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# Literary Journalism Definition

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The Literary Journalists

An Analysis of the Definition and Treatment of Literary Journalism

Literature, Journalism and the Avant-Garde

Pursuing an Ethic of Empathy in Journalism

Literary Journalism in the Twentieth Century

Literary Journalism

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CREATIVE NONFICTION ILLUMINATED: CROSS-DISCIPLINARY SPOTLIGHTS.

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## NOELLE HAMMOND

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*The Literary Journalists* Routledge  
More than ten years in the making, this comprehensive single-volume literary survey is for the student, scholar, and general reader. The Continuum Encyclopedia of American Literature represents a collaborative effort, involving 300 contributors from across the US and Canada. Composed of more than 1,100 signed biographical-critical entries, this Encyclopedia serves as both guide and companion to the study and appreciation of American literature. A special feature is the topical article, of which there are 70.

*An Analysis of the Definition and Treatment of Literary Journalism* Pan Macmillan

New York Times Bestseller: An “elegant” mosaic of trenchant observations on the late sixties and seventies from the author of *Slouching Towards Bethlehem* (The New Yorker). In this landmark essay collection, Joan Didion brilliantly interweaves her own “bad dreams” with those of a nation confronting the dark underside of 1960s counterculture. From a jailhouse visit to Black Panther Party cofounder Huey Newton to witnessing First Lady of California Nancy Reagan pretend to pick flowers for the benefit of news cameras, Didion captures the paranoia and absurdity of the era with her signature blend of irony and insight. She takes readers to the “giddily splendid” Getty Museum in Los Angeles, the cool mountains of Bogotá, and the Jordanian Desert, where Bishop James Pike went to walk in Jesus’s footsteps—and died not far from his rented Ford Cortina. She anatomizes the

culture of shopping malls—“toy garden cities in which no one lives but everyone consumes”—and exposes the

contradictions and compromises of the women’s movement. In the iconic title essay, she documents her uneasy state of mind during the years leading up to and following the Manson murders—a terrifying crime that, in her memory, surprised no one. Written in “a voice like no other in contemporary journalism,” *The White Album* is a masterpiece of literary reportage and a fearless work of autobiography by the National Book Award-winning author of *The Year of Magical Thinking* (The New York Times Book Review). Its power to electrify and inform remains undiminished nearly forty years after it was first published.

*Literature, Journalism and the Avant-Garde* University of Massachusetts Press  
Creative nonfiction is abundant and popular. There are many names and definitions for this fluid, multimodal genre, which has played a role in its marginality in academia. This dissertation examines creative nonfiction in composition, creative writing, and journalism. I argue that distinct beliefs and values of each discipline have led to compartmentalized, disciplinary-specific definitions and uses of creative nonfiction. To understand why this is, and to develop a cross-disciplinary understanding, I use Amy Devitt’s rhetorical genre theory to illuminate cultural beliefs and values that influence the names, definitions, subgenres, and views of the genre in each field. A rhetorical understanding of genre reveals the purpose of creative nonfiction, the themes it conveys, and perhaps why it is so persuasive and powerful. In examining composition I analyze the historical development of creative nonfiction, its definitions, and

current beliefs and values about teaching composition. I argue composition limits its view of creative nonfiction by too often equating it with the personal essay. A personal-expressive pedagogy would help teach creative nonfiction. In creative writing I analyze the definitions of creative nonfiction and the AWP's statements about creative writing education. I argue creative writing has inclusive definitions, if not rhetorical, but the culture of literature limits the genre for students. A strength of creative writing is the teaching of craft that I argue is beneficial for teaching creative nonfiction. In journalism I analyze the culture of objectivism from which literary journalism emerged. I argue literary journalists have developed definitions that identify the purpose of literary journalism and narrative form. I express concerns about the separation of journalism from composition and creative writing that has limited discussions about creative nonfiction and literary journalism. Finally, I argue each discipline should value one another's views and agree on dissensus instead of focusing on denying one another or trying to find a single name and definition. I suggest narrative nonfiction as a subset of creative nonfiction that would benefit students in composition. Creative nonfiction engages students in writing and examining the sociopolitical world from a personal perspective, which aids them in becoming writers for life.

### **Pursuing an Ethic of Empathy in**

**Journalism** Simon and Schuster  
Annie Dillard, Grace Paley, and Lee Gutkind are among more than thirty writers and teachers affiliated with the Associated Writing Programs who use examples from his or her own work to

introduce the craft of creative nonfiction. Literary Journalism in the Twentieth Century Northwestern University Press  
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.

**Literary Journalism** GRIN Verlag  
This book reveals the unfolding of an important but critically neglected genre. Analyzing the rift between literature and journalism, Hartsock demonstrates the ways in which literary journalism attempts to narrow the gulf between subject and object. His scholarship is wide and deep, his prose style highly readable, his conclusions carefully argued. This work will help literary journalism overcome the marginalization from which it has long suffered.

The Continuum Encyclopedia of American Literature SAGE Publications  
What do writers as diverse as Tom Wolfe, Norman Mailer, Joan Didion, and Hunter S. Thompson have in common?

All are masters of the art of writing creative nonfiction, capable of infusing the most prosaic of topics with wit, poignancy, and style. "Writing Creative Nonfiction" outlines the tried-and-true techniques that such writers use to craft brilliant essays, articles, and book-length works, making the tools of trade accessible to those of us who have always dreamed of making our mark in publishing. You'll learn how to write gripping opening sentences; use dialogue and even overheard conversations to bring characters to life on the page; and conduct and incorporate research to add depth and breadth to your work. With the demand for content in both traditional and emerging medias at an all-time high, you too can become a cultural critic, biographer, or esteemed essayist with the help of this indispensable guide. Novaja žurnalistika i antologija novoj žurnalistiki University Press of America  
Essays that place literary journalism in an international context

**The New New Journalism** Univ of Massachusetts Press

The previously untold stories of women throughout the history of journalism  
A Very Short Introduction University of Missouri Press

The author explores the role of journalism in Egypt in effecting and promoting the development of modern Arabic literature from its inception in the mid-nineteenth century to the present day. Remapping the literary scene in Egypt over recent decades, Kendall focuses on the independent, frequently dissident, journals that were the real hotbed of innovative literary activity and which made a lasting impact by propelling Arabic literature into the post-modern era.

*The Purple Decades* Routledge

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 History of American Literary Journalism](#)  
Open Road Media

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

**An Introduction to the Study of**

**Literature** Da Capo Lifelong Books

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.

[The Rediscovered Writings of Rose Wilder Lane, Literary Journalist](#)  
Macmillan

Selected by the Modern Library as one of the 100 best nonfiction books of all time From the Modern Library’s new set of beautifully repackaged hardcover classics by Truman Capote—also available are *Breakfast at Tiffany’s* and *Other Voices, Other Rooms* (in one volume), *Portraits and Observations*, and *The Complete Stories* Truman Capote’s

masterpiece, *In Cold Blood*, created a sensation when it was first published, serially, in *The New Yorker* in 1965. The intensively researched, atmospheric narrative of the lives of the Clutter family of Holcomb, Kansas, and of the two men, Richard Eugene Hickock and Perry Edward Smith, who brutally killed them on the night of November 15, 1959, is the seminal work of the "new journalism." Perry Smith is one of the great dark characters of American literature, full of contradictory emotions. "I thought he was a very nice gentleman," he says of Herb Clutter. "Soft-spoken. I thought so right up to the moment I cut his throat." Told in chapters that alternate between the Clutter household and the approach of Smith and Hickock in their black Chevrolet, then between the investigation of the case and the killers' flight, Capote's account is so detailed that the reader comes to feel almost like a participant in the events.

**Intersection in Egypt** Vintage  
Literary Journalism in the Twentieth  
Century Northwestern University Press

**Slouching Towards Bethlehem**  
Northwestern University Press  
The Purple Decades brings together the author's own selections from his list of critically acclaimed publications, including the complete text of *Mau-Mauing* and the *Flak Catchers*, his account of the wild games the poverty program encouraged minority groups to play.

Latin American Adventures in Literary Journalism Crown

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.

**Literary Journalism** Renard Press Ltd  
Journalism entered the twenty-first century caught in a paradox. The world had more journalism, across a wider range of media, than at any time since the birth of the western free press in the eighteenth century. Western journalists had found themselves under a cloud of suspicion: from politicians, philosophers, the general public, anti-globalization radicals, religious groups, and even from fellow journalists. Critics argued that the news industry had lost its moral bearings, focusing on high

investment returns rather than reporting and analysing the political, economic, and social issues of the day. Journalism has a central and profound impact on our worldview; we find it everywhere from newspapers and television, to radio and the Internet. In the new edition of this thought-provoking and provocative Very Short Introduction, Ian Hargreaves examines the world of contemporary journalism. By looking not only at what journalism has been in the past, but also what it is becoming in the digital age, he examines the big issues relating to reportage, warfare, celebrity culture, privacy, and technology worldwide.

*A Definition of Literary Journalism*

Greenwood Publishing Group

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.

*The White Album* Oxford University Press

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

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