

## *Examples Of Journalistic And Literary Writing*

"Written in a clear and accessible style that would suit the needs of journalists and scholars alike, this encyclopedia is highly recommended for large news organizations and all schools of journalism." —Starred Review, Library Journal Journalism permeates our lives and shapes our thoughts in ways we've long taken for granted. Whether we listen to National Public Radio in the morning, view the lead story on the Today show, read the morning newspaper headlines, stay up-to-the-minute with Internet news, browse grocery store tabloids, receive Time magazine in our mailbox, or watch the nightly news on television, journalism pervades our daily activities. The six-volume Encyclopedia of Journalism covers all significant dimensions of journalism, including print, broadcast, and Internet journalism; U.S. and international perspectives; history; technology; legal issues and court cases; ownership; and economics. The set contains more than 350 signed entries under the direction of leading journalism scholar Christopher H. Sterling of The George Washington University. In the A-to-Z volumes 1 through 4, both scholars and journalists contribute articles that span the field's wide spectrum of topics, from design, editing, advertising, and marketing to libel, censorship, First Amendment rights, and bias to digital manipulation, media hoaxes, political cartoonists, and secrecy and leaks. Also covered are recently emerging media such as podcasting, blogs, and chat rooms. The last two volumes contain a thorough listing of journalism awards and prizes, a lengthy section on journalism freedom around the world, an annotated bibliography, and key documents. The latter, edited by Glenn Lewis of CUNY Graduate School of Journalism and York College/CUNY, comprises dozens of primary documents involving codes of ethics, media and the law, and future changes in store for journalism education. Key Themes Consumers and Audiences Criticism and Education Economics Ethnic and Minority Journalism Issues and Controversies Journalist Organizations Journalists Law and Policy Magazine Types Motion Pictures Networks News Agencies and Services News Categories News Media: U.S. News Media: World Newspaper Types News Program Types Online Journalism Political Communications Processes and Routines of Journalism Radio and Television Technology

Artful Journalism is a must-read for journalism professors and students, working professionals who want to enhance their storytelling skills, readers, and literary journalism scholars who understand the immutable place of "truth" in even the most artful examples of journalism. For four decades, Walt Harrington has done memorable stories and books that are still studied and admired by those who pursue the kind of journalism that aims to engage the heart as well as the mind. A long-time Washington Post Magazine writer who became a journalism professor at the University of Illinois, Harrington has been a leading voice in the field of long-form storytelling. Artful Journalism

collects for the first time his insightful and evocative essays that have inspired and informed several generations of writers who aspire to do journalism— that captures the feeling of literature while adhering to traditional journalistic standards of fairness, balance, and accuracy. Artful Journalism also includes essays by two of America's prominent young journalists, Wright Thompson and Justin Heckert, whose work has been inspired and shaped by Harrington's principles.

A revision of the author's thesis, University of Leeds.

In July 1997, twenty-five of America's most influential journalists sat down to try and discover what had happened to their profession in the years between Watergate and Whitewater. What they knew was that the public no longer trusted the press as it once had. They were keenly aware of the pressures that advertisers and new technologies were putting on newsrooms around the country. But, more than anything, they were aware that readers, listeners, and viewers — the people who use the news — were turning away from it in droves. There were many reasons for the public's growing lack of trust. On television, there were the ads that looked like news shows and programs that presented gossip and press releases as if they were news. There were the "docudramas," television movies that were an uneasy blend of fact and fiction and which purported to show viewers how events had "really" happened. At newspapers and magazines, celebrity was replacing news, newsroom budgets were being slashed, and editors were pushing journalists for more "edge" and "attitude" in place of reporting. And, on the radio, powerful talk personalities led their listeners from sensation to sensation, from fact to fantasy, while deriding traditional journalism. Fact was blending with fiction, news with entertainment, journalism with rumor. Calling themselves the Committee of Concerned Journalists, the twenty-five determined to find how the news had found itself in this state. Drawn from the committee's years of intensive research, dozens of surveys of readers, listeners, viewers, editors, and journalists, and more than one hundred intensive interviews with journalists and editors, *The Elements of Journalism* is the first book ever to spell out — both for those who create and those who consume the news — the principles and responsibilities of journalism. Written by Bill Kovach and Tom Rosenstiel, two of the nation's preeminent press critics, this is one of the most provocative books about the role of information in society in more than a generation and one of the most important ever written about news. By offering in turn each of the principles that should govern reporting, Kovach and Rosenstiel show how some of the most common conceptions about the press, such as neutrality, fairness, and balance, are actually modern misconceptions. They also spell out how the news should be gathered, written, and reported even as they demonstrate why the First Amendment is on the brink of becoming a commercial right rather than something any American citizen can enjoy. *The Elements of Journalism* is already igniting a national dialogue on issues vital to us all. This book will be the starting point for discussions by journalists and members of the public about the nature of journalism and the access that we all enjoy to

information for years to come.

The Future of the Magazine Form

Essays

The Literary Journalists

On Television (Large Print 16pt)

The Essential Feature

A Sourcebook of American Literary Journalism

Femminicidio Narratives

A paradigm of actuality -- Searching for the real and actual -- Stirrings and roots: urban sketches and America's flaneur -- The storytellers -- Picturing the present -- Carving out the real -- Experiments in reality -- Documenting time and place.

This referential collection of essays is an important guide to the emergence and development of literary journalism through the centuries. The book begins with the defining of genres, literature and journalism, which blur the lines between them. It also gives an insight into the theories of narratology. Some practitioners included in this book are great American writers like, John Hersey, Truman Capote, Norman Mailer and Don DeLillo. These literary journalists bring to life both major as well trivial issues of the society. New journalists coalesce all the fictional techniques with the journalistic methods to present a unique and sophisticated style which requires extensive research and even more careful reporting than done in the typical news articles. The book closes with the concluding thoughts followed by list of works cited.

Focusing on the neglected journalism of writers more famous for their novels or plays, this book explores the specific functions of journalism within the public sphere, and celebrate the literary qualities of journalism as a genre. Key features include: an international focus taking in writers from the UK, the USA and France essays featuring a range of extremely popular writers (such as Dickens, Orwell, Angela Carter, Truman Capote) and approaches them from distinctly original angles. Each chapter begins with a concise biography to help contextualise the the journalist in question and includes references and suggested further reading for students. Any student or teacher of journalism or media studies will want to add this book to their reading.

With an anthology edited by Tom Wolfe and E. W. Johnson

The Rediscovered Writings of Rose Wilder Lane, Literary Journalist

Representations of Lethal Gender-Based Violence in Italy Between Journalism and Literature

Literary Journalism in the Twentieth Century

Encyclopedia of Journalism

Journalists as Genre Benders in Literary History

The Journalist and the Murderer

Fusing Fictional Technique and Journalistic Fact

**Journalism in the twentieth century was marked by the rise of literary journalism. Sims traces more than a century of its history, examining the cultural connections, competing journalistic schools of thought, and innovative writers that have given literary journalism its power. Seminal examples of the genre provide ample context and background for the study of this style of journalism.**

**This collection of essays explores ways in which early and late examples of literary journalism from England, France, Spain, Portugal and the United States interpolate the aesthetics of war reporting on various fronts and at divergent times in Africa's history, both reproducing and deconstructing the widespread colonial discourse that lies behind nearly every war, campaign, coup, assassination and pogrom that has scarred the continent over the past century. Although often a product of that colonial discourse,**

**the literary journalism examined in this collection was motivated at least in part by the desire to expose the power imbalances that upheld it. Among the primary sources included in this volume are texts by Henry Morton Stanley, Ramón J. Sender, Martinho Simões, Frederick Forsyth, Kurt Vonnegut, Ryszard Kapuscinski, Philip Gourevitch, Jean Hatzfeld and a host of foreign correspondents from Le Monde. Incorporating a wide range of international critical perspectives, this book assesses the impact literary journalism has had on various nations' literary war reporting emanating from colonialist and postcolonialist conflicts and how those stories might help to reconfigure certain historical legacies, journalistic heuristics and literary representations of Africa in the 21st century. By presenting excerpts from several primary sources alongside a contextual gloss and a scholarly essay, the collection highlights the varied effects produced when literary techniques were fused with factual war reporting. A first collection of writings by a respected contributing editor at Harper's Magazine includes profiles of Americans swept up in cycles of self-delusion, from radical environmentalists and salespeople to aging baseball legends and billionaire crackpots.**

**The “dazzling” and essential portrayal of 1960s America from the author of *South and West* and *The Year of Magical Thinking* (The New York Times). Capturing the tumultuous landscape of the United States, and in particular California, during a pivotal era of social change, the first work of nonfiction from one of American literature’s most distinctive prose stylists is a modern classic. In twenty razor-sharp essays that redefined the art of journalism, National Book Award-winning author Joan Didion reports on a society gripped by a deep generational divide, from the “misplaced children” dropping acid in San Francisco’s Haight-Ashbury district to Hollywood legend John Wayne filming his first picture after a bout with cancer. She paints indelible portraits of reclusive billionaire Howard Hughes and folk singer Joan Baez, “a personality before she was entirely a person,” and takes readers on eye-opening journeys to Death Valley, Hawaii, and Las Vegas, “the most extreme and allegorical of American settlements.” First published in 1968, *Slouching Towards Bethlehem* has been heralded by the New York Times Book Review as “a rare display of some of the best prose written today in this country” and named to Time magazine’s list of the one hundred best and most influential nonfiction books. It is the definitive account of a terrifying and transformative decade in American history whose discordant reverberations continue to sound a half-century later.**

**A Century of Literary Journalism**

**The Elements of Journalism**

**Suggestions to Medical Authors and A.M.A. Style Book**

**Literary Journalism in the 1890s Newspaper**

**A New Collection of the Best American Nonfiction**

**The Routledge Handbook of Magazine Research**

**Intimate Journalism**

*Hiroshima is the story of six people—a clerk, a widowed seamstress, a physician, a Methodist minister, a young surgeon, and a German Catholic priest—who lived through the greatest single manmade disaster in history. In vivid and indelible prose, Pulitzer*

*Prize-winner John Hersey traces the stories of these half-dozen individuals from 8:15 a.m. on August 6, 1945, when Hiroshima was destroyed by the first atomic bomb ever dropped on a city, through the hours and days that followed. Almost four decades after the original publication of this celebrated book, Hersey went back to Hiroshima in search of the people whose stories he had told, and his account of what he discovered is now the eloquent and moving final chapter of Hiroshima.*

*Some of the best and most original prose in America today is being written by literary journalists. Memoirs and personal essays, profiles, science and nature reportage, travel writing -- literary journalists are working in all of these forms with artful styles and fresh approaches. In *Literary Journalism*, editors Norman Sims and Mark Kramer have collected the finest examples of literary journalism from both the masters of the genre who have been working for decades and the new voices freshly arrived on the national scene. The fifteen essays gathered here include: -- John McPhee's account of the battle between army engineers and the lower Mississippi River -- Susan Orlean's brilliant portrait of the private, imaginative world of a ten-year-old boy -- Tracy Kidder's moving description of life in a nursing home -- Ted Conover's wild journey in an African truck convoy while investigating the spread of AIDS -- Richard Preston's bright piece about two shy Russian mathematicians who live in Manhattan and search for order in a random universe -- Joseph Mitchell's classic essay on the rivermen of Edgewater, New Jersey -- And nine more fascinating pieces of the nation's best new writing In the last decade this unique form of writing has grown exuberantly -- and now, in *Literary Journalism*, we celebrate fifteen of our most dazzling writers as they work with great vitality and astonishing variety.*

*Forty years after Tom Wolfe, Hunter S. Thompson, and Gay Talese launched the New Journalism movement, Robert S. Boynton sits down with nineteen practitioners of what he calls the New New Journalism to discuss their methods, writings and careers. The New New Journalists are first and foremost brilliant reporters who immerse themselves completely in their subjects. Jon Krakauer accompanies a mountaineering expedition to Everest. Ted Conover works for nearly a year as a prison guard. Susan Orlean follows orchid fanciers to reveal an obsessive subculture few knew existed. Adrian Nicole LeBlanc spends nearly a decade reporting on a family in the South Bronx. And like their muckraking early twentieth-century precursors, they are drawn to the most pressing issues of the day: Alex Kotlowitz, Leon Dash, and William Finnegan to race and class; Ron Rosenbaum to the problem of evil; Michael Lewis to boom-and-bust economies; Richard Ben Cramer to the nitty gritty of politics. How do they do it? In these interviews, they reveal the techniques and inspirations behind their acclaimed works, from their felt-tip pens, tape recorders, long car rides, and assumed identities; to their intimate understanding of the way a truly great story unfolds. Interviews with: Gay Talese Jane Kramer Calvin Trillin Richard Ben Cramer Ted Conover Alex Kotlowitz Richard Preston William Langewiesche Eric Schlosser Leon Dash William Finnegan Jonathan Harr Jon Krakauer Adrian Nicole LeBlanc Michael Lewis Susan Orlean Ron Rosenbaum Lawrence Weschler Lawrence Wright*

*Scholarly engagement with the magazine form has, in the last two decades, produced a substantial amount of valuable research. Authored by leading academic authorities in the study of magazines, the chapters in *The Routledge Handbook of Magazine Research* not*

*only create an architecture to organize and archive the developing field of magazine research, but also suggest new avenues of future investigation. Each of 33 chapters surveys the last 20 years of scholarship in its subject area, identifying the major research themes, theoretical developments and interpretive breakthroughs. Exploration of the digital challenges and opportunities which currently face the magazine world are woven throughout, offering readers a deeper understanding of the magazine form, as well as of the sociocultural realities it both mirrors and influences. The book includes six sections: -Methodologies and structures presents theories and models for magazine research in an evolving, global context. -Magazine publishing: the people and the work introduces the roles and practices of those involved in the editorial and business sides of magazine publishing. -Magazines as textual communication surveys the field of contemporary magazines across a range of theoretical perspectives, subjects, genre and format questions. -Magazines as visual communication explores cover design, photography, illustrations and interactivity. -Pedagogical and curricular perspectives offers insights on undergraduate and graduate teaching topics in magazine research. -The future of the magazine form speculates on the changing nature of magazine research via its environmental effects, audience, and transforming platforms.*

*Artful Journalism*

*Literary Journalists from Defoe to Capote and Carter*

*Literary Journalism and Africa's Wars*

*An Historical Overview*

*The Journalistic Imagination*

*Essays in the Craft and Magic of True Storytelling*

*The Undeclared War between Journalism and Fiction*

NEW YORK TIMES BOOK REVIEW EDITORS' CHOICE • An outsider who can travel between worlds discovers a secret that threatens the very fabric of the multiverse in this stunning debut, a powerful examination of identity, privilege, and belonging. WINNER OF THE COMPTON CROOK AWARD • FINALIST FOR THE LOCUS AWARD • "Gorgeous writing, mind-bending world-building, razor-sharp social commentary, and a main character who demands your attention—and your allegiance."—Rob Hart, author of *The Warehouse* ONE OF THE BEST BOOKS OF THE YEAR—NPR, Library Journal, Book Riot Multiverse travel is finally possible, but there's just one catch: No one can visit a world where their counterpart is still alive. Enter Cara, whose parallel selves happen to be exceptionally good at dying—from disease, turf wars, or vendettas they couldn't outrun. Cara's life has been cut short on 372 worlds in total. On this dystopian Earth, however, Cara has survived. Identified as an outlier and therefore a perfect candidate for multiverse travel, Cara is plucked from the dirt of the wastelands. Now what once made her marginalized has finally become an unexpected source of power. She has a nice apartment on the lower levels of the wealthy and walled-off Wiley City. She works—and shamelessly flirts—with her enticing yet aloof handler, Dell, as the two women collect off-world data for the Eldridge Institute. She even occasionally leaves the city to visit her family in the wastes, though she struggles to feel at home in either place. So long as she can keep

her head down and avoid trouble, Cara is on a sure path to citizenship and security. But trouble finds Cara when one of her eight remaining doppelgängers dies under mysterious circumstances, plunging her into a new world with an old secret. What she discovers will connect her past and her future in ways she could have never imagined—and reveal her own role in a plot that endangers not just her world but the entire multiverse. “Clever characters, surprise twists, plenty of action, and a plot that highlights social and racial inequities in astute prose.”—Library Journal (starred review)

In this volume, Doug Underwood asks whether much of what is now called literary journalism is, in fact, 'literary,' and whether it should rank with the great novels by such journalist-literary figures as Twain, Cather, and Hemingway, who believed that fiction was the better place for a realistic writer to express the important truths of life. Frus also takes up the problem of how we determine both the truth of historical events such as the Holocaust and the fictional or factual status of narratives about them.

Taking a thematic approach, this new companion provides an interdisciplinary, cross-cultural, and international study of American literary journalism. From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker, literary journalism is a genre that both reveals and shapes American history and identity. This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship. It brings together cutting-edge research from literary journalism scholars, examining historical perspectives; themes, venues, and genres across time; theoretical approaches and disciplinary intersections; and new directions for scholarly inquiry. Provoking reconsideration and inquiry, while providing new historical interpretations, this companion recognizes, interacts with, and honors the tradition and legacies of American literary journalism scholarship. Engaging the work of disciplines such as sociology, anthropology, African American studies, gender studies, visual studies, media studies, and American studies, in addition to journalism and literary studies, this book is perfect for students and scholars of those disciplines.

Writing for Magazines and Newspapers

Novaja žurnalistika i antologija novoj žurnalistiki

Contemporary Journalistic Maltese

Journalism and Realism

Literary Journalism in British and American Prose

Rendering American Life

Hiroshima

This critical study of Stephen Crane's journalism examines the climate of change that had begun to blur the line between non-fiction writing and fiction in Crane's era and provides insight into the masculine aesthetic Crane championed in his urban reportage, travel writing and war correspondence.

Through numerous short stories, novels such as *Free Land*, and political writings such as “Credo,” Rose Wilder Lane forged a literary career that would be

eclipsed by the shadow of her mother, Laura Ingalls Wilder, whose Little House books Lane edited. Lane's fifty-year career in journalism has remained largely unexplored. This book recovers journalistic work by an American icon for whom scholarly recognition is long overdue. Amy Mattson Lauters introduces readers to Lane's life through examples of her journalism and argues that her work and career help establish her not only as an author and political rhetorician but also as a literary journalist. Lauters has assembled a collection of rarely seen nonfiction articles that illustrate Lane's talent as a writer of literary nonfiction, provide on-the-spot views of key moments in American cultural history, and offer sharp commentary on historical events. Through this collection of Lane's journalism, dating from early work for Sunset magazine in 1918 to her final piece for Woman's Day set in 1965 Saigon, Lauters shows how Lane infused her writing with her particular ideology of Americanism and individualism, self-reliance, and freedom from government interference, thereby offering stark commentary on her times. Lane shares her experiences as an extra in a Douglas Fairbanks movie and interviews D.W. Griffith. She reports on average American women struggling to raise a family in wartime and hikes over the Albanian mountains between the world wars. Her own maturing conservative political views provide a lens through which readers can view debates over the draft, war, and women's citizenship during World War II, and her capstone piece brings us again into a culture torn by war, this time in Southeast Asia. These writings have not been available to the reading public since they first appeared. They encapsulate important moments for Lane and her times, revealing the woman behind the text, the development of her signature literary style, and her progression as a writer. Lauters's introduction reveals the flow of Lane's life and career, offering key insights into women's history, the literary journalism genre, and American culture in the first half of the twentieth century. Through these works, readers will discover a writer whose cultural identity was quintessentially American, middle class, midwestern, and simplistic—and who assumed the mantle of custodian to Americanism through women's arts. The Rediscovered Writings of Rose Wilder Lane traces the extraordinary relationship between one woman and American society over fifty pivotal years and offers readers a treasury of writings to enjoy and discuss.

The debate surrounding “fake news” versus “real” news is nothing new. From Jonathan Swift's work as an acerbic, anonymous journal editor-turned-novelist to reporter Mark Twain's hoax stories to Mary Ann Evans' literary reviews written under her pseudonym, George Eliot, famous journalists and literary figures have always mixed fact, imagination and critical commentary to produce memorable works. Contrasting the rival yet complementary traditions of “literary” or “new” journalism in Britain and the U.S., this study explores the credibility of some of the “great” works of English literature.

On Television exposes the invisible mechanisms of manipulation and censorship that determine what appears on the small screen. Bourdieu shows how the

ratings game has transformed journalism - and hence politics - and even such seemingly removed fields as law' science' art' and philosophy. Bourdieu had long been concerned with the role of television in cultural and political life when he bypassed the political and commercial control of the television networks and addressed his country's viewers from the television station of the College de France. On Television' which expands on that lecture' not only describes the limiting and distorting effect of television on journalism and the world of ideas' but offers the blueprint for a counterattack.

The Hidden History of America's "Girl Stunt Reporters"

Colonial, Decolonial and Postcolonial Perspectives

Cub Reporters

The Complete Guide to Writing Creative Nonfiction -- from Memoir to Literary

Journalism and Everything in Between

Slouching Towards Bethlehem

Real Life Writings in American Literary Journalism: a Narratological Study

Only Love Can Break Your Heart

An exemplary text for courses in feature writing, magazine and literary journalism, *Intimate Journalism* introduces students to the art of combining human interest stories with incisive journalistic enquiry. Harrington prefaces this outstanding collection of award-winning feature articles with detailed, practical reporting advice, sharing trade secrets from his 15 years as a staff writer for *The Washington Post*. The following chapters each contains examples of human interest reporting, followed by an invaluable afterword from each journalist describing how he or she conceptualized, reported and wrote their particular story.

This dissertation examines the development of journalism as a writing profession in late nineteenth-century America, paying particular attention to the reporters and correspondents who composed the bulk of the newspaper's news content. Journalism was becoming a viable profession in this period and writing, the journalist's primary occupational duty, became an important and contested component in articulations of journalists' professional identities. Such articulations form a discourse of professionalism that shaped both the identity of the journalist as well as the value of his writing. I examine this discourse through nonfiction and literary texts including journalism textbooks, speeches by prominent editors and publishers, trade journals published by and for journalists, and fiction by former journalists. In this corpus, I identify three representations of journalistic professionalism circulating in this period: representations of the journalist as a literary apprentice, as an entrepreneur, and as a knowledge worker. Each manifests a different way of conceptualizing authorship, the nature of writing, and the writer's relation to the text. For example, dual conceptions of writing as both a learnable craft and an expressive art shape the representation of journalism as a form of literary apprenticeship. Aspiring literary writers were encouraged to apprentice in journalism in order to develop their technical skills, yet cautioned against staying too long lest their expressive faculties become too blunted to create art. The entrepreneurial model conceptualized the journalist as a businessperson profiting from his highly marketable writing skills. While the representation of journalism as a form of knowledge work also positioned journalists as purveyors of a valuable commodity, writing in this model was viewed as a transparent vehicle for the transmission of information, separating form and content and subordinating writing skill to information gathering ability. Representations of journalistic professionalism are shaped by multiple, sometimes competing, conceptions of writing, which, in turn, are subject to the shaping influence of social and cultural forces like emerging technologies and educational regimes. All of the representations I identify existed simultaneously; collectively, they represent the raw materials from which journalists forged their professional identities in this period and which continue to influence

conceptions of journalistic professionalism today.

This wide-ranging collection of critical essays on literary journalism addresses the shifting border between fiction and non-fiction, literature and journalism. *Literary Journalism in the Twentieth Century* addresses general and historical issues, explores questions of authorial intent and the status of the territory between literature and journalism, and offers a case study of Mary McCarthy's 1953 piece, "Artists in Uniform," a classic of literary journalism. Sims offers a thought-provoking study of the nature of perception and the truth, as well as issues facing journalism today.

Investigates how depictions of young people in late-nineteenth- and early-twentieth-century America use artifice to destabilize pre-existing narratives of truth, news, and fact. *Cub Reporters* considers the intersections between children's literature and journalism in the United States during the period between the Civil War and World War I. American children's literature of this time, including works from such writers as L. Frank Baum, Horatio Alger Jr., and Richard Harding Davis, as well as unique journalistic examples including the children's page of the *Chicago Defender*, subverts the idea of news. In these works, journalism is not a reporting of fact, but a reporting of artifice, or human-made apparatus—artistic, technological, psychological, cultural, or otherwise. Using a methodology that combines approaches from literary analysis, historicism, cultural studies, media studies, and childhood studies, Paige Gray shows how the cub reporters of children's literature report the truth of artifice and relish it. They signal an embrace of artifice as a means to access individual agency, and in doing so, both child and adult readers are encouraged to deconstruct and create the world anew. Paige Gray is Professor of Liberal Arts at the Savannah College of Art and Design.

The Space Between Worlds

Sensational

What Newspeople Should Know and the Public Should Expect

Representations of Journalistic Professionalism: 1865-1900

True Stories

Literary Journalism and Literary Scholarship from Fielding to the Internet

With a Guide to Abbreviation of Bibliographic References ; for the Guidance of Authors, Editors, Compositors, and Proofreaders

From "the godfather behind creative nonfiction" (*Vanity Fair*) comes this indispensable how-to for nonfiction writers of all levels and genres, "reminiscent of Stephen King's fiction handbook *On Writing*" (Kirkus). Whether you're writing a rags-to-riches tell-all memoir or literary journalism, telling true stories well is hard work. In *You Can't Make This Stuff Up*, Lee Gutkind, the go-to expert for all things creative nonfiction, offers his unvarnished wisdom to help you craft the best writing possible. Frank, to-the-point, and always entertaining, Gutkind describes and illustrates every aspect of the genre. Invaluable tools and exercises illuminate key steps, from defining a concept and establishing a writing process to the final product. Offering new ways of understanding the genre, this practical guidebook will help you thoroughly expand and stylize your work.

A seminal work and examination of the psychopathology of journalism. Using a strange and unprecedented lawsuit by a convicted murder against the journalist who wrote a book about his crime, Malcolm delves into the always uneasy, sometimes tragic relationship that exists between journalist and subject.

Featuring the real-life lawsuit of Jeffrey MacDonald, a convicted murderer, against Joe McGinniss, the author of *Fatal Vision*. In Malcolm's view, neither journalist nor subject can avoid the moral impasse that is built into the journalistic situation. When the text first appeared, as a two-part article in *The New Yorker*, its thesis seemed so radical and its irony so pitiless that journalists

across the country reacted as if stung. Her book is a work of journalism as well as an essay on journalism: it at once exemplifies and dissects its subject. In her interviews with the leading and subsidiary characters in the MacDonald-McGinniss case -- the principals, their lawyers, the members of the jury, and the various persons who testified as expert witnesses at the trial -- Malcolm is always aware of herself as a player in a game that, as she points out, she cannot lose. The journalist-subject encounter has always troubled journalists, but never before has it been looked at so unflinchingly and so ruefully. Hovering over the narrative -- and always on the edge of the reader's consciousness -- is the MacDonald murder case itself, which imparts to the book an atmosphere of anxiety and uncanniness. *The Journalist and the Murderer* derives from and reflects many of the dominant intellectual concerns of our time, and it will have a particular appeal for those who cherish the odd, the off-center, and the unsolved. This helpful guidebook for prospective journalists provides the skills needed to be a successful magazine or newspaper feature writer. *The Essential Feature* is a writing guide, a file of examples, and a style manual all in one book. The author concentrates on those aspects of nonfiction writing that editors find wanting in beginning journalists: research, accuracy, and the skills needed to tell a story, not just report news. This book tells novice writers what editors want them to know. *The Essential Feature* explains how to apply research and literary techniques to journalistic writing; provides eight examples of successful prize-winning published articles; combines approaches to writing with practical advice on working as a staff or freelance writer; and supplies publishing tips to give the beginning writer a better understanding of the market.

"A gripping, flawlessly researched, and overdue portrait of America's trailblazing female journalists. Kim Todd has restored these long-forgotten mavericks to their rightful place in American history." — Abbott Kahler, author (as Karen Abbott) of *The Ghosts of Eden Park* and *Liar, Temptress, Soldier, Spy* A vivid social history that brings to light the "girl stunt reporters" of the Gilded Age who went undercover to expose corruption and abuse in America, and redefined what it meant to be a woman and a journalist—pioneers whose influence continues to be felt today. In the waning years of the nineteenth century, women journalists across the United States risked reputation and their own safety to expose the hazardous conditions under which many Americans lived and worked. In various disguises, they stole into sewing factories to report on child labor, fainted in the streets to test public hospital treatment, posed as lobbyists to reveal corrupt politicians. Inventive writers whose in-depth narratives made headlines for weeks at a stretch, these "girl stunt reporters" changed laws, helped launch a labor movement, championed women's rights, and redefined journalism for the modern age. The 1880s and 1890s witnessed a revolution in journalism as publisher titans like Hearst and Pulitzer used weapons of innovation and scandal to battle it out for market share. As they sought new ways to draw readers in, they found their answer in young women flooding into cities to seek their fortunes. When Nellie Bly went undercover into Blackwell's Insane Asylum for Women and emerged with a scathing indictment of what she found there, the resulting sensation created opportunity for a whole new wave of writers. In a time

of few jobs and few rights for women, here was a path to lives of excitement and meaning. After only a decade of headlines and fame, though, these trailblazers faced a vicious public backlash. Accused of practicing "yellow journalism," their popularity waned until "stunt reporter" became a badge of shame. But their influence on the field of journalism would arc across a century, from the Progressive Era "muckraking" of the 1900s to the personal "New Journalism" of the 1960s and '70s, to the "immersion journalism" and "creative nonfiction" of today. Bold and unconventional, these writers changed how people would tell stories forever.

An Analytical and Comparative Study

The New New Journalism

Conversations with America's Best Nonfiction Writers on Their Craft

You Can't Make This Stuff Up

Literary Journalism

The Politics and Poetics of Journalistic Narrative

Stephen Crane, Journalism, and the Making of Modern American Literature

Thirty-five lively and literate profiles by contributing scholars analyze major writers of this literary genre or writers known for a major work in the genre, and Connery provides short pieces for nineteen additional figures. The volume introduction discusses definitions and characteristics of literary journalism, with reference to the patterns of reality depicted. The roots of this "new journalism" are traced, and ideas of the theorists of this genre are explicated. Connery also provides the results of his research--newly-founded primary sources of literary journalism.

This book discusses femicide in Italy, and the cultural conversations that have resulted from feminist discourse on lethal violence against women entering the mainstream, by analyzing journalistic inquiries and literary works produced after 2012. In a global and national context where activism's goals are mainly discursive this study deepens our understanding of the role played by written narratives in the critique of a public interest matter such as gender-based violence. The first part of the book is dedicated to the analysis of three journalistic inquiries published in book format that focus on one or more cases of femicide that happened on the Italian peninsula. The second section draws on the concept of feminist rewriting to propose the analysis of a heterogeneous body of literary texts that explore some of the most controversial and notorious femicide cases covered by previous journalistic, historical, or mythical narratives, before demonstrating the close connection between theoretical and narrative discourse within the analyzed texts. This is a fascinating case study contributing to global understandings of gender-based violence, which will be important for researchers in gender studies, sociology, and media studies.

A selection of thirteen essays by pioneers in the genre of nonfiction literature encompasses works by John McPhee, Tom Wolfe, Joan Didion, and others

Grub Street and Ivory Tower gives lively case-histories of the commercial and institutional contexts of writing about writing. It emphasises the relationship between journalism and literary scholarship from the 18th century to the 1990s & the Internet.

The Routledge Companion to American Literary Journalism

American Children's Literature and Journalism in the Golden Age

Grub Street and the Ivory Tower

The Art and Craft of Reporting Everyday Life

Representative Writers in an Emerging Genre