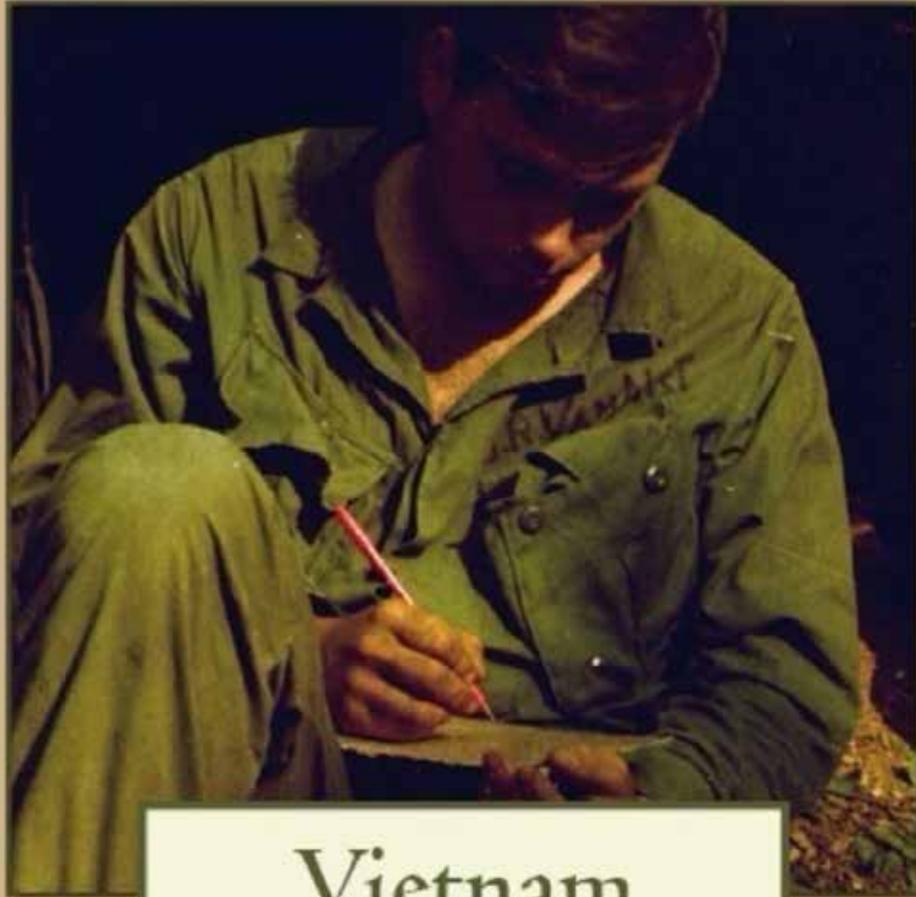


THE NEWSLETTER OF THE IALJS

IALJS-12 CONFERENCE *Continued from previous page*



CLOCKWISE FROM TOP LEFT: DUNCAN McCUE, A FIRST NATION CANADIAN, PROVIDED ONE OF THE HIGHLIGHTS OF THE INDIGENOUS PANEL; THE CITY OF HALIFAX IS CROWNED WITH THE CITADEL, A STAR FORT BUILT IN 1749; A TEACHING PANEL, ORGANIZED BY JOHN HANC AND MITZI LEWIS (NOT PICTURED) INCLUDED (FROM LEFT) ROBIN REID, JEFFREY NEELY, KEVIN LERNER AND DAVID ABRAHAMSON; ONE OF THE DELIGHTS OF THE CONFERENCE WAS THE ENTHUSIASTIC TOAST OFFERED BY TOM CONNERY AT THE CONFERENCE'S FRIDAY BANQUET HELD AT THE "WOODEN MONKEY" IN DARTMOUTH, NOVA SCOTIA, A FERRY RIDE AWAY FROM HALIFAX; IN HER CAPACITY AS IALJS AWARDS CHAIR ISABEL SOARES PRESENTED THE WINNER OF THE 2017 JOHN C. HARTSOCK PRIZE FOR THE BEST ARTICLE IN *LITERARY JOURNALISM STUDIES* PUBLISHED IN THE PREVIOUS YEAR TO LESLIE COWLING OF THE UNIVERSITY OF THE WITWATERSRAND, SOUTH AFRICA.



Vietnam Warrior Voices

CAPUTO, DEL VECCHIO,
BUTLER, O'BRIEN

MARK H. MASSÉ

<https://www.amazon.com/Vietnam-Warrior-Voices-Stories-Vecchio/dp/0692854657>

2017 IALJS ANNUAL BUSINESS MEETING

Minutes from the meeting held at IALJS-12 in Halifax, Nova Scotia on 12 May 2017.

By David Abrahamson, Northwestern University (U.S.A.)

President Isabel Soares called the 2017 annual business meeting of the International Association for Literary Journalism Studies to order at 5:00 p.m. It was moved and seconded to approve the minutes from the 2016 IALJS annual meeting in Porto Alegre, Brazil, and the motion carried unanimously. Isabel then thanked David Swick and Don Sedgwick of the University of King's College for their extraordinarily successful efforts as the host of IALJS-12, as well as shared news of IALJS promotions and newly minted Ph.D.s.

Treasurer Bill Reynolds reported that the current assets as of 6 May 2017 total \$78479.45, which includes \$20,002.24 in an interest-bearing savings account and \$30,263.11 in certificates of deposit. There are balances of \$1,370.64 in the Student Travel Fund account (after a disbursement of \$1500 at this conference), \$1000.00 in the association's PayPal account and \$25,843.43 in the checking account, all of which will cover pending accounts payable, including \$1,400 for prizes and honoraria, approximately \$10,000 for the printing and mailing of the two 2017 issues of the journal and \$6,000 expenses for IALJS-12, including the Friday Banquet.

Secretary David Abrahamson reported the association currently has 159 members (up from 131 last year and close to our historical average) from 27 countries. Forty-six percent are from the United States, and 54 percent from nations other than the U.S. Registrations for IALJS-12 are 67, well above our conference average of approximately 55.

Research Chair Josh Roiland reported a total of 46 acceptances from a total of 64 research paper and work-in-progress submissions for IALJS-12, for an acceptance rate of 72 percent. Josh thanked the 2017 jury members for their work, as well as the members of the Greenberg Prize and Sims Prize juries, which awarded the 2017 honors to David Dowling of the University of Iowa and Ashlee Nelson of Victoria University of Wellington, respectively. Program Chair Rob Alexander reported that seven panels (from 11

proposed) were programmed this year.

Awards Co-Chairs Isabel Soares and Juan Domingues reported on the award of two additional IALJS prizes: the 2017 John C. Hartsock Prize for the Best Article in Literary Journalism Studies in the previous year to Leslie Cowling of the University of the Witwatersrand, and the 2017 Prize for the Best Article in the Literary Journalism newsletter to Jan Whitt of the University of Colorado, Boulder. This year also marked the third awarding of student travel funds by her committee. All of the association's awards, including honoraria and stipends, cost the association \$2,900 this year.

Publicity Chair Ashlee Nelson reported on the association's publicity efforts, as well as her excellent work with social media on behalf of IALJS.

Literary Journalism Studies editor Bill Reynolds reported that the journal's Fall 2016 issue (Vol. 8, No. 2) focusing on Francophone literary journalism and guest-edited by Isabelle Meuret, had to be mailed somewhat late, but that the Spring 2017 issue (Vol. 9, No. 1) will be in the mail shortly. The journal's acceptance rate is approximately 33 percent. Bill announced that Marcia Prior-Miller of Iowa State University has joined the journal staff as associate editor. LJS Book Review editor Nancy L. Roberts reported that she is very open to suggestions for books of and about literary journalism to review. Associate editors Roberta and Miles Maguire reported the success of the journal's Web of Science application and additions to the master bibliography. David A. reported that the quarterly newsletter, *Literary Journalism*, continues to prosper. Bill R. reported that Webmaster Nick Jackson did an excellent job with our website, IALJS.ORG.

Graduate Committee Chair Jael Rincon sent word that the Friday morning event for graduate student members has been combined with the Friday reception; in addition, Hilde Van Belle, Tobias Eberwein, Hendrik Michael and Ashlee Nelson have joined Jael's committee to rethink ways to enrich the students' conference

experience. As IALJS-13 Host Committee Chair, Tobias Eberwein said he and the Austrian Academy of Sciences in Vienna looking forward to welcoming the association next May, and Pablo Calvi reported that the Stony Brook University in New York is already planning to host IALJS-14 in May 2019.

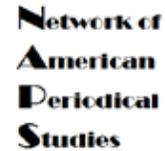
Joint programming was the next item on the agenda. Rob Alexander reported on the IALJS panel at the American Comparative Literature Association meeting scheduled for July 2017 at the University of Utrecht in the Netherlands and the March 2018 meeting set for Los Angeles. Lisa Phillips reported that there will be a two-session IALJS program at the AEJMC convention in August in Chicago and introduced Holly Schreiber as her successor as the chair of the AEJMC Organizing Committee; John Bak and David A. reported on the ESSE conference in August 2016 in Galway, Ireland and the 2018 conference in 2018 in Brno, the Czech Republic; and Juan Domingues, the chair of the new Latinoamerican Organizing Committee, reported plans for a joint session with the Encuentro Latinoamericano de Facultades de Comunicación Social in October 2017 in Valparaiso, Chile and one at the Brazil-India Journalism Research Colloquium in November 2017 in São Paulo, Brazil.

There being no old or new business, President Isabel Soares, after offering a reminder that we hope to see everyone in Vienna, Austria in May 2018, called for a motion of adjournment, which was moved, seconded and unanimously approved at 5:55 p.m. ♦

Respectfully Submitted,



David Abrahamson, Secretary, International Association for Literary Journalism Studies



CALL FOR PAPERS: Radical American Periodicals
Special issue of *Radical Americas*

The [Network of American Periodical Studies](#), in collaboration with UCL Press journal [Radical Americas](#), invites submissions for a special issue focusing on Radical American periodicals

In an early issue of New Left magazine *Radical America*, the editors outlined their aim to educate readers 'about the radical traditions of this country', to provide a 'forum for students of American radicalism', and to break down the barriers between the 'activist' and the 'intellectual'. In doing so, *Radical America* refashioned a blueprint for American periodical radicalism that had been passed down by activists and editors for generations. As oppositional outlets for expressions of political, cultural, or social dissent, radical American periodicals have played a vital role as a forum for radical debate, and a challenge to mainstream understandings of American democracy, citizenship, and community. Yet what makes a periodical 'radical'? And what makes it 'American'? How has our understanding of these terms been shaped by the complex and constantly shifting nature of radical protest and the nation-state? And in what ways does this definition change depending on the editorial production, financial composition, geographic distribution or visual aesthetic of each 'radical' periodical?

This special issue seeks to address these questions through exploring the role and resonance of radical periodicals in America from the 18th to the 21st century. Bringing together scholars from a range of different disciplines and historical periods, we seek to interrogate how the concept of the 'radical periodical' in America has varied across time and place. We are not only interested in well-established oppositional periodicals, but also more transient forms of radical print - the hand-printed, mimeographed, photocopied, short-lived, minority, dissident, or extremist periodicals which have offered radical new perspectives on American culture, values and politics. We are also interested in papers which examine the connections between individual ideology and editorial intent, radical social movements and periodicals, the development and composition of radical audiences, and the challenges and opportunities of preserving radical periodical in the digital age.

Topics for papers may include:

- Dissident or banned periodicals.
- Communist, fascist or anarchist periodicals.
- Minority, feminist and queer radical publications.
- Reactionary radicalism, white nationalist and far-right periodicals.
- Radical American periodicals abroad and the circulation of radical foreign periodicals in America.
- The illustration, formatting and design of radical periodicals.
- The relationship between radical periodicals, organisations and networks.
- Radical periodicals, conservation and the archive.
- Radical zines and periodical radicalism in the digital age.

We welcome work in a number of different formats, including photo-essays, book reviews, interviews and archival notes. Articles for peer review should be between 4,000 and 12,000 words including footnotes. Book reviews should be no more than 1,000 words. Other pieces should be between 2,000 and 5,000 words. Please consult the [UCL Press house style](#) in advance of submission.

Initial proposals (max 4 pages) should be sent to Dr. Sue Currell (S.CURRELL@SUSSEX.AC.UK) and Dr. James West (E.J.WEST@BHAM.AC.UK) with 'Radical Americas' as the subject _____

Completed essays will need to be submitted to the editors, with permissions, by September 30th 2017

LITERARY JOURNALISM IN THE UNITED ARAB EMIRATES

A few reasons for offering a course in literary journalism in Sharjah.

By Hania A.M. Nashef, American University of Sharjah (United Arab Emirates)

Since I first introduced the literary journalism course at the Department of Mass Communication in the fall semester of 2013, the course has proven to be successful—and has since become a major elective for journalism students as well as fulfilling the arts and literature requirement university-wide. When I first started teaching regular journalism courses,



AROUND THE WORLD

occasionally I would come across students whose style bordered on the literary. In addition, I learnt that a number of our journalism students were also majoring in English literature. As some felt they wanted to explore a style beyond the basic format of the news story,

I realized a course, which would open up a world beyond the “inverted pyramid,” would be beneficial for the talented writers.

The department offers courses in magazine and feature writing, but I felt a course solely devoted to literary journalism would hone the writing skills of those who are interested in the overlap between literature and journalism. To my knowledge, our department is the only one in the region that offers a course in literary journalism. Nonfiction texts or courses on travel writing may be incorporated in some literature departments, but a course that allows students to analyze literary journalism readings and apply literary techniques in their own nonfiction stories does not exist.

In my course, I have assigned *The Art of Fact* edited by Kevin Kerrane and Ben Yagoda. Readings from *The Art of Fact* introduce the students to the early examples of the genre, and how it developed in the Western world. From the start, I supplemented the readings with examples of literary journalism from the Arab world and other regions, namely Mourid Bargh-

outi, Mahmoud Darwish, Raja Shehadeh, Samar Yazbek, Anthony Shadid, Gabriel García Márquez and more recently Svetlana Alexievich and Jenny Nordberg. These readings have proven to be very popular, especially that our students were able to relate to these narrative accounts. I have also been encouraging students to provide examples from their own countries.

The student makeup in my university is very diverse, with students coming from many different nations. A number of them are from troubled regions or countries torn by war. In spite of their young age, some feel compelled to tell their own stories, be it through firsthand experience or narratives handed down by their families. Examples abound, from living under occupation to having witnessed wars themselves or through close relatives who did. The students quickly learned that in this form of journalism, a story can be told through different voices, as long as it adhered to the facts. The personal “I” is acceptable, should they choose to use it, and so are adjectives, adverbs and metaphors. This course provided them with an outlet for their creativity. In addition, as with aspiring journalism students elsewhere, they have chosen the field of journalism because they felt that in the future they could write about the ills of society or become investigative journalists. The course encourages them to consider the senses when writing.

On the three occasions that the course was offered, I not only saw a diverse body of students from different colleges electing to take the course but also an array of nationalities from at least 15 countries. This meant that the class would have students with different abilities and skills. At the beginning, I was apprehensive. The language of instruction at my university is English, and English is the second language for the majority of the students. Yet, the students who registered for the course were actually interested in nonfiction creative writing. My assignments vary, from short assignments written in class to help them develop their style or analyze the readings, to four longer narratives written outside the classroom. In spite of their young age, some students have produced fine examples of non-fiction stories. Teaching literary journalism fulfills my own interest. I have

a degree in English Literature and more than 16 years experience in journalism. The



course prompted me to start looking at examples from within the Arab world, and I have since published two papers on Arab authors. Literary journalism as a practice has long existed in the Arab world but is not studied as a distinct genre.¹

The practice, however, lives on to this day and at times has helped journalists evade censorship. Some of the pioneers in Arab Literary Journalism include Egyptian writers Mohammed Hasanain Haikal, Nawal As-Saadawi and Taha Hussein. As with writers in other countries, a number of aspiring authors began their careers as journalists. Nowadays, many journalists are documenting the wars and upheavals in their countries, producing some fine literary work.

A recent example that stands out is Yazbek’s 2012 courageous account of the Syrian war, *A Woman in the Crossfire: Diaries of the Syrian Revolution*. Other writers such as the Saudi writer Rajaa Alsanea, drawing on personal accounts, chose the genre to expose challenges and struggles of women in her country, namely in her book *The Girls of Riyadh*. The genre has given agency to writers and I can only anticipate more books will be published as people feel the urge to tell their own stories, whether to address societal ills or hardships under occupation or war. Allow me to end with a comment by the late Palestinian poet Mahmoud Darwish on the merit of the genre when he read Alaa Al-Aswany’s *The Yacoubian Building*: “I was pleasantly surprised...the power of the human experience was enough to enrich the narrative.”² ♦

NOTES

1. David Abrahamson and Ibrahim Abusharif published “Literary Journalism in the Middle East: The Paradox of Arab Exceptionalism” in Keeble’s and Tulloch’s (eds.) *Global Literary Journalism: Exploring the Journalistic Imagination* (2012); the chapter provides background information on the genre.
2. The interview was conducted by Abdo Wazen for al Hayat Newspaper in London in 2005.

SOAP BUBBLES AND LITERARY JOURNALISM RESEARCH

A useful commonality between practitioners and scholars.

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

Scholars—at least those of us who write biographical or historical studies—and literary journalists have much in common. We face the same research challenges as literary journalists. The literary journalist John Vaillant explained one of his techniques in *The Tiger* (2010). He said Jakob von Uexküll wrote in 1909 about his concept of *Umwelt*, a word that means a creature's subjective or self-centered world. Uexküll said that to study behavior and social organization “we must first blow, in fancy, a soap bubble around each creature to represent its own



REFLECTIVE
ESSAY

world, filled with the perceptions which it alone knows. When we ourselves then step into one of these bubbles, the familiar... is transformed.”¹ Vaillant did exactly that in portraying the characters and even the animal itself in *The Tiger*. I think Uexküll's concept can apply to scholars as well as to journalists.

Literary journalism itself is rarely considered as research, nor does it have its own idiom. In discussing interdisciplinary work, we acknowledge that various disciplines and interest groups have distinct perceptions, vocabularies and approaches, similar to Uexküll's soap bubbles. Scholars are better known as researchers than as writers. Because the opposite belief is held about literary journalists, it's easy to place them in different category from scholars. It is, after all, just journalism that has been characterized over the years as “the first draft of history” and other descriptions designed to point out its inadequacies. But literary journalism differs from the standard form.

Literary journalism is not solely a

matter of good writing. It begins with good research that can take years to complete, and that can take us inside the soap bubbles.

I'll cite a few well-known works of research as examples. Michael and Beth Norman's *Tears in the Darkness: The Story of the Bataan Death March and Its Aftermath* required deep research on WWII and the Japanese military. They took us inside the terrifying world of one American soldier. John McPhee's series of books on geology, which won the Pulitzer Prize, began in 1981 and ended in 1998. Many of his books are

Bibliographies became
more popular
as writers sought to persuade
that this
is, in fact, nonfiction

now used in college geology courses. One of McPhee's research problems was that geologists felt he understood their technical language; they could talk with McPhee as if he were inside their bubble. McPhee knew his readers did not understand that language. So he kept asking the same stupid questions over and over until the geologists decided he was an idiot and rephrased their answers in plain, outside-the-bubble English. Tracy Kidder's great book on Dr. Paul Farmer's work in Haiti, *Mountains Beyond Mountains* (2004), brought us inside an inaccessible medical and cultural bubble. Richard Rhodes' *The Making of the Atomic Bomb* (1986) did the same but was based mostly on historical documents rather than on interviews.

Not all works of literary journalism contain a bibliography, although bibliographies became more popular recently as writers took steps to persuade their readers that this is, in fact, nonfiction. Kidder's bibliography for *Mountains* runs 12 printed

pages with 150 entries, including all the works to date of Dr. Farmer. His book *House* (1995) was about the building of a single home; he acknowledged personal interviews with dozens of scholars and experts as well as more than 70 printed works on subjects ranging from forestry to architectural history and the sociology of housing. Vaillant's *The Tiger* dealt with an Amur Tiger in Russia's frigid Far East, near the Chinese border and with a coastline on the Pacific Ocean. His bibliography ran eight printed pages and included 158 entries on the biology of the tiger, local history and culture, and the nature of Soviet government agencies and conflicts. (My own dissertation bibliography, by way of comparison, ran eight typescript pages and 142 entries.) Clearly, the amount of research that goes into many works of literary journalism is at least as substantial as academic research.

Our goals may differ, but academics could learn a lot about doing research from literary journalists if only we could rid ourselves of limiting categories.

EXPANDING THE CONVERSATION

Dr. James W. Carey, my dissertation adviser at the University of Illinois, introduced me to this idea indirectly through his essays on journalism. One of his most famous essays was titled “The Problem of Journalism History,” which appeared in the first issue of *Journalism History* in 1974. Eleven years later, he was interviewed in the same journal about his current feelings on the topic. Carey did not consider journalism as merely a form of writing or a genre. He thought of the journalistic report, and of journalism history, as ways of apprehending how people feel in a society, whether they are inside or outside, and how they define themselves. In that 1985 interview, Carey said:

I would like to see the field [meaning journalism history] settle out into a conceptual vocabulary and a series of methods that constantly expand the category of “us,” the people we are like, and constantly diminish the category of the

Continued on next page

SOAP BUBBLES *Continued from previous page*

“other,” the people we are not like. We have to preserve the intellectual tension that comes from merger and division, that comes from pitting private identity against public identity, that maintains a complex private categorical structure but merges it into a more or less uniform public identity of the citizen. You can build intellectual and social systems that are radically reductionist and narrowing; “I’m a historian, intellectual historian, I’m a feminist, intellectual historian, I’m a feminist, black intellectual, historian” and so on until we can only meet as committees of three. Or, you can attempt to preserve these categories because they answer to the question of who we are and pose significant intellectual and historical problems, but continuously expand and merge these limiting categories. Kenneth Burke said one time in conversation something like the following: When I talk to another Presbyterian, I talk about Presbyterianism; if I talk to a Catholic, I talk about Christianity; if I talk to a Jew, I talk about Judeo-Christian tradition; if I talk to a Moslem, I talk about Western civilization; if I talk to a Buddhist, I talk about the human community. Every division is merely an occasion for a merger.

The first thing I hope is that we reorganize the conceptual structure of our work in such

a way that we keep enlarging the sense of our identification with what other people are doing and progressively enlarge the boundaries of human life. And, that we avoid becoming so narrow, so specialized in either social or intellectual terms, so tuned into a particular and peculiar psychology, that the human community shrinks.

That sounds like a rather large frame when in fact Carey’s 1974 proposal seemed simple: Write the history of the reporter. He was, I believe, asking for history that was founded on the best scholarly traditions but in this case focused on the characters who had participated in the symbolic and cultural underpinnings of the form—dare I say on their soap bubbles?

Many scholars have tried to follow Carey’s lead, but we are still at some remove from accomplishing what he wanted to see. Can scholars write or research this way? Following Jim Carey’s advice that we “avoid becoming so narrow...that the human community shrinks,” we could welcome into our discussions the authors of literary journalism, and treat them as qualified researchers. Interdisciplinary work begins with interdisciplinary conversations.

Literary journalists are the “other” in that they are not like us—they are generally better writers, for one thing; they get paid; and their status is not based on academic credentials. Nevertheless literary journalists have as much to say about the world as we do. We could learn from them how to enter those soap bubbles and reveal life inside. Perhaps, following Kenneth Burke, we could expand the scholarly conversation by talking with literary journalists about larger and more complicated issues such as how we do research and how we convey reality or the shape of the world to our readers. ♦

NOTES

1. Jakob von Uexküll, “A Stroll Through the Worlds of Animals and Men: A Picture Book of Invisible Worlds,” p. 5 in *Instinctive Behavior: The Development of a Modern Concept*, Claire H. Schiller, editor and translator. New York: International Universities Press, 1957. Quoted in John Vaillant, *The Tiger*, New York: Random House, 2010, p. 161-62.

Norman Sims is a past president of IALJS and a retired professor from the University of Massachusetts Amherst USA. He is the author of *True Stories: A Century of Literary Journalism*.

TEACHING TIPS *Continued from Page 24*

include John Hersey’s “The Legend on the License,” which reminds students to keep faith with the truth while using fiction’s stylistic devices.

WORKSHOPPING STORIES

A regular part of the writing process is pitching story ideas. Students turn in written pitches and share them with the class as we sit around the conference table. As the stories begin to take shape, we hold regular round-table discussions on the student’s writing progress, culminating in a peer workshop held two weeks before the story due date. Everyone brings hard copies of their drafts to the workshop. They divide into small groups and share their drafts—including a copy for me.

To encourage workshop attendance, my grading rubric awards points

for participation whether the student has a draft ready or just an outline. I find that constructive suggestions from peers help less confident students overcome their fears and drive forward with their own stories. During the workshop I read drafts and circulate among the small groups—checking in, listening to the conversation and offering suggestions when necessary.

IMMERSION IS POSSIBLE

To accomplish a semblance of immersion reporting, I offer students the option of taking the major story assignments and fusing two or three of them into a ‘package’ of stories with a common theme. This enables the students to plunge deeply into their stories, gain the trust of their sources and acquire some measure of expertise in a subject area.

This past semester, one student developed a marvelous package on the cochineal insect, a parasite of the prickly pear cactus and the source of a rich, carmine-red dye used by weavers and other craftspeople. From start to finish, this student unleashed her inner literary journalist by immersing herself in her narrative and identifying multiple sources with whom she spent considerable time—gaining their confidence as well as compelling quotations. Her story, which fulfilled two writing assignments and increased her level of expertise in a fascinating topic of environmental and cultural relevance, was bound together by compelling writing and the student’s own photos of proud weavers holding their carmine-colored art. ♦

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

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

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

Literary Journalism and the Aesthetics of Experience

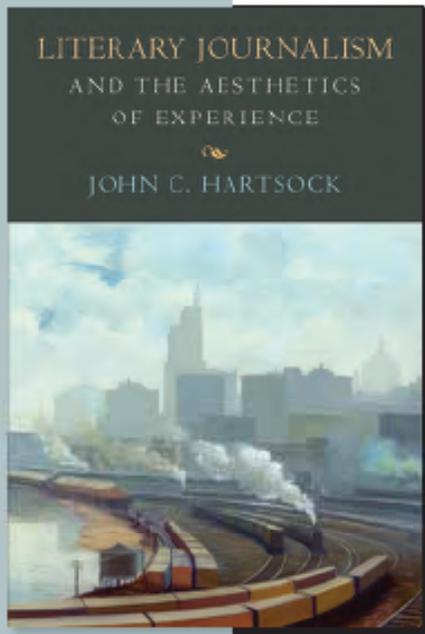
JOHN C. HARTSOCK

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

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

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

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2011), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



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January 2016

LITERARY JOURNALISM AND CIVIL WAR REPORTAGE

Civil wars through the ages: A conference report from Malaga, Spain.

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

Various scholars working on ReportAGES, the literary journalism and war project begun five years ago, convened for the project's fourth international congress, held this year in the Communications Faculty of the University of Malaga in Spain. Given the conference theme on literary journalism and civil war, Spain seemed a fitting country to host the conference. Co-organized with Antonio Cuartero, a recent Ph.D. from the university and an active participant in the ReportAGES project, the conference welcomed two keynote speakers and nineteen presenters, the majority of whom teach at Spanish universities.

While it seemed strange at first that the conference would draw more Spanish colleagues than foreign ones, the reason soon became clear during the lively, and sometimes heated, discussions: talking about the Civil War has long been a sensitive issue in Spain, just as it would be in any country that turned brother against brother in battle. What these animated debates revealed is that, today, the Spanish can—and, moreover, desire to—talk about their Civil War, the history of which has been captured more by the countless foreign war

correspondents and writers who covered part of it, from Orwell to Hemingway and from Gellhorn to Parker, to name just a few.

And yet, many of these celebrated foreign writers did not speak much Spanish, nor did they really understand the historical context responsible for the war, which was much more complex than the simplistic fascist/communist binary that was repeatedly presented. Still, each of these foreign authors used direct dialogue in their literary journalistic books

Only now,
a hundred years later,
is it permissible
to talk about the horrors of the
Spanish Civil War

or dispatches, dialogue that could have only come from a translator—or from their own imaginations. This was one of the main arguments presented by Alberto Lázaro (Universidad de Alcalá), whose keynote talk, entitled “Crónicas inglesas

de la Guerra Civil española: entre el periodismo, la historia y la novela,” opened the conference.

Only now, as we approach the century mark of the Civil War, are the Spaniards willing to talk about the atrocities the nation visited upon itself. Most of the colleagues present had a relative who fought and died in the war, and not all were fighting on the same side. The healing process is still underway in Spain, and this conference revealed just how much longer that healing will take. The following is a selection of the various point of views presented during the two days. Much discussion centered, of course, on how the Spanish press covered the war. Aurora García González (Universidade de Vigo) looked at how the northern paper,



Continued on next page



CIVIL WARS *Continued from previous page*

Voz de Galicia, reported on the war, while Juan Tomás Luengo Benedicto (Universidad de Málaga) discussed *el periodismo radiofónico* from the local Radio Málaga-EAJ 9 in the south, a city that was a Republican stronghold up until its defeat in February 1937; the radio station was soon seized by the Fascists and used as a propagandist mouthpiece for the Nationalists.

One specific battle—or massacre, since it is considered one of the cruelest and most violent moments of the Spanish Civil War—was the topic of two talks in a session entitled “The Battle of Badajoz and the War Press.” Manuel João de Carvalho Coutinho (Universidade Nova de Lisboa) discussed a young Portuguese journalist, Mário Neves, whose 1936 reportages for the Portuguese newspaper *Diário de Lisboa* were the last to appear before censorship was enforced by Portugal’s own dictator, António Oliveira Salazar, who was aligned with Franco. Clara Sanz Hernando (Universidad de Burgos) next studied various *crónicas* published in the dailies *Diário de Notícias*, *Diário de Lisboa*, *Diário da Manhã* and *O Século* to demonstrate how the media was one of Salazar’s main weapons to discredit the defenders of the legitimate Republican government and extol the insurgents.

There were also the inevitable discussions of various foreign correspondents, male and female alike, whose reportages contributed to the international community’s understanding of what was to be the prequel to the Second World



War. Working from Kapuściński affirmation that there is no real journalism without empathy with the Other, Juan Francisco Plaza (Universidad Loyola Andalucía)

A topic was
the war reporter’s role
when faced
with the issue of empathy vs.
indifference

compared the war correspondents Faulques and Folwer in two literary works, *El pintor de batallas* by Arturo Pérez-Reverte and *The Quiet American* by Graham Greene, to discuss the modern war reporter’s role when faced with issues of implication vs. neutrality and empathy

vs. indifference. Celia Wallhead (Universidad de Granada) then presented her consortium’s current research project on comparing the testimonies of various literary journalists of the Spanish Civil War and their various biographers’.

Dolors Palau

Sampio (Universitat de València) also looked in the war testimonies of Martha Gellhorn, while Renée Lugschitz (Universidad Miguel Hernández de Elche) discussed the work of several foreign female war correspondents of the Spanish Civil War, who found narrative journalism a more appropriate medium to capture the horror of the war as it was visited upon the civilian population. Literary journalism, she argued helped these women authors to establish their niches among the male-dominated contingency of war reporting.

José Ruiz Mas (Universidad de Granada) then compared Kate O’Brien’s *Farewell Spain* (1937), a book about her experiences in the Basque Country in the 1920s and on her pre-war journeys in central and northern Spain in the 1930s, with the *Times*’ reporting on the siege of the Alcázar of Toledo, a symbol of Spanish Nationalism. He argued that the information on the siege and defense of the Alcázar (July 5–September 1936) that O’Brien included in her book did not always coincide with that provided by the *Times*, a newspaper she favored because of its alleged “neutrality.” Her reflections and interpretations of the Spanish Civil War, and more specifically of the siege of the fortress as a key war event in the early days of the conflict, are mainly based on journalists’ accounts of British left-wing foreign correspondents, and not exclusively on the *Times*.

War testimonies as literary journalism would preoccupy the research of two other presenters. Antonio Cuartero (Universidad de Málaga) explored the *crónicas* of Manuel Chaves Nogales, one of the main figures of Spanish literary journalism, focusing on his book *A sangre y fuego*, a collection of nine reports and chronicles on the conflict that portray the authentic stories and tragedies of Falangists, anarchists, Republicans and insurgents alike. Javier Sánchez Zapatero and Manuel González de la Aleja (Universidad de Salamanca) discussed the work of the British press and contributions from some of its most controversial vol-

Continued on next page



CIVIL WARS *Continued from previous page*

unteers and correspondents whose work, today housed in the Documentary Center of the Historical Memory of Salamanca, offers in terms of a detailed vision of what these newspapers believed were the causes of the war. Their case study was on Keith Scott Watson's dispatches for the *Daily Express* and his resultant testimony about the war, *Single to Spain* (1937).

While the Spanish Civil War preoccupied the majority of the talks, civil wars past and present were not entirely neglected. Víctor García González (Universidad de Málaga) talked about war and the press during the reign of the Spanish King Felipe V, and María Galán (Universitat de València) compared journalistic texts produced by professional correspondents, including Peter W. Alexander and Felix G. de Fontaine, with those penned by Confederate soldiers, who collaborated sporadically with various newspapers during the American Civil War.

If we consider that in certain parts of the United States, there is still a lingering resentment over its Civil War a century and a half ago, it could very well be a while before Spain will fully recover from its war.

Consider the fact that several Southern states in the U.S. are only now removing the signs of the Confederacy, be it flags on government buildings in Georgia or statues of Confederate generals in New Orleans. Though Franco is largely a persona non grata in Spain today, there are still many Spaniards who still believe in some of the ideas he had espoused.

PREVIOUS PAGE: THE UNIVERSITY OF MALAGA ENTRANCE. BELOW, THE PEÑON (THE ROCK), A MALAGUEÑO LANDMARK.



And as we turned our attention from the civil wars in Spain and the U.S. to those more recent, be it Bosnia or Syria, what was discussed was just again how little we know about the wars and their historical contexts from the people involved. These witnesses could not give an accurate portrait, so heavy is any state or insurgent propaganda during a war, and foreign correspondents once again have to rely on their wits, translators and sometimes their imagination in trying to present to a largely ignorant Western reader just what is happening there, or has happened, and why.

Like her colleague, Lucía Ballesteros Aguayo, who looked at the targeting of children through cartoon books steeped in Francoist ideologies, Natalia Meléndez Malavé (Universidad de Málaga) discussed Joe Sacco's graphic book *Safe Area Goražde* (2000), based on the oral histories of his interviewees over a period of four months he spent in Bosnia in 1994–95 during that country's civil war. And Manuel João de Carvalho Coutinho gave the second of his two talks on Scott Anderson's "On the Syrian Civil War" (2016), a reportage about the Arab Spring and the resultant migrant crisis. Mirta Núñez Díaz-Balart (Universidad Complutense de Madrid) closed the conference with a second keynote speech about the legacy of Spanish literature and journalism in the pursuit of maintaining a balance in the documenting of the Spanish Civil War.

By the conference's end, it was universally agreed that literary war journalism continues to be one of the most efficient means in capturing the available truths of war. Because of its long-form attributes (column space to provide context and commentary and not just hard facts and death tolls, and immersion reporting to allow time to verify facts), literary war journalism can provide a more accurate and nuanced reading of the wars that history will only tell in decades to come, if it tells them at all. Sadly, what history will perhaps be recalled of the Syrian Civil War will be the mass immigration it caused more than the geopolitical complexities responsible for the war.

One final conference, on the literary war journalism of Pacific Rim nations (including Oceania, China and Russia), is being planned for 2019. ♦

SEMINAR IN U.K. TO STUDY NORTH AMERICAN TRAVEL WRITING

A one-day seminar entitled "Magazines on the Move: North American Periodicals and Travel" will be held on 6 June 2017 at the Centre for Travel Writing Studies at Nottingham Trent University (Clifton campus). The meeting will be in collaboration with the Network for American Periodical Studies. Keynoted by Professor Andrew Thacker of Nottingham Trent University, a specialist in modernist magazines and spatial geographies of modernism, the seminar will focus on the relationship between North American travel writing and the periodical format. Its primary purpose is to facilitate historical and critical discussion of narratives of travel in North American periodicals. Topics to be examined in considering the interplay between the travel experience, the written and/or visual record of travel, and the periodical publication of the travel record. The Centre for Travel Writing Studies in 2002 to produce, facilitate, and promote scholarly research on travel writing and its contexts, without restriction of period, locus, or type of travel writing. The Centre for Travel Writing Studies in 2002 to produce, facilitate, and promote scholarly research on travel writing and its contexts, without restriction of period, locus or type of travel writing. For more information, please contact <ctws@ntu.ac.uk>.

TRANSNATIONAL JOURNALISM HISTORY MEETING IN DUBLIN

The second annual conference on Transnational Journalism History will be held on 9-10m June 2017 in Dublin, Ireland. Sponsored jointly by the journalism and mass communication programs at Dublin City University and Augusta University (August, GA, U.S.A.), the focus of the meeting will be any aspect of the history of journalism and mass communications that transcends national borders, and the keynote speaker will be Marcel Broersma of the University of Groningen. Conference planners anticipate at least one book to result from the 2016 inaugural conference and the 2017 conference. For more information, please contact Debbie van Tuyll <dvantuyll@augusta.edu>.



SPECIAL ISSUE, NOW AVAILABLE

“Periodicals and Colonial Empires”

I. Gonzalez Gonzalez and F. Renucci (eds.), *Clio@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 *Clio@themis* on "Periodicals and Colonial Empires" aim to answer.

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

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

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

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: <tconnery@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.

The Legacy of Mata Hari: Women and Transgression

A one-day symposium
City, University of London
28 October, 2017



In October 1917, the woman known throughout the globe as Mata Hari was executed on espionage charges by a firing squad at Vincennes on the outskirts of Paris. Born Margaretha Geertruida Zelle (1876) in Leeuwarden, Holland, in 1905, she reinvented herself as the exotic dancer Mata Hari, trading on the fascination with colonial cultures in the fin de siècle. Although history has provided little evidence of her spying, Mata Hari's French prosecutors condemned her as 'the greatest female spy the world has ever known', a vamp, a courtesan and a divorcee who had caused the deaths of 50,000 allied combatants.

On the centenary of her death, this symposium hosted by City, University of London acknowledges Mata Hari's significance as an icon of feminine seduction, political betrayal and female transgression into male spheres of influence. This multi-national, cross-disciplinary event drawing from history, politics, cultural studies, literary journalism, the visual and performing arts, museum studies, translation studies and feminist studies will bring together biographers, academics, novelists, performers and curators from the Fries Museum. Contributors will address the cultural multiplicity of the anxieties about women in the public sphere that Mata Hari symbolised both during the First World War and as enduring concerns. Speakers will discuss Mata Hari's legacy in the identification of transgressive women today, especially those in the political sphere and those involved in global or domestic conflicts. Presentations from cultural historians on Mata Hari's historic influence on dance, cinema and representation of the female body are also welcome.

We invite proposals for 20-minute papers or for conference panels on any aspect of Mata Hari and her legacy. Possible topics include but are not limited to:

- Mata Hari's significance as a female icon during the First World War
- Representations of Mata Hari and female agents in theatre and film from the early 20th century
- Fictional and journalistic representations of female espionage agents
- Literary, cinematic, artistic and journalistic representations of transgressive women
- Representations of the female vamp and the performance of femininities
- The queer transgression of Mata Hari
- Post-colonialism and female erotic performance in the early twentieth century
- Women, war and espionage
- The creation and significance of female icons in the fin de siècle and beyond
- Female transgression and museum studies
- Cultural anxieties about female representation in political and domestic spheres

We hope to have media sponsors for the event and a number of UK outlets have already expressed interest in supporting the symposium. A publication based on the symposium is envisaged.

Please send proposals (300 words max. plus biographical paragraph of 200 words max.) to Dr Julie Wheelwright (julie.wheelwright.1@city.ac.uk) and Dr Minna Vuohelainen (minna.vuohelainen@city.ac.uk) no later than 30 May, 2017.



2017 IALJS Membership Form

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

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

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NOTES FROM AN UNDERCOVER LITERARY JOURNALISM FAN

Using techniques from science writing classes to help students see.

By Susan E. Swanberg, University of Arizona (U.S.A.)

I have been a fan of literary journalism since I first read Tom Wolfe’s article, “The Kandy-Kolored, Tangerine Flake Streamline Baby” and his book *The Electric Kool-Aid Acid Test*. Many years later,



TEACHING
TIPS

I find myself teaching journalism at the University of Arizona. The inverted pyramid remains the mainstay of our reporting courses, but I also teach classes in science and environmental journalism—courses where a decidedly more literary writing style is

not only allowed but clearly encouraged.

SETTING THE TONE

An important prelude to teaching is creating a physical environment that encourages students to immerse themselves in the course—a necessary prerequisite, in my opinion, to immersing themselves

in their stories. I prefer a classroom with a large conference table in the center and computers lining the walls—a room where we can come together as a group, yet students can retreat to the relative solitude of a computer to write.

I require
the students, on their
own time, to
go outside and experience
the Sonoran Desert

The semester begins with a video of students from a prior course sharing their experiences developing story narratives. In the next few days, we review journalism basics including interviewing, sourcing, attribution and AP style. The review is necessary, especially for the scientists or science students who often take the course. Next we begin to read and share examples of excellent environmental or science writing—often

from the science section of the *New York Times*.

To introduce my students to the importance of immediacy in environmental writing, I require them, on their own time, to go outdoors and experience our beautiful Sonoran Desert. Then they each write a first-person essay about their relationship with or experiences in the environment. A stylish, literary omniscience is the ultimate goal of the course, but a first-person exercise helps them shake off the bonds of the inverted pyramid. Without exception, students let the floodgates open and write deeply felt, experiential pieces with occasional flashes of literary brilliance. This past semester, one student’s first-person essay was published—his first publication.

Once the students loosen up, they are poised to immerse themselves in their stories with deep background research and extensive sourcing. I encourage them to use descriptive language in their writing, to choose the most interesting and colorful of their sources’ quotations and to layer those quotations into their stories in an easy, conversational manner. As part of the curriculum I often

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