

THE NEWSLETTER OF THE IALJS  
**LITERARY JOURNALISM**

VOL 3 NO 4

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

FALL 2009

## BOOK CONFERENCE IN EDINBURGH

The Seventh International Conference on the Book will be held at the University of Edinburgh in Edinburgh, Scotland 16-18 October 2009. The conference serves as an inclusive forum for examining the past, current and future role of the book. It proceeds from recognition that although the book is an old medium of expression, it embodies thousands of years' experience of recording knowledge. The pervasive influence of this experience continues to shape newer forms of information technology, while at the same time providing a reference point for innovation. For more information, please go to <<http://booksandpublishing.com/conference-2009/>> or e-mail Garrett Gietzen at <[garett.gietzen@book-conference.com](mailto:garett.gietzen@book-conference.com)>.

## RSAP PANEL AT 2010 ALA MEETING

Suggestions are sought for possible panel ideas at the Research Society for American Periodicals session at the American Library Association annual convention on 27-30 May 2010 in San Francisco, California. For more information, please contact Judith Yaross Lee at <[leej@ohio.edu](mailto:leej@ohio.edu)> or call +1-740-593-4844.

## INSIDE

- 2 Our New Journal
- 3 Literary Journalism in Brazil
- 3 Reading List
- 5 Guest Essay
- 7 Call for *LJS* Journal Submissions
- 8 Call for Papers (London 2010)
- 11 IALJS Membership Form
- 12 Officers and Chairs
- 14 Teaching Tips

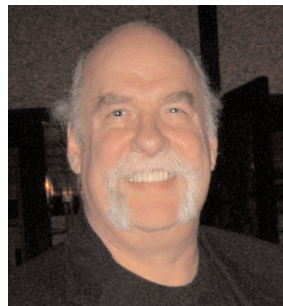
WWW.IALJS.ORG

## PLANNING AHEAD

*Confirming our future conferences.*

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

As summer turns to autumn, and our attention turns to the possible pleasures and challenges of a new school year—what our French friends so charmingly call *rentrer*—I'm happy to be able to report that our association continues to prosper.



PRESIDENT'S  
LETTER

Our membership total is approaching 100 (a considerable achievement for a three-year-old association) our finances are stable and, best of all, planning for our future annual conferences has, in just the last three months,

come to remarkable fruition.

As you no doubt know, our 2010 annual meeting will be held at Roehampton University in London. Termed in the manner of such matters IALJS-5, the dates will be 20-22 May, and our host will be our esteemed colleague, Susan Greenberg, one of the founding members of our learned society. For more information on the conference please see the Call for Papers on Page 8 inside. We do hope to see you there.

Beyond 2010, the wonderful news is that a total of four annual conferences have been confirmed. IALJS-6 in 2011 will convene at the Université Libre de Bruxelles in Brussels, Belgium, hosted by our Liaison Chair Isabelle Meuret. The following year, 2012, Secretary-Treasurer Bill Reynolds has kindly agreed to host IALJS-

7 at Ryerson University in Toronto, Canada.

Remaining in North America for 2013, IALJS-8 will convene at the University of South Florida in Tampa, Florida, hosted by Publicity Chair Ginger Carter Miller and Randy Miller. The next year, 2014, will see us move from Florida to Finland; Convention Planning Chair Maria Lassila-Merisalo of the University of Jyväskylä will host IALJS-9 in either Jyväskylä or Helsinki.

Since our annual conference is, along with our scholarly journal *Literary Journalism Studies*, a principle

---

It is  
very reassuring to  
have what  
amounts to a five-year plan  
for our future

---

reason for our association to exist, it is very reassuring to have what amounts to a confirmed five-year plan for the future. Beyond 2014, we even have a very preliminary and as yet unconfirmed possibility that would have us meeting in the Middle East in one of the Gulf States.

But if any member anywhere—Australia? China? South America?—might want to consider hosting our conference in 2015, please do not be shy about letting me or any other IALJS officer know.

In closing, please permit me to once again suggest that I would warmly welcome any ideas you might have to ensure IALJS's continued success. ♦

## CONFERENCE ON "HERO" IN DENIZLI, TURKEY

The International Symposium of Western Cultural and Literary Studies on the subject "Hero" will be held at Pamukkale University in Denizli, Turkey on 7-9 October 2009. The symposium will include papers from the researchers in the fields of English, American, French and German Cultures and Literatures. Researchers from different academic interests study the themes of heroism and ideology in order to analyze not only the contemporary politics, ideologies, identities and cultures, but also classical texts. This conference, therefore, aims to discuss the themes of hero and ideology in Western literatures and culture to analyze how they shaped the contemporary forms of fiction. Researchers are invited to participate in the discussion of the theme of heroism from the perspectives of literary and cultural studies, psychoanalysis and literature, philosophy and/of literature, ideology and/of literature, media and literature, politics and/of literature, history and/of literature. Interdisciplinary and comparative perspectives are also welcome. For more information, please see <<http://bakea2009.pau.edu.tr>> or e-mail <[bakea.pau@gmail.com](mailto:bakea.pau@gmail.com)>.

## NEW DIRECTIONS IN HUMANITIES MEETING AT UCLA IN JUNE 2010

The Eighth International Conference on New Directions in the Humanities will be held at the University of California, Los Angeles on 29 June to 2 July 2010. The conference provides a space for dialogue and for the publication of new knowledge that builds on the past traditions of the humanities whilst setting a renewed agenda for their future. Presenters may choose to submit written papers for publication in the fully refereed *International Journal of the Humanities*. If you are unable to attend the conference in person, virtual registrations are also available which allow you to submit a paper for possible publication in this fully refereed academic journal. For more information, please see <<http://www.humanitiesconference.com>>.

---

Literary Journalism  
FALL 2009 Vol 3 No 4  
Editors: Bill Reynolds and David Abrahamson  
ISSN 1941-1030 (print)  
ISSN 1941-1049 (online)  
© 2009 The Newsletter of the International Association  
for Literary Journalism Studies. All rights reserved.

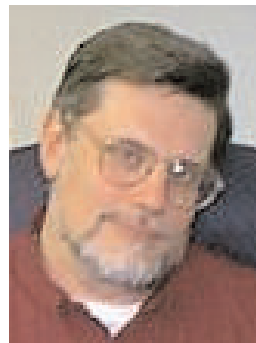
---

## OUR NEW JOURNAL

### *A statement of principle.*

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

Today, there can be little doubt that there is a need for a scholarly journal dedicated to the study of literary journalism (and its variations), a discourse committed to what I like to call the "aesthetics of experience." For much too long, scholars dedicated to this study



FROM THE  
LJS EDITOR

have understood that there is a critical and cultural value to this once-neglected genre. The first issues of the journal serve to demonstrate that this scholarship has come of age. The need for such a journal is especially compelling now. We live in

a time of dramatic change, not only at our respective local and national levels, but at the global as well. It is during such times that literary journalism has thrived because of a fundamental human need to try to understand at the more personal level the new complexities that are so much larger than us—and that threaten to overwhelm us. Among other reasons, the appeal of literary journalism derives from the fact that the human mind is wired to engage in inquiry into the world by telling stories in the conventional sense of "storytelling." At the heart of "storytelling" is the symbiosis of narrative and descriptive modalities. What we're talking about is a "narrative-descriptive journalism" with literary ambition, or the capacity to prompt us imaginatively to consider and negotiate different possibilities of meaning. It is a genre that "tease[s] us out of thought," to crib from the poet Keats. At the heart of such a genre, then, is cognitive self-efficacy or personal enfranchisement.

Literary journalism insists that we need to confront, however challenging, the phenomenal expression of our

world. It needs to be examined by students in order to encourage their own sense of self-efficacy in dealing with the complexities of that world, as well as to understand its power for encouraging personal and social change (whether for better or ill). It also needs to be studied by scholars in order to illuminate aesthetic, critical, cultural and historical contexts for not only students but society at large. Finally, in the complexities of a postmodern world where the image has come to vie with what was once a print world, literary journalism, because of its inherent appeal, needs to be studied for the sake of print literacy—whether on paper or in electronic form. After all, we now know

---

We celebrate  
the reasons why we need  
to engage in  
the scholarly study of the  
compelling discourse

---

that reading changes the physiological structure of the brain. And without those changes, we are the poorer in trying to understand and negotiate those shifting complexities we find so daunting, and that literary journalism so much better addresses at the personal level than, say, the abstract tract, the conventional news story, or the escapist illusions of the romance.

Whether we call it literary journalism, narrative journalism, literary reportage, reportage literature, literary nonfiction, the Chinese *bagao wenxue*, or the Russian *ocherk*—or call it by our personally negotiated terms such as "narrative-descriptive journalism"—the reasons above help to account for why we need to engage in a scholarly study of this compelling discourse. We hope that in reading *Literary Journalism Studies* itself, you will discover others. ♦

(adapted from *LJS*, Vol. 1, No. 1)

## LITERARY JOURNALISM IN BRAZIL

An “infiltrated” literary journalist.

By Sergio Vilas Boas, *Academia Brasileira de Jornalismo Literário (Brazil)*

**B**razil does not have a considerable tradition in high-quality production of literary journalism. There are many explanations (or maybe hypotheses) for this: the predominance of oral culture over reading culture; unstable—or nonexistent—democracy for most of the 20th century; only occasional authoritative and in-depth special report in newspapers and magazines; strong influence of Cartesian thinking (fear of “that thing that sounds like fiction”); emphasis in undergraduate journalism schools on hard news training over the last 25 years, and so on.

On the other hand, a kind of “silent revolution” is going on especially in this decade due to the initiatives of the ABJL (acronym for the Brazilian Academy of Literary Journalism, in Portuguese) and <www.textovivo.com.br>, the website of which I am the executive editor. Other great contributions came from the book market (republication of literary journalism classics, mostly by American writers); brand-new stylish and literary-oriented monthly magazines; daring scholar researches from University of São Paulo; the reform of the syllabus of journalism school and the creation of the ABJL Literary Journalism Graduate Program.

These endowments, among many other projects, mean definitely a new direction as well as a sight. However, this “trend” has not reached the major print media companies yet. Some open-minded top editors at conglomerates have declared that one of the greatest challenges nowadays is not to overcome general resistance of (or maybe ignorance about) literary journalism praxis, but the availability of talented professionals in the job market.

Education process takes time, as it is widely known, and time and material resources are usually seen as the main hindrances for the true storytelling in the print media.

However, we should not forget that silent movements usually start in a professional’s mind first—individually, that is—and some natural skillful reporters sometimes make the difference just by putting their hard work and fine perceptions available for great stories even in the restricted environment of big corporations.

There is a very honorable example of this in *Época*, one of the three most important general information Brazilian weekly magazines. *Época* belongs to the Globo Organization chain, the largest

---

Her name is  
Eliane Brum, and she has  
said that until  
recently she has never heard of  
literary journalism

---

media group in South America. And there is one reporter who has been producing distinguished special reports for it. Her name is Eliane Brum. She is in her 40s, and she has said she had never heard the expression literary journalism till very recently.

“I just look for that richness of the real in order to offer it to my readers so that they can be where I’ve been and make their own choices,” she writes in the introduction of her book *O olho da rua* (*The Eye of the Street*—a reporter searching for real life literature), a collection of ten stories written by her published in *Época*.

Although we should not expect that a name or a concept can embody the whole thing, I am definitely sure her work must be referred to as Literary Journalism. In this book released last fall Eliane shows us her unexhausted field work, rare listen-

*Continued on next page*

### READING LIST

A number of our colleagues in the discipline have particular favorites in the

broad canon of literary journalism that they have found to have special meaning both in and out of the classroom. Their nominees are the books and/or articles they find useful exemplars of the craft.

- Nick Nuttall (University of Lincoln, U.K.) suggests *The Last Cowboy* by **Jane Kramer** (1991), “the story of Henry Blanton riding the range in a world where ‘college boys run ranches from air-conditioned Buicks.’ It’s an elegiac, warm portrait that is true of all lives lived through the passing of an era.”

- Christel Swasey (Brigham Young University, U.S.A.) suggests **Leon Dash’s** *Rosa Lee: A Mother and Her Family in Urban America* (1997) and *Newjack: Guarding Sing Sing* by **Ted Conover** (2000), commending these authors who have “modeled the adaptation of naturalistic ethnography in literary journalism.”

- Ron Rodgers (University of Florida, U.S.A.) suggests **“The Things That Carried Him”** by **Chris Jones** from *Esquire* (May 2008), in which the author “tells the story backwards from the burial of Sergeant Joe Montgomery to his death during a battle in Iraq. Aside from the fine writing, this as a good example of exhaustive reporting in that Jones talked to 101 sources involved with the death, transport and burial of Montgomery. The piece was also the winner of a National Magazine Award for Feature Writing.”

- Melissa Nurczynski (Kutztown University, U.S.A.) nominates **Eric Konigsburg’s** **“Prairie Fire”** from *The New Yorker* (16 January 2006), where “he reports on the suicide of a child prodigy, slowly unraveling a story of parental ambition and new age philosophies gone amuck against the background of midwestern isolation.”

- Also, **“The Loved Ones”** by **Tom Junod** from *Esquire* (September 2007), which “examines the aftermath of Katrina through the prism of The St. Rita’s nursing home disaster and dares to question the mainstream media’s scapegoating of the home’s owners. Instead, it turns the focus toward larger, more complex issues concerning government responsibility, personal responsibility and the care of the elderly.

*Continued on Page 4*

Continued from Page 3

READING LIST  
(CONTINUED)

- Marcel Broersma (University of Groningen, The Netherlands) recommends **Cees Nooteboom's Roads to**

**Santiago** (2000). "One of the Netherlands's most esteemed novelists, Nooteboom worked as a reporter for several magazines and has been visiting Spain for over 40 years. In this collection he tenderly describes daily life with ironic wisdom. The irony of **Arnon Grunberg**, however, is much more vitriolic. He has written about the wars in Iraq and Afghanistan, and his 'On Armies, War and an Aging Israel' in *Salon.com* (15 May 2008) may have left some readers quite confused—which may have been intentional."

- Miles Maguire (University of Wisconsin-Oshkosh, U.S.A.) suggests **Samba** by **Alma Guillermoprieto** (1990), who "is perhaps best known for breaking the story of the El Mozote massacre in *The Washington Post*. But she was also a professional dancer, and she uses the story of joining a samba 'school' in one of the *favelas* of Rio de Janeiro to explore the social, economic and racial dimensions of Brazilian society."

- Linda Keefe (University of Minnesota, U.S.A.) suggests "Lost Son" by **Calvin Trillin** from *The New Yorker* (14 March 2005), where the author "reaches beyond his usually non-intrusive reporting and delivers the ambivalence of a nation at war." Also **William Lange-wiesche's American Ground; Unbuilding the World Trade Center**. "Originally a series in *The Atlantic* in 2003, the North Point Press paperback edition has an interesting afterword by the author in which he addresses immersion reporting, detached narrative, and other issues brought up by his readers."

- David Standish (Northwestern University, U.S.A.) recommends **Stephen Crane's "In the Depths of a Coal Mine"** from *McClure's* (August 1894) "as a terrific example of the original New Journalism." The first sentence reads, "The 'breakers' squatted upon the hill-sides and in the valley like enormous preying monsters, eating of the sunshine, the grass, the green leaves." ♦

BRAZIL Continued from previous page

ing skills, and stylish writing. All the ten narratives were built around ordinary people dealing with social exclusion and "invisibility" as a consequence.

Eliane spent a long time surrounded by midwives in the Amazon, went to an old folks home as a guest, followed the wandering of an unemployed man, slept in the forest searching for a self-organized community in the Amazon Forest, traveled around Brazil to meet mothers of young drug dealers who had been killed, lived for a while in a *favela* in São Paulo, silenced herself for a ten-day meditation program in the mountains of Rio de Janeiro state, witnessed the last days of a woman dying of cancer.

The way Eliane tells her stories requires a kind of self-donation. It is clear that immersion is the key. She simply dives into an ocean of possibilities: reading, conversations, adventures, solitudes, risks, feelings, understandings, investigations, digging and reflections. These ten stories were written from the heart of the dramas, and the reporter is the insider, the human being infiltrated in the places and minds. One of Eliane's secrets is to weave the contents of solid investigation in the best narrative form. Observing, listening to, smelling, touching, and feeling the atmosphere as much as the characters' sentiments are part of the art of literary journalism. Eliane explores all these peculiarities brilliantly. She also does not escape from the opportunities of looking into herself and expressing her uneasiness and doubts. In the book, she comments on all stories published in

Época. About what happened backstage in the meditation retreat she wrote: "Who am I to be the first person in a story? But by choosing the first person point of view I coped with a new challenge: I had to expose also what was uncomfortable to me, searching for what could be universal in that individual experience."

Eliane's narratives prove that it is absolutely possible to produce literary journalism if you have a good team and proactive decision-makers, although the merits are entirely hers. She is the only one making this in a great national circulation magazine, and her writings confront the general belief, still alive in Brazil, that sophisticated and authorial language cannot be perfectly harmonized with factual pledge. Her stories have attained the perennial state for being included in a book because they restore the pleasure of reading, highlight a kind of magical formula of journalism that Brazilian weekly magazines have forgotten for over 20 years. Eliane is a talented literary journalist infiltrated in the heart of the still conventional mainstream in Brazil. ♦



## GETTING THE STORY

*A study of the state of literary journalism in the American academy.*

By Carolyn Edy, University of North Carolina (U.S.A.)

In higher education, literary journalism always has been an intrusive, unwanted child. Both journalism and English establishments eye the union suspiciously, as some kind of hybrid communication. The marriage of writing styles clearly disturbs some members of both faculties, despite its library of accomplishments and a tradition that may be longer than they realize.

—John J. Clarke, 1974



GUEST  
ESSAY

In journalism, the story is the news value, the purpose of any piece. In literature, the story is the journey through the piece, the experience from the first word to the last. Narrative or literary journalists tell stories that are newsworthy and transporting—combining the concrete with the creative to portray people and events accurately and objectively. Psychologist Melanie Green has found that compelling narratives can engage readers so well that they seem to be transported into the story, losing track of time and place. In 1974, Georgia Greene of the Center for the Study of Reading at the University of Illinois at Urbana-Champaign found that readers understood and retained narrative news stories better than the conventional, inverted pyramid style of news writing. While a narrative treatment might not be appropriate for every news story, almost any news story can benefit from the use of narrative technique. Yet many reporters and editors do not have strong narrative skills and are not comfortable with the form.

Ernest Hemingway once told a young man that to write well he must observe well. Hemingway said that if they caught a fish that day, the aspiring writer should watch and:

“... see exactly what it is that everyone does. If you get a kick out of it while he is jump-

ing remember back until you see exactly what the action was that gave you the emotion. Whether it was the rising of the line from the water and the way it tightened like a fiddle string until drops started from it, or the way he smashed and threw water when he jumped. Remember what the noises were and what was said. Find what gave you the emotion; what the action was that gave you the excitement. Then write it down making it clear so the readers will see it too and have the same feeling that you had.”<sup>1</sup>

Literary techniques, such as mining details to convey emotion, don't come naturally to everyone. Journalists can learn and polish these skills in workshops

---

Since the  
1970s scholars have  
remarked upon  
the need for literary journalism  
courses

---

offered by The Society for Professional Journalists, the Poynter Institute, and the American Society of Newspaper Editors. But how about aspiring journalists? What opportunities do journalism students have to learn these techniques in their colleges and universities?

Since the 1970s, the decade in which writer Tom Wolfe coined the term “New Journalism,” scholars have remarked upon the need for literary journalism courses and the value of literary style in journalism. In a 1974 essay in *Journalism Educator*, Ohio State University Professor John J. Clarke wrote that literary journalism fulfilled the poet Archibald MacLeish's observation that while a journalist aims for the head and a literary writer for the heart, at times “the message should ride a single shot.” Yet, Clarke added, the division between English and

*Continued on next page*

## NEW JOURNALISM JOURNAL ANNOUNCED

The publication of a new journalism and mass communication journal named *Fourth Estate* has been announced. Published from Indian sub-continent, the journal is an effort to bring together diverse experience, knowledge, understanding and skill that can be used in solving a problem or performing a task. It is an initiative of the Centre for Communication Studies. It is an academic journal with peer-reviewed contents, presenting articles, review papers, research findings on diverse subjects of journalism and mass communication from academia and media industry in India and abroad with publication interval of six months in a year (January and July). Keeping in view the need of the hour for growth and rapid progress of students and researchers in mass media and communication field to build their career in the present competitive scenario of the world, the journal focuses on current trends and developments in the field of mass communication and journalism. For more information, please e-mail the editor, Satyanarayana Pattnaik, at <foreignfourth@gmail.com> or <snpattnaik@yahoo.com>.

## ARTS AND HUMANITIES MEETING IN JANUARY

The 8th Annual Hawaii International Conference on Arts & Humanities will be held 13-16 January 2010 in Honolulu, Hawaii. Sponsored by the University of Louisville's Center for Sustainable Urban Neighborhoods, the conference will provide many opportunities for academics and professionals from arts and humanities related fields to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome. Examples of other disciplines include Anthropology, American Studies, Archeology, Architecture, Art, Art History, Dance, English, Ethnic Studies, Film, Folklore, Geography, Graphic Design, History, Landscape Architecture, Languages, Literature, Linguistics, Music, Performing Arts, Philosophy, Postcolonial Identities, Product Design, Religion, Speech/Communication, Theatre and Visual Arts. For more information, please see <<http://www.hichumanities.org>> or e-mail <[humanities@hichumanities.org](mailto:humanities@hichumanities.org)>.

## WORLD UNIVERSITIES CONFERENCE SET FOR JANUARY IN DAVOS

The World Universities Forum, now in its third year, is scheduled for 9-11 January 2010 in Davos, Switzerland. Inspired partly by the success of World Economic Forum in hosting global conversations about emerging issues of economic policy, the World Universities Forum (WUF) was created in 2008 in the belief that academe must better engage today's most crucial questions, and that higher education itself must be included as part of the wider discussion of global change. The Forum encourages the participation of university executives, administrators, scholars and research students, as well as journalists, policy makers, business and political leaders, and others who understand that the importance of the university extends well beyond campus. While WUF encourages conversations about all aspects of higher education policy and practice, the keynotes for the third WUF have been invited to consider issues of the current global economic crisis and its implications for universities. For more information, please see <<http://universitiesforum.com>>.

## NEW LEARNED SOCIETY SCHEDULES MEETING FOR MAY 2010

Founded in 2008, a new academic society, C19: The Society of Nineteenth-Century Americanists, will have a national conference on 20-23 May 2010 at Penn State University, State College, PA. The theme of the conference is "Imagining: A New Century." For more information, please see <<http://www.c19americanists.org/conference>>

## WORK OF INTEREST

Our association members often have interesting work that is recently published. An admittedly somewhat modest but heartfelt celebration

of one such accomplishment follows:

• **Sonja Merljak Zdovc** (Ljubljana University, Slovenia) had an article, "More Stories, More Readers: Feature Writing in Slovenia," published in *Journalism Practice* 3.3 (Fall 2009): 319-34.

## GETTING *Continued from previous page*

journalism departments has stifled the growth of literary journalism classes and scholarship. Just how far have we come in 35 years?

As a student designing a narrative journalism course for a pedagogy assignment, I wanted to know how many schools taught such courses—and how. After finding no answer, I did an exploratory study, starting with a survey of the journalism programs accredited by the Accrediting Council on Education in Journalism and Mass Communications. By e-mail, I asked the heads of the 111 ACEJMC-accredited programs whether, how and why they offered or planned to offer literary/narrative journalism courses. I also asked how these courses incorporated ethical decision-making topics, if they did. All journalists must consider the ethics of

---

More than  
half of the responding  
schools reported  
offering narrative or literary  
journalism courses

---

any decision. As University of Oklahoma professor David Craig pointed out in *Ethics of the Story: Using Narrative Techniques Responsibly in Journalism*, narrative journalists may face more challenging ethical decisions as they use storytelling techniques to re-create scenes, events or dialogues.

Out of the 61 schools that responded, more than half reported offering a narrative/literary journalism course, and more than a third had offered the course for at least ten years. Faculty interest was the most common reason cited for offering the course, followed by budget constraints. The schools showed great variation among course names, content and format. However, most schools said their narrative/literary journalism courses did cover ethics.

So much variety in a creative discipline is not surprising nor concerning, yet it shows the need for further explo-

ration. Whereas most schools use some form of "literary journalism" in their course names, others use "magazine writing," "feature writing," "advanced reporting," or "documentary." These latter courses are taught by many schools that do not consider these courses to be literary journalism, though many such courses include narrative and literary techniques.

The 61 responding schools cannot speak for the remaining 50 ACEJMC-accredited schools that did not respond to my survey. Even if all 50 non-responding schools did not offer narrative/literary journalism courses, that would still mean that nearly a third of ACEJMC-accredited programs do offer such courses. Including the schools that said they might add such courses shows that at the very least, 37 percent of ACEJMC schools are interested in offering literary journalism courses.

The Project for Excellence in Journalism seems to call for the very skills taught and celebrated in literary journalism. Consider this passage from its within its "Nine Principles" of journalism:

*It must strive to make the significant interesting and relevant: Journalism is storytelling with a purpose. It should do more than gather an audience or catalogue the important. For its own survival, it must balance what readers know they want with what they cannot anticipate but need. In short, it must strive to make the significant interesting and relevant. The effectiveness of a piece of journalism is measured both by how much a work engages its audience and enlightens it.*

As ACEJMC and other organizations seek to uphold the standards of journalism education, and as organizations such as IALJS strive to further the genre of literary/narrative journalism, it's important to know what schools call this genre, how they define it, and how they teach it. Future research should consider all colleges and universities, combining an elaborate survey with interviews of faculty members and students, as well as an analysis of course syllabi, to obtain a clear and comprehensive picture of what is being taught in the genre of narrative/literary journalism. ♦

1. William White, ed., *By-line: Ernest Hemingway: Selected Articles and Dispatches of Four Decades* (New York: Simon & Schuster, 1998).

Call for Submissions

# *Literary Journalism Studies*

*Published by The International Association for Literary Journalism Studies*

**Literary Journalism Studies**, a peer-reviewed journal sponsored by the International Association for Literary Journalism Studies (IALJS), invites submissions of scholarly articles on literary journalism, which is also known as narrative journalism, literary reportage, reportage literature, "new journalism" and the nonfiction novel, as well as literary nonfiction that emphasizes cultural revelation. The journal is international in scope and seeks submissions on the theory, history and pedagogy of literary journalism throughout the world. All disciplinary approaches are welcome.

To encourage an international dialogue, the journal is also willing to consider publishing short examples or excerpts of literary journalism accompanied by a scholarly gloss about a writer not widely known outside his or her country. The example or excerpt must be translated into English. The scholarly gloss must be between 1,500 and 2,500 words long and indicate why the example is important in the context of its national culture. Together, both the text and the gloss must not exceed 8,000 words in length. The contributor is responsible for obtaining all copyright permissions, including from the publisher, author and translator as necessary.

E-mail submission (as an MS Word attachment) is mandatory, and submissions should be between 4,000 and 8,000 words in length, including notes. A cover page indicating the title of the paper, the author's name and institutional affiliation, and contact information must accompany all submissions. The author's name should not appear on the required 250-word abstract or on the paper itself, as all submissions will be blind reviewed. All submissions must be in English and follow the *Chicago Manual of Style (Humanities)*. Submissions will be accepted on an ongoing basis. Contributors of articles selected for publication will receive one copy of the journal. Copyright reverts to the contributor after publication with the provision that should the submission be subsequently republished reference is made to initial publication in **Literary Journalism Studies**. Please e-mail all submissions and/or related queries to:

**John C. Hartsock, Ph.D.**  
**Editor, *Literary Journalism Studies***  
**Department of Communication Studies**  
**State University of New York at Cortland**  
**Cortland, NY 13045-0900 U.S.A.**  
**<hartsockj@cortland.edu>**

**BOOK REVIEWS:** The journal will include a book review section and invites short reviews of 1,000-2,000 words on both the scholarship of literary journalism and recent original works of literary journalism that deserve greater recognition among scholars. Book reviews are not blind reviewed but selected by the book review editor based on merit. Reviewers may suggest book review prospects or write the book review editors for suggestions. Usually reviewers will be responsible for obtaining their respective books. Book reviews and/or related queries should be e-mailed to Tom Connery at <tbconnery@stthomas.edu>.



## CALL FOR PAPERS

**International Association for Literary Journalism Studies**

**“Literary Journalism: Perspectives and Prospects”**

**The Fifth International Conference for Literary Journalism Studies (IALJS-5)**

**Roehampton University**

**School of Arts**

**Centre for Research in Creative and Professional Writing (ReWrite)**

**London, U.K.**

**20-22 May 2010**



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 20-22 May 2010. The conference will be held at the School of Arts at Roehampton University in London, U.K.

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: Perspectives and Prospects." All submissions must be in English.

The International Association for Literary Journalism Studies is a multi-disciplinary learned society whose essential purpose is the encouragement and improvement of scholarly research and education in Literary Journalism. As an association in a relatively recently defined field of academic study, it is our agreed intent to be both explicitly inclusive and warmly supportive of a variety of scholarly approaches.

Details of the programs of previous annual meetings can be found at:  
[http://www.ialjs.org/?page\\_id=33](http://www.ialjs.org/?page_id=33)

**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 is required, in either an MS Word or Adobe PDF format. No faxes or postal mail submissions will be accepted;
- (b) Please include one 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 is required, in either an MS Word or Adobe PDF format. No faxes or postal mail submissions will be accepted;
- (b) Please include one 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 is required, in either an MS Word or Adobe PDF format. No 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;

**Evaluation Criteria, Deadlines and Contact Information**

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

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

Prof. Isabel Soares  
Universidade Técnica de Lisboa (Portugal)  
2010 Conference Research Chair, International Association for Literary Journalism Studies  
E-mail: <isoares@iscsp.utl.pt>

**Please submit proposals for panels to:**

Prof. Norman Sims  
University of Massachusetts, Amherst (U.S.A.)  
2010 Conference Program Chair, International Association for Literary Journalism Studies  
E-mail: <sims@journ.umass.edu>

**Deadline for all submissions:** No later than 31 January 2010

**For more information regarding the conference or the association, please go to <http://WWW.IALJS.ORG> or contact:**

Prof. David Abrahamson  
Northwestern University (U.S.A.)  
President, International Association for Literary Journalism Studies  
E-mail: <d-abrahamson@northwestern.edu>

Prof. Alice Trindade  
Universidade Técnica de Lisboa (Portugal)  
Vice President, International Association for Literary Journalism Studies  
E-mail: <atrindade@iscsp.utl.pt>

Prof. John Bak  
I.D.E.A., Nancy-Université (France)  
Past President, International Association for Literary Journalism Studies  
E-mail: <john.bak@univ-nancy2.fr>



## 2009 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) \_\_\_\_\_

University \_\_\_\_\_

School/Department \_\_\_\_\_

Work address (street, city, state/province, country) \_\_\_\_\_

Home address (street, city, state/province, country) \_\_\_\_\_

Phone (include intl. code) Home \_\_\_\_\_ Work \_\_\_\_\_ Cell \_\_\_\_\_

Fax phone \_\_\_\_\_ E-mail address \_\_\_\_\_

Area(s) of teaching/research interest \_\_\_\_\_

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

Please check category:  US\$ 50 or 35 Euros: Regular Member (Faculty member)  
 US\$ 50 or 35 Euros: Associate Member (Professional member)  
 US\$ 25 or 15 Euros: Student Member (Master or Doctoral level)  
 US\$ 25 or 15 Euros: Retired Faculty Member  
 US\$100 or 70 Euros: Sponsoring Member (to support the IALJS general operating fund)

**Please Note:** Because your IALJS membership dues are apportioned to various publication accounts, as well as for operating expenses, the U.S. Postal Service requires that you sign off on this procedure. Please sign below.

Signature \_\_\_\_\_ Date \_\_\_\_\_

### **PAYMENT METHODS: Check or PayPal/Credit Cards**

#### **1. Make Check Payable, in U.S. Funds only, to "IALJS"; please mail check with completed form to:**

Bill Reynolds, IALJS Treasurer  
School of Journalism, Ryerson University  
350 Victoria Street  
Toronto, Ontario  
CANADA M5B 2K3

#### **2. Pay Pal and Credit Cards**

Payments may also be made via PayPal (and credit cards). Please see "IALJS Payments" at [www.ialjs.org](http://www.ialjs.org). Please fax completed form (above) to Bill Reynolds, IALJS Treasurer, School of Journalism, Ryerson University: **+01-416-979-5216**.

## IALJS OFFICERS AND CHAIRS, 2008-2010

### **PRESIDENT**

David Abrahamson  
Northwestern University  
Medill School of Journalism, 1845 Sheridan Rd.  
Evanston, IL 60208  
U.S.A.  
w/+1-847-467-4159  
h/+1-847-332-2223  
fax/+1-847-332-1088  
d-abrahamson@northwestern.edu

### **VICE PRESIDENT**

Alice Donat Trindade  
Universidade Técnica de Lisboa  
Instituto Superior de Ciências Sociais e Políticas  
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa  
1300-663 Lisboa  
PORTUGAL  
w/+351-213-619-430  
fax/+351-213-619-442  
atrindade@iscsp.utl.pt

### **SECRETARY-TREASURER**

Bill Reynolds  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294  
h/+1-416-535-0892  
reynolds@ryerson.ca

### **CHAIR, RESEARCH COMMITTEE**

Isabel Soares  
Universidade Técnica de Lisboa  
Instituto Superior de Ciências Sociais e Políticas  
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa  
1300-663 Lisboa  
PORTUGAL  
w/+351-213-619-430  
isantos@iscsp.utl.pt

### **CHAIR, PROGRAM COMMITTEE**

Norman Sims  
University of Massachusetts, Amherst  
Department of Journalism, Bartlett Hall #108  
Amherst, MA 01003  
U.S.A.  
w/+1-413-545-5929  
h/+1-413-774-2970  
fax/+1-413-545-3880  
sims@journ.umass.edu

### **CO-CHAIRS, MEMBERSHIP COMMITTEE**

Sonja Merljak-Zdovc  
University of Ljubljana  
Faculty of Social Sciences, Kardeljeva ploščad 5  
Ljubljana  
SLOVENIA  
w/+386-(0)1-5805-340  
cell/+386-(0)4-1746-503  
sonja.merljak-zdovc@fdv.uni-lj.si

Lynne Van Luven  
University of Victoria

Department of Writing, P0 Box 1700,  
Victoria, British Columbia V8W 2Y2  
CANADA  
w/+1-250-721-7307  
fax/+1-250-721-6602  
lvluven@finearts.uvic.ca

### **CHAIR, PUBLICITY COMMITTEE**

Ginger Carter Miller  
Mass Communication Program  
Georgia College & State University  
CBX 032, 231 W. Hancock Street  
Milledgeville, Georgia, 31061  
U.S.A.  
w/+1-478-445-8257  
fax/+1-478-445-0959  
ginger.carter@gcsu.edu

### **CHAIR, LIAISON COMMITTEE**

Isabelle Meuret  
Université Libre de Bruxelles  
Campus du Solbosch  
ULB CP123, avenue F.D. Roosevelt 50  
1050 Bruxelles  
BELGIUM  
w/+32-(0)2-650-4061  
fax/+32- (0)2-650-2450  
imeuret@ulb.ac.be

### **CHAIR, CONVENTION PLANNING COMMITTEE**

Maria Lassila-Merisalo  
University of Jyväskylä  
Department of Communication  
40700 Jyväskylä  
FINLAND  
w/+358-50-525-5819  
maria.lassila-merisalo@iki.fi

### **CHAIR, GRADUATE STUDENT COMMITTEE**

Joshua Roiland  
St. Louis University  
Department of American Studies  
Saint Louis, Missouri 63108  
U.S.A.  
h/+1-314-550-9156  
roilandj@slu.edu

### **MEMBERS, NOMINATING COMMITTEE**

Bill Reynolds  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294  
h/+1-416-535-0892  
reynolds@ryerson.ca

Isabel Soares  
Universidade Técnica de Lisboa  
Instituto Superior de Ciências Sociais e Políticas  
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa  
1300-663 Lisboa  
PORTUGAL  
w/351-213-619-430  
isantos@iscsp.utl.pt

**IALJS OFFICERS AND CHAIRS, 2008-2010** *Continued from previous page*

**WEBMASTER**

John Bak (president emeritus)  
Nancy-Université  
Centre de Télé-enseignement Universitaire (CTU)  
42-44, avenue de la Liberation, B.P. 3397  
54015 Nancy  
FRANCE  
w/33-(0)383-968-448  
h/33-(0)383-261-476  
fax/33-(0)383-968-449  
john.bak@univ-nancy2.fr

**EDITORS, LITERARY JOURNALISM STUDIES**

John Hartsock (editor)  
State University of New York College at Cortland  
Department of Communication Studies  
Cortland, NY 13045  
U.S.A.  
w/+1-607-753-4103  
h/+1-607-749-6756  
fax/607-753-5970  
hartsockj@cortland.edu

Bill Reynolds (executive editor)  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294  
h/+1-416-535-0892  
reynolds@ryerson.ca

William Dow (managing editor)  
American University of Paris  
Department of Comparative Literature  
147, rue de Grenelle  
Paris 75007  
FRANCE  
w/+33-1-4062-0600 ext 718  
william.dow@wanadoo.fr

Jenny McKay (associate editor)  
University of Stirling  
Department of Film and Media Studies  
Stirling FK9 4LA  
Scotland  
UNITED KINGDOM  
w/+44-1786-466-228  
j.m.mckay@stir.ac.uk

Tom Connery (book review editor)  
University of St. Thomas  
Department of Communication and Journalism  
2115 Summit Ave.,  
St. Paul, MN 55105  
U.S.A.  
w/+1-651-962-5265  
h/+1-651-647-0048  
fax/+1-651-962-6360  
tbconnery@stthomas.edu

Susie Eisenhuth (editor, current scholarship)  
University of Technology Sydney  
Journalism Program  
PO Box 123

Broadway NSW 2007  
AUSTRALIA  
w/+61-2-9514-2308  
susie.eisenhuth@uts.edu.au

**EDITORS, LITERARY JOURNALISM NEWSLETTER**

Bill Reynolds (co-editor)  
Ryerson University  
School of Journalism, 350 Victoria St.  
Toronto, Ontario M5B 2K3  
CANADA  
w/+1-416-979-5000 x6294  
h/+1-416-535-0892  
reynolds@ryerson.ca

David Abrahamson (co-editor)  
Northwestern University  
Medill School of Journalism, 1845 Sheridan Rd.  
Evanston, IL 60208  
U.S.A.  
w/+1-847-467-4159  
h/+1-847-332-2223  
fax/+1-847-332-1088  
d-abrahamson@northwestern.edu

**MEMBERS, BOARD OF ADVISORS (in progress)**

Tom Connery  
University of St. Thomas  
Department of Communication and Journalism  
2115 Summit Ave.,  
St. Paul, MN 55105  
U.S.A.  
w/+1-651-962-5265  
h/+1-651-647-0048  
fax/+1-651-962-6360  
tbconnery@stthomas.edu

Susan Greenberg  
Roehampton University  
School of Arts, Creative Writing  
Roehampton Lane  
London SW15 5SL  
UNITED KINGDOM  
w/+44-20-8392-3257  
s.greenberg@roehampton.ac.uk

Norman Sims  
University of Massachusetts, Amherst  
Department of Journalism, Bartlett Hall #108  
Amherst, MA 01003  
U.S.A.  
w/+1-413-545-5929  
h/+1-413-774-2970  
fax/+1-413-545-3880  
sims@journ.umass.edu

Doug Underwood  
University of Washington  
Department of Communication, Box 353740  
Seattle, WA 98195  
U.S.A.  
w/01-206-685-9377  
dunder@u.washington.edu

## BEING SENSITIVE ABOUT THE SENSITIVE

*Ground rules about personal subject matter and what to tell students before they start writing.*

*By Melissa Nurczynski, Kutztown University (U.S.A.)*

Once, while a student in a nonfiction writing workshop, I learned how not to react to student writing. A classmate had written an article about depression in the elderly and used the story of her own grandmother's suicide as a frame.



TEACHING TIPS

The grumpy, embittered professor turned to the young woman and said, "Why should I give a sh\*t about your dead grandmother? Nobody gives a sh\*t about your dead grandmother." Tears came, followed by sobs. To be fair, the writing *was* maudlin, hyper-

personal and read like a diary entry rather than journalism. But the professor's reaction was destructive not instructive, and I didn't buy his excuse that he was just reacting like any editor would in any newsroom. We weren't in a newsroom, we were in a classroom.

Writing is a tough business, and while you should prepare your students

for harsh criticism, there's no excuse for being cruel about someone's deceased grandmother. Yet it is also true that when students infuse deeply personal, intimate experience into their writing it creates a minefield for anyone critiquing it. Treat the writer too delicately, and they won't know the flaws in their work until they read the rejections—or worse, the bad reviews. Treat the writer too harshly, and you'll discourage them, perhaps forever. Or worse, destroy the openness that often makes young writers' work so good.

Over the years, often thinking about that poor girl and her grandmother, I've tried to develop some ground rules in my own classes for those who want to infuse personal experience in their work. In fact, many students, whether they idolize Hunter Thompson or Elizabeth Gilbert, believe that without the personal experience, writing ceases to be literary.

Before the students ever write a word, I suggest the following:

1) You don't *have* to write about yourself. Some people enjoy writing about themselves. Some people don't. Don't force yourself if you don't want to. Plenty of great literary journalism doesn't contain personal experience. If it does contain personal experience, there must

be a good reason.

2) The best first-person writing has three things: an element of the universal, an element of the extreme and great prose to string it all together.

3) Breakups, car accidents, addiction and deaths of elderly relatives happen all the time. None of these things are unique. If you can add the other two elements, go for it.

4) At a minimum, writing is often cathartic. Even if you write about a trauma and fail to make it publishable or interesting to the outside world, it will still be valuable to you to write it.

5) Remember, I'll try and criticize only your writing and not your feelings or life story. Other people won't be so kind. If you write it, be prepared for a spectrum of reaction.

Eventually, I expand on all of these rules, using examples from published work that we have discussed in class, as well as student work. I also remind them that I don't teach physics, and so these rules are flexible and subjective. And while the rules have not prevented awkward or difficult conversations in workshops, I do hope that they have made those conversations more productive and less emotional. ♦

---

### LITERARY JOURNALISM

THE NEWSLETTER OF THE  
INTERNATIONAL ASSOCIATION FOR  
LITERARY JOURNALISM STUDIES  
FALL 2009 VOL. 3 NO. 4

