

École d'été Courrier

"Literary Journalism
of the Interwar Years:

2ND TRANSNATIONAL LITERARY JOURNALISM SUMMER SCHOOL Since 2022

The Cases of France,
Germany and England
of the Interwar Years

23-28 May 2022

Nancy, France

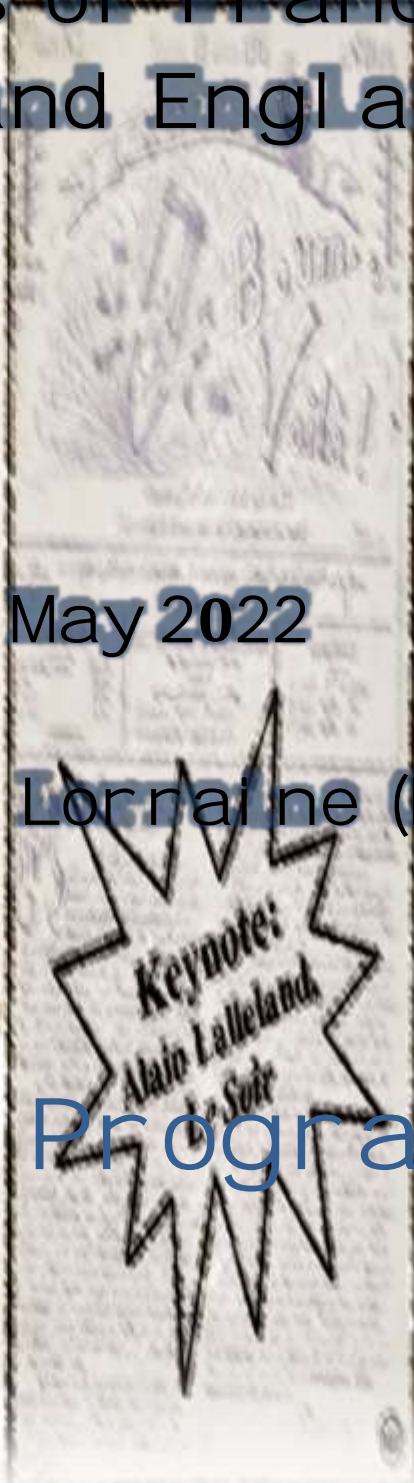
The Cases of
France, Germany
and England

Following morning and afternoon
workshops and lectures on eight
principal themes created as literary
journalism (war, immigration,
antiracist politics, colonialism, class
social inequality, etc.)

23-28 May 2022

The second Summer School of the
SERRAVALLES research project, this
year's edition will focus on the
Master's and PhD students will
explore how historical trends in
narrative literary journalism in
France, Germany and other nations
of the interwar years reshaped the
media landscape of each country
conquering a European
development of the genre not just
from its Anglo-American cousins
but also from each other.

(Master's, doctoral and postdoctoral)
and interested faculty members will
explore the cultural motivations behind the
current popularity of literary
journalism in France, Germany and
other nations. Professional in the field
of literary reportage, Alan
students and faculty about their
experiences in researching and
producing reportages over the years
for *Le Soir*.



The Summer School's open to
Master's and PhD students
postdocs and faculty members
European or abroad (abroad, post-1945
time).

Each PhD students will receive
credit toward the European
discipline, *Transnational
Journalism of Literature and
Culture*.

Master's students cannot receive
ECTS credits, but the hours could
be applied to the completion of a
thesis or any similar postgraduate
research.



Course Program

Contact: John S. Bak (john.bak@univ-lorraine.fr)



Course Description

Literary journalism – or journalism *as* literature – is journalistic writing that reads like fiction but which is based entirely on immersive research, eyewitness accounts and verifiable facts as closely scrutinized as possible. Situated comfortably between two axes of media pedagogy and research, literary journalism (*journalisme littéraire* in French, *Literarischer Journalismus* in German) represents a form of written communication that is both literary and journalistic in form and aesthetic but which informs and educates the public, provides detailed historical and cultural contexts and editorial commentaries and, potentially, alters socio-political policy and opinion.

The second Summer School of the ReportAGES research project, this six-day graduate course for Master's and PhD students – throughout Europe and, potentially, the Americas – of Journalism, Communications, Media Studies, English, German, or French Literature, History, Cultural Studies, or Government Policy will explore how historical trends in narrative literary journalism in France, Germany and England of the interwar years reshaped the media landscape of each country, distinguishing a European development of the genre not just from its Anglo-American cousins but also from each other.

Following morning and afternoon workshops and lectures on eight principal themes treated in literary journalism (e.g. war, documentary aesthetics, journalistic traditions), students (Master's, doctoral) and interested faculty members will be introduced to the historical and cultural motivations behind the current popularity of literary journalism in France, Germany and other nations.

Professional in the field of literary reportage and *grand reporter* for the Belgian daily *Le Soir*, Alain Lallemand will speak to the graduate students and faculty about his experiences in researching and producing reportages over the years, especially during the war in Afghanistan.

At the end of the course, students will be required to develop on their own or in small groups a pedagogical unit (modeled after one of the eight themes presented or based on an entirely different theme not addressed during the course), or complete a different project linked to the module, and present it orally in English, French or German before the group.

The Summer School course is sponsored by the Université franco-allemande | Deutsch-Französische Hochschule (UFA and Lorraine Université d'Excellence (LUE) and its grant program RÉCOLTE. Additional sponsors include the research centers IDEA (UR 2338) and LIS (UR 7305), and the Humanities Faculty (ALL) of the Université de Lorraine, and the *Romanistik* department of the University of Bonn and the xm:lab of HBKsaar.

Course Participants

The Summer School is open to all Master's and PhD students, postdocs, and faculty members in Europe or abroad (retired, part- or full-time) in the fields of Journalism, Media and Communications, History and Languages, as well as professional journalists from France and Germany and abroad.

Registration fees (online and in-person):

In-person participation

- 0 € for students (Master's, doctoral and postdoctoral)
- 0 € for unemployed or retired faculty
- 50 € for part-time faculty or professional
- 100 € for full-time faculty or professional

Online participation

- 0 € for students (Master's, doctoral and postdoctoral)
- 0 € for unemployed or retired faculty
- 25 € for part-time faculty or professional
- 50 € for full-time faculty or professional

Course Requirements

Full attendance is mandatory (morning and afternoon, Monday through Saturday).

Working alone or in groups of two or three (depending on course enrollment), students must deliver a twenty-minute oral presentation in one of the program's three languages (English, French or German) during the final afternoon of the course. Topics will be selected at the end of the second day.

Course Credit

For PhD students, 5 *crédits* toward the *Formations disciplinaires*, *Formations transverses* or *Langues: Anglais-FLE* requirements of their *École Doctorale*.

For Master's students, no ECTS credits can be awarded toward the completion of their degree, but the hours could be applied to the completion of a *stage* or any similar pedagogical requirement.

All enrolled participants will receive at the end of the Summer School an attestation of their active participation (*attestation of active participation*, *certificat de reconnaissance de formation*, *certificado de asistencia*).

Course Prerequisites

English, French and German will be used throughout the week-long school, adapted to a specific public when necessary. While participants do not need to have any prior knowledge about literary journalism, a certain level of English will be helpful to follow some of the course material.

Course Program

Instructors:

Sara Izzo is a research assistant in the Department of Romance Studies (Chair Prof. Dr. Mechthild Albert) at the University of Bonn and teaches in French and Italian literature. After completing her doctorate in 2016 on the political and journalistic writings of Jean Genet, she organized a section at the 11th Congress of the Franco-Romanists Association at the University of Osnabrück in 2018 on the subject of “(Post-)colonial Francophone War Reportages: Genre Hybridizations, Media Crossovers.” A selection of papers from the section were published by Peter Lang in 2020. In addition, articles on Indro Montanelli as a reporter during the Abyssinian War and on Zerocalcare’s comic book *Kobane Calling* are in preparation.

Soenke Zehle, a media theorist, writes, teaches, and curates, with a focus on collaborative arts-and-technology research. Lecturer in Media Theory at the Academy of Fine Arts Saar (HBKsaar), he is also managing co-director of K8 Institut für strategische Ästhetik gGmbH, the academy’s non-profit company for think tank, transfer and training activities, as well as an affiliate researcher at the Ubiquitous Media Technologies Lab of the German Research Center for Artificial Intelligence (DFKI). Between 2012 and 2018, he also worked as managing director of the academy’s xm:lab – Experimental Media Lab. His current research concerns include: anticipation, collective intelligence design, open technologies and documentary aesthetics.

Sara Prieto Sara Prieto is an Associate Professor at the English Department of the University of Alicante, where she teaches American literature from the colonial period to the late 19th century and a survey on British and Women Writers (MA in Literary Studies). Her main line of research focuses on the literature of the First World War, with special attention to war reportage and eyewitness accounts from that period. She is the author of *Reporting the First World War in the Liminal Zone: British and American Eyewitness Accounts from the Western Front* (Palgrave Macmillan 2018) and she has co-edited *Literary Journalism and World War I: Marginal Voices* (with Andrew Griffiths and Soenke Zehle, Presses Universitaires de Nancy 2016); she has published in edited volumes like *Letras Desde la Trincheras: Testimonios Literarios de la Primera Guerra Mundial* (Universitat de València, 2015) or the Edinburgh Companion to First World War Periodicals (Edinburgh University Press, forthcoming) and in journals such as *Edith Wharton Review*, *First World War Studies*, *Anuario IEHS or Anglica: An International Journal of English Studies*. Prieto is also interested in travel writing as a transitional and hybrid genre, leading the research Project ATLAS (American Travel Literature About Spain 1900-1950, funded by the Research Office from the University of Alicante 2018-2020).

Hendrik Michael is a research assistant at the Institute of Communication Studies at the University of Bamberg. His research focus is on theories of journalism, journalistic genres and narrative forms. He received a PhD from the University of Bamberg. His thesis highlights how reportorial practices and narrative strategies function to report on urban poverty in American and German mass periodicals of the late 19th century. He has published articles in *Literary Journalism Studies*, *Medien & Kommunikationswissenschaft*, *Medien & Zeit*, and *Jahrbuch für Kommunikationsgeschichte* and edited several collected volumes.

Tobias Eberwein is a senior scientist and research group leader at the Institute for Comparative Media and Communication Studies (CMC) of the Österreichische Akademie der

Wissenschaften and University of Klagenfurt, Austria. His research focuses on journalism, media accountability, and media governance. Tobias was a visiting professor (*Vertretungsprofessur*) at Dresden University of Technology and at Dortmund University of Technology. He also teaches at Hamburg Media School as a visiting lecturer.

Andrew Griffiths is Lecturer in English Literature at the Open University, UK. He researches 19th- and 20th-century print media, with particular interests in literary journalism, war reporting and imperialism in popular culture. His current research examines readers' responses to war reporting during the First World War. He is the author of *The New Journalism, the New Imperialism and the Fiction of Empire, 1870-1900* (2015) and co-editor of *Literary Journalism and Africa's Wars* (2019) and *(Literary Journalism and World War I: Marginal Voices* (2017).

Anna Saignes is Associate Professor (HDR) in Comparative Literature at the Université Grenoble Alpes, and a member of the research center Litt&Arts. Her research focuses on the relationship between literature, history and politics et on literary journalism. She is the author of the monographs *S. I. Witkiewicz et le modernisme européen* (Grenoble, Ellug, 2006) and *La Pensée politique de l'anti-utopie* (Paris, Champion, 2021).

John S. Bak is *Professeur* at the Université de Lorraine in France and founding President of the IALJS. He holds degrees from the universities of Illinois, Ball State and the Sorbonne. In addition to having published numerous articles on literary journalism, he co-edited (with Bill Reynolds) *Literary Journalism across the Globe* (2011) and the forthcoming *Routledge Companion to World Literary Journalism* (2023), and (with Monica Martinez) "Literary Journalism as a Discipline," *Brazilian Journalism Research* (2018). He headed the research project ReportAGES on literary journalism and war and was awarded a three-year research grant in 2019 to study the influences of the French press on the Chilean *crónica*. He is currently co-directing the two-year JorLitSAF research project on Franco-South Africa literary journalism during the Boer wars and the post-apartheid era.

Professional Guest Speaker:



Alain Lallemand

Biography: (<http://alainlallemand.be/>), grand reporter for *Le Soir* (<https://plus.lesoir.be/23069/article/2016-01-26/alain-lallemand-du-reportage-la-fiction>)

Course Content Modules

Individual modules are intended to teach students via lectures and workshops, with specific reading assignments of the history and the function of literary journalism, *journalisme littéraire*, and *literarischer Journalismus* per the eight different themes. A group or an individual project is required by the end of the week-long course.

Course Themes and Readings

Module 1: Großstadtreportagen in der Zwischenkriegszeit aus deutsch-französischer Perspektive | Reportages littéraires des grandes villes pendant l'entre-deux-guerres dans une perspective franco-allemande

Director: Sara Izzo (Languages: Deutsch, Français)

Comme expression d'une urbanisation constamment croissante, la grande ville est une topique significative de la production littéraire depuis les origines de l'ère moderne. Sous l'impact de la Première Guerre mondiale, qui a sonné l'avènement d'une ère des cataclysmes guerriers, les métropoles modernes se transforment en champ de tension socio-ethnique. Ce développement se manifeste dans les reportages littéraires produits dans l'entre-deux-guerres, dans lesquels des 'flâneurs-journalistes', des 'reporters sémillants' ou simplement des reporters-voyageurs cartographient l'aire urbaine de la métropole moderne. L'espace urbain se caractérise par une structure d'organisation multi-sociale et -ethnique, qui s'exprime par exemple par une mise en opposition du centre-ville florissant et prospère et des quartiers sensibles ou prolétaires à la périphérie ainsi que par des sociétés parallèles souterraines. La pauvreté s'inscrit dans les images des grandes villes par le chômage de masse, la misère, la criminalité ou la migration. Dans ce module, seront mis en lumière, d'une perspective comparatiste, les images des métropoles allemandes, autrichiennes et françaises – Berlin, Marseille et Vienne – dans le contexte de la crise larvée des années 1920 et 1930. Les reportages sur Berlin de Pierre Mac Orlan et d'Egon Erwin Kisch, sur Marseille de Albert Londres et de Joseph Roth, et sur Vienne d'Else Feldmann nous serviront de base à l'analyse de la construction narrative de l'espace urbain dans le journalisme littéraire de l'entre-deux-guerres.

Als Ausdruck einer stetig zunehmenden Urbanisierung ist die Großstadt ein zentraler Topos der literarischen Produktion seit dem Anbeginn der Moderne. Unter der Einwirkung des Ersten Weltkriegs, der ein Zeitalter kriegerischer Kataklismen einläutet, entwickelt sich die moderne Metropole immer mehr zu einem sozialen und ethnischen Spannungsfeld. Dies zeigt sich auch in den literarischen Reportagen der Zwischenkriegszeit, in denen journalistische Flaneure sowie rasende und reisende Reporter den urbanen Raum der modernen Großstadt kartieren. Dieser ist durch seine multisoziale und -ethnische Ordnungsstruktur gekennzeichnet, welche sich beispielsweise in den Gegenüberstellungen von florierendem Stadtzentrum und proletarischen Wohnvierteln am Stadtrand oder parallelen Gesellschaften im Untergrund widerspiegeln. Die Armut ist in Form von Massenarbeitslosigkeit, Elend, Kriminalität und Migration in die Stadtbilder eingeschrieben. Aus einer komparatistischen Perspektive sollen in diesem Modul die literarisch-journalistischen Großstadtbilder insbesondere von Berlin, Marseille und Wien im Kontext der schwelenden sozialen und politischen

Krise der 1920/30er Jahren in den Blick genommen werden. Als Grundlage dienen die Reportagen über Berlin von Pierre Mac Orlan und Egon Erwin Kisch, über Marseille von Albert Londres und Joseph Roth sowie über Wien von Else Feldmann, die in Hinblick auf ihre spezifischen Darstellungsmodi sozialkritischer Stadtraumbeschreibungen analysiert werden.

Course Reading

1. Pierre Mac Orlan: « L'Allemagne en sursis » [1932], *Le mystère de la malle numéro 1 et autres reportage*, Paris : Christian Bourgeois Éditeur 1984 (série « Grands Reporters »), 161–219.
2. Pierre Mac Orlan: *Berlin*, hrsg. mit einem Nachwort von Wolfgang Asholt, Berlin: B&S Siebenhaar 2020 [1935].
3. Linke Poot [Alfred Döblin]: « Östlich um den Alexanderplatz » [1923], *Kleine Schriften II*, Olten und Freiburg im Breisgau: Walter-Verlag 1990, 298–302.
4. Egon Erwin Kisch: « Die Verarmung und Bereicherung Berliner Straßen » [1923], *Läuse auf dem Markt. Vermischte Prosa*, Weimar/Berlin: Aufbau Verlag 1985, 368–70.

Module 2: Journalism as Space of Appearance: Documentary Aesthetics in the Inter-War Years | Journalismus als Erscheinungsraum: Dokumentarische Ästhetiken in der Zwischenkriegszeit

Director: Soenke Zehle (Languages: English, Deutsch)

This module will look at the intersections between literary journalism and other aesthetic practices that engage with questions of documentation, reportage, and witnessing. With a particular focus on experimental theater exploring new forms of engagement with historical conditions, the module will tease out the elements of a documentary aesthetic shared across these practices, and assess their contemporary resonances and relevance.

Diese Modul widmet sich den Beziehungen zwischen literarischem Journalismus und anderen ästhetischen Praktiken, die sich mit Fragen des Dokuments, der Reportage und der Zeitgenossenschaft auseinandersetzen. Ein besonderer Schwerpunkt liegt auf experimentellen Formen des Theaters auf der Suche nach neuen Formen der Mitgestaltung gesellschaftlicher Rahmenbedingungen. Ziel ist es, die Elemente einer dokumentarischen Ästhetik herauszuarbeiten, die diesen Praktiken gemeinsam ist, und ihre aktuelle Relevanz und Resonanz einzuschätzen.

Course Reading

1. Go to this page for the readings: <https://www.xmlab.org/projects/projects-details/raummaschinen>.

Module 3: War Chronicles Written by Women: American Reporters from the Western Front | Crónicas de guerra escritas por mujeres: Reporteras norteamericanas desde el Frente Occidental

Director: Sara Prieto (Languages: English, Español)

This module will address examples of literary journalism produced by several American women writers who worked as war correspondents at the Western Front during World War I. These authors were lured into the possibility of being eyewitnesses to the war, and into the possibility of exploring a rhetorical territory that had been traditionally forbidden to them. Their experience at the front would allow them to write about the war with a different perspective to the one offered by the official reporters and correspondents. In this module, we will address the journalistic, rhetorical and literary strategies that authors such as Mary Boyle O'Reilly, Mabel Potter Daggett, Mary Roberts Rinehart or Edith Wharton employed to build their own war stories for the American nation.

Este modulo abordará el estudio del periodismo literario de varias autoras estadounidenses que ejercieron como cronistas de guerra desde el frente occidental durante la Primera Guerra Mundial. Estas autoras se sintieron atraídas por la posibilidad de ver la guerra en primera persona, así como por la posibilidad de adentrarse en territorios retóricos tradicionalmente vedados para ellas. Su experiencia en el frente les brindaría la posibilidad de escribir sobre la guerra con una perspectiva diferente a la ofrecida por los cronistas y reporteros oficiales. En este modulo analizaremos las estrategias periodísticas, así como las retóricas y literarias, a las que recurrieron autoras tales como Mary Boyle O'Reilly, Mabel Potter Daggett, Mary Roberts Rinehart o Edith Wharton para construir sus historias de guerra para la nación americana.

Course Reading

1. Mary Boyle O'Reilly, "The Death Song of Brussels" (19-08-1914).
2. Maude Radford Warren, "Booked through the Empire" (14-11-14), "Nancy, The Invincible" (1918), "Front-Line Trenches" (1918).
3. Edith Wharton, "The Look of Paris" (1915), "In Lorraine and the Vosges" (1915).
4. Mary Roberts Rinehart, "The Night Raid on Dunkirk," "Night in the Trenches" (1915).
5. Dubbs, Chris. "Introduction." *An Unladylike Profession: American Women War Correspondents in World War I*. Nebraska: University of Nebraska Press, 2020.
6. Prieto, Sara. "'Without methods': three female authors visiting the Western Front." *First World War Studies*, 6:2 (2015): 171–85. DOI: 10.1080/19475020.2015.1038842.
7. Seul, Stephanie. "Women War Reporters." In *1914-1918 Online: International Encyclopedia of the First World War*, edited by Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson/ Berlin: Freie Universität Berlin, 2019. DOI: 10.15463/ie1418.11385.

Suggested Further Reading:

8. Dubbs, Chris. *An Unladylike Profession: American Women War Correspondents in World War I*. Nebraska: University of Nebraska Press, 2020.
9. Prieto, Sara. *Reporting the First World War in the Liminal Zone: British and American Eyewitness Accounts from the Western Front*. London: Palgrave Macmillan, 2018.

Module 4: *Das Tage-Buch* und *Die Weltbühne*: Rundschauzeitschriften in der Weimarer Republik und im Exil | *Das Tage-Buch* and *Die Weltbühne*: Highbrow Weeklies in the Weimar Republic and in Exile

Director: Hendrik Michael (Languages: Deutsch, English)

Das Tage-Buch and *Die Weltbühne* are still considered among the most influential highbrow weeklies of the Weimar Republic. These publications covered a range of topics from politics, science, and culture and framed them in an intercultural context. Their political stance was decidedly liberal and pacifist. Thereby, they opposed an increasingly anti-democratic and repressive climate of opinion that was dominating other media and the public. As historical sources, both publications help us to trace the connections between journalism and literature, discuss the role of critical media in unsteady times, and explore the options to voice cultural critique during the interwar period but especially after Hitler's seizure of power. The module's goals are threefold: first, provide biographical background about the editors and authors of both journals, differentiate both publications from competing forms of cultural journalism, and outline the transformations of the German media system during this period; second, survey the different topics and genres that were published in *Das Tage-Buch* and *Die Weltbühne* in order to identify forms of literary journalism; and third, comprehend the perilous circumstances of journalistic work – not only in the final phase of the republic, but especially as press emigré in France.

Das Tage-Buch und *Die Weltbühne* gelten bis heute als einflussreichste Rundschauzeitschriften der Weimarer Republik. In ihnen wurden aktuelle Themen aus Politik, Wissenschaft und Kultur aufgegriffen und durch interkulturelle Bezüge verknüpft. Ihre politische Ausrichtung war entschieden liberal und pazifistisch. Sie widersetzten sich damit dem zunehmend antidemokratischen und repressiven Meinungsklima, das in anderen Medien und der Öffentlichkeit immer stärker vorherrschte. Als Dokumente der Zeitgeschichte helfen sie uns den Verbindungslinien zwischen Journalismus und Literatur nachzuspüren, die Rolle kritischer Publizistik in unsicheren Zeiten zu diskutieren sowie unterschiedliche Möglichkeiten der Zeit- und Kulturkritik in den Zwischenkriegsjahren und nach der Machtergreifung der Nationalsozialisten auszuloten. Das Modul verfolgt drei Ziele: Erstens, die Herausgeber und Autoren vorzustellen, eine Abgrenzung beider Publikationen von anderen Formen des Kulturjournalismus vorzunehmen sowie allgemein die Veränderungen im Mediensystem der Zwischenkriegsjahre darzustellen. Zweitens, einen Überblick der vielfältigen Themen und Darstellungsformen zu bieten und Formen des literarischen Journalismus zu identifizieren. Drittens, die riskanten Umstände des journalistischen Arbeitens nicht nur in der Endphase der Republik, sondern vor allem in der Exilpresse in Frankreich nachvollziehbar zu machen.

Course Reading

1. "Hitler-Prozeß" by Leo Lania, *Weltbühne*, 1924.
2. "Zwei Granatsplitter" by Axel Eggebrecht, *Weltbühne*, 1933.
3. "Rettungsgürtel an einer kleinen Brücke" by Egon Erwin Kisch, *Weltbühne*, 1928.
4. "An der Ruhr-Front" by Leo Lania, *Weltbühne*, 1923.
5. "Bad Wiessee" by Maria Leitner, *Pariser Tageszeitung*, 1936.
6. "Die letzten Tage von Paris" by Walter Mehring, 1940.

Module 5: The Rise and Fall of the Literary Reportage in the Interwar Period: The Case of Joseph Roth | Aufstieg und Fall der Literarischen Reportage in der Zwischenkriegszeit – am Beispiel von Joseph Roth

Director: Tobias Eberwein (Languages: English, Deutsch)

Hardly any proponent of German-language journalism offers better proof of the appeal of Literary Reportage than the "*Jahrhundertsschriftsteller*" of Joseph Roth. Born in 1894 in Galician Brody, reaching highest esteem in Vienna and Berlin, before dying in Parisian exile in 1939, the restless writer

left us a journalistic oeuvre of twenty active years that covers more than 3,000 book pages. This module will analyze selected textual examples and put them in a biographical and historical context – thus illustrating how the genre of Literary Reportage reached an impressive bloom in the interwar period, which experienced a quick downfall after Hitler’s “*Machtergreifung*.”

Kaum ein Vertreter des deutschsprachigen Journalismus verkörpert die Strahlkraft der Literarischen Reportage so sehr wie der “Jahrhundertschriftsteller” Joseph Roth. 1894 im galizischen Brody geboren, in Wien und Berlin zu höchstem Ansehen gekommen und 1939 im Pariser Exil verstorben, hat der rastlose Schreiber während seiner kaum 20-jährigen Schaffenszeit ein journalistisches Werk hinterlassen, das mehr als 3.000 Buchseiten füllt. Das Modul ordnet ausgewählte Textbeispiele in einen biografischen und zeitgeschichtlichen Kontext ein – und veranschaulicht damit, wie das Genre der Literarischen Reportage in der Zwischenkriegszeit eine imposante Blütezeit durchlebte, die nach der ‘Machtergreifung’ durch Hitler einen schnellen Niedergang erlebte.

Course Reading

1. To be announced.

Module 6: British War Correspondence and Literary Journalism, 1914-1918

Director: Andrew Griffiths (Language: English)

This module examines war correspondence in the British press from 1914-1918, exploring the relationship between that correspondence and the emerging tradition of literary journalism. The focus of the module will be on the ways in which the most successful war correspondents used literary technique to provide meaningful reportage, despite the significant restrictions placed on their work. As war correspondent Philip Gibbs once acknowledged, critical responses during and after the war damned the output of British war correspondents as a continuation of an obsolete Victorian mode of reportage, as unalloyed propaganda, and as generally inadequate to the task of representing the war. The module will ask how well founded these criticisms are, and in what ways selected British war correspondence of World War I can be considered a part of the history of literary journalism. In order to answer these questions, the module will take a long view, outlining the stylistic roots of World War I correspondence in Victorian and Edwardian journalistic practice, the conditions under which journalists worked during the war, and the ways in which World War I correspondence continued to resonate in British culture after the war. Selected texts, both journalistic and critical, will be examined in detail to inform scholarly debate.

Course Reading

1. “A Wood of Death,” (*Daily Mail*) by William Beach Thomas (1914).
2. “On a Flemish Hill, 17 May 1915,” (*The Times*) by John Buchan (1915).
3. *France at War* by Rudyard Kipling (1915).
4. “The Storming of Beaucourt,” (*Daily Mail*) by William Beach Thomas (1916).
5. “How the Tanks Went Over,” (*B.E.F. Times*) by “Teech Bomas” (1916).
6. “First Phases of the Battle,” (*Daily Telegraph*) by Philip Gibbs (1916).
7. *The Battles of the Somme* by Philip Gibbs (1917).
8. *Disenchantment*, by C. E. Montague (1922).
9. “A Legend of Truth,” from *Debits and Credits* by Rudyard Kipling (1926).
10. *The First Casualty: The War Correspondent as Hero and Mythmaker from the Crimea to Iraq* by Philip Knightley (2003 [1975]).

Module 7: Hollywood et le reportage dans les années 1930

Director: Anna Saignes (Language: Français)

Hollywood et le reportage ont partie liée. La vie secrète des stars a fait – et continue à faire – le succès d’un certain nombre de magazines. À première vue cependant, le reportage *people* ne semble pas présenter de lien avec le reportage au sens noble du terme, animé par un souci de vérité et d’engagement politique aux côtés de ceux qui souffrent. Comment expliquer alors l’attrance du reportage littéraire pour Hollywood, avec ses faux-semblants et ses artifices ? En effet, dans les années 1930, alors même que le genre connaît son âge d’or, les reportages sur Hollywood se multiplient au point de former un véritable sous-genre, illustré par Blaise Cendrars et Joseph Kessel en France, par Egon Erwin Kisch dans le domaine germanophone, par Aleksander Janta-Polczyński en Pologne, ou encore le franco-russe Vladimir Pozner, parmi bien d’autres. Comment expliquer que les reporters qui se rendent dans les foyers pour sans-abris et sur les lignes de front font également halte à Hollywood ? Nous explorerons différentes réponses possibles à la question des enjeux d’Hollywood dans le reportage des années 1930 et au-delà : phénomène de mode, fascination pour une forme par excellence de la modernité, affinités formelles (le montage), aspiration à traverser les apparences pour atteindre le vrai, ou encore lieu où l’écrivain-reporter négocie sa posture entre celle de l’artiste et celle de l’homme des médias.

Course Reading

1. Valentin Mandelstamm, *Le Monde illustré*, 1/05/1920.
2. Claude Blanchard, *Le Crapouillot*, 1/01/1930.
3. Fabio Fabiano, *Paris-Soir*, 02/01/1933, épisode 8 sur 15.
4. Blaise Cendrars, *Paris-Soir*, 31/05/1936–13/06/1936, 5 épisodes sur 8 :
 - 1) Hollywood 1936, 31/01/1936 (p.1)
 - 2) Fiction et réalité, 9/09, 1936 (p. 4)
 - 3) Wally Westmore, 10/06, 1936 (p. 4)
 - 4) Vingt-trois stars, 11/06, 1936 (p. 5)
 - 5) Dans l’ombre des vedettes, 12/06, 1936 (p. 6)
5. Blaise Cendrars, *Hollywood : la Mecque du cinéma*, Paris, Grasset, 2005, « Les cahiers rouges », extraits (il s’agit du recueil en volume des reportages précédents, avec les illustrations de Jules Guérin ; l’édition originale date de 1936).
6. Kessel, Joseph. *Hollywood, Ville mirage*. Paris, Le Sonneur, 2020, extraits, (1937).
7. Nadja Cohen, David Martens, « Au miroir du septième art: Portrait de Hollywood chez Dekobra, Cendrars & Kessel », *French Forum*, Volume 43, Number 1, Spring 2018, pp. 147–65.

Module 8: Soldier Trench Journals from WWI: British, French and German Literary War Journalism | Les journaux des tranchées de soldats de la Première Guerre mondiale : Le journalisme littéraire de guerre britannique, français et allemand

Director: John S. Bak (Languages: English, Français)

Trench journals – soldier newspapers or unit magazines which intermix serious journalism, poetry and satirical cartoons with sports reports and other troop persiflage – were produced by and for the various regiments of nearly all the nations participating in the war. Published weekly or monthly or whenever lulls in the fighting were long enough to allow for their production, the periodicals vary in length and professionalism, from the early handwritten and purple-ink *journaux des tranchées* in France of four pages, to the professionally typeset and printed *Schützengrabenzeitungen* in Germany (or German-occupied territories) that ran from eight to sixteen pages. Nearly every regiment had its own trench newspaper, which was used as a way to raise morale among the troops and to diffuse to the home front the stories left untold in the censored and jingoistic press. This module’s goal is twofold: first, to explore the manner in which narrative news reporting, particularly at traumatic times, is often privileged over hard news reporting due to its ability to help heal the writer and soothe the reader, a phenomenon often experienced with literary journalism later in the 20th century; and second, to determine whether or not the nonfiction pieces produced within these trench journals represent early literary journalistic styles of their respective nations, be it the local color sketches and columns of the North American press, or the literary dispatches of European *reportage*.

Des journaux de tranchées – journaux ou magazines écrits et édités par les soldats eux-mêmes qui mêlent le journalisme sérieux, la poésie et les caricatures satiriques à des reportages sportifs et autres persiflages de troupes – ont été produits par et pour les divers régiments de presque toutes les nations participant à la Grande Guerre. Publiés chaque semaine, chaque mois, ou chaque fois que les accalmies dans les combats étaient suffisamment longues pour permettre leur production, les périodiques varient en longueur et en professionnalisme, des premiers journaux français écrits à la main en quatre pages et à l’encre violette, à des *Schützengrabenzeitungen* allemands de huit à seize pages imprimées professionnellement. Presque chaque régiment avait son propre journal de tranchées, qui servait à remonter le moral des troupes et à diffuser derrière le front les nouvelles des troupes laissées inaperçues dans la presse censurée et chauviniste. Ce module a un double objectif : premièrement, explorer la manière dont le reportage narratif, en particulier à des moments traumatisants, est souvent privilégié par rapport au récit historique en raison de sa capacité à aider à guérir l’écrivain et à apaiser le lecteur, un phénomène souvent trouvé dans le journalisme littéraire plus tard au XX^e siècle ; et deuxièmement, déterminer si les récits non fictionnels produits dans ces journaux de tranchées représentent les premiers styles journalistiques littéraires de leurs pays respectifs.

Course Reading

1. “Muds I Have Met,” *The Listening Post* (Canada), No° 22 (15 February 1917), 146.
2. “‘Where Did You Git Them Pants?’, Says I; ‘From your Uncle Samuel’, Says Jerry,’” *The Mess Kit* (United States) N° 1.1 (June 1919), 10.
3. *The Wipers Times* [film], dir. Andy de Emmony, broadcast BBC2, 11 Sept. 2013.
4. A selection of French, British and German trench journals.
5. “Trench Newspaper Issued by Soldiers.” *New York Times* 23 May 1915: 5.
6. “Life in Trenches as Soldiers Tell It.” *New York Times* 5 May 1916: 5.
7. Robert L. Nelson, “Soldier Newspapers” in *International Encyclopedia of the First World War*. Eds. Ute Daniel, Peter Gatrell, Oliver Janz, Heather Jones, Jennifer Keene, Alan Kramer, and Bill Nasson. Berlin: Freie Universität Berlin, 2014.
8. Robert L. Nelson, “Soldier Newspapers: A Useful Source in the Social and Cultural History of the First World War and Beyond.” *War in History* 17.2 (2010): 167–91.
9. John G. Fuller, “Trench Journalism” in *Troop Morale and Popular Culture in the British and Dominion Armies, 1914–1918* (Oxford: Clarendon, 1990), 7–20.
10. Graham Seal, *A Soldiers’ Press: Trench Journals in the First World War* (Basingstoke: Palgrave Macmillan, 2013).

Course Schedule

Day 1. Monday, 23 May 2022

| | |
|---------------|--|
| 10h – 11h | Welcome, with coffee and croissants |
| 11h00 – 11h30 | Introduction to the Summer School Program (course goals, impacts and requirements) John S. Bak |
| 11h30 – 12h00 | Presentation of the Eight Thematic Course Modules John S. Bak |
| 12h00 – 14h | Lunch on your own |
| 14h – 15h30 | Workshop: Module 1 Coffee break |
| 16h – 17h30 | Workshop: Module 2 |

Day 2. Tuesday, 24 May 2022

| | |
|-------------|---|
| 9h – 10h30 | Workshop: Module 1 (concluded) Coffee Break |
| 11h – 12h30 | Workshop: Module 2 (concluded) |
| 12h30 – 14h | Lunch on your own |
| 14h – 15h30 | Workshop: Module 3 Coffee Break |
| 16h – 17h30 | Workshop: Module 4 |
| 18h – 19h30 | Guided Tour of Old Nancy (courtesy of the UL's Master's students) |

Day 3. Wednesday, 25 May 2022

| | |
|-------------|--|
| 9h – 10h30 | Workshop: Module 3 (concluded) Coffee Break |
| 11h – 12h30 | Workshop: Module 4 (concluded) |
| 12h30 – 14h | Lunch on your own |
| 14h – 15h30 | Workshop: Module 5 |

Coffee Break

16h – 17h30

Workshop: Module 5 (concluded)

Day 4. Thursday, 26 May 2022 ** French Holiday

9h – 18h

No classes today due to the French holiday.

Day 5. Friday, 27 May 2022

9h – 10h30

Workshop: Module 6

Coffee Break

11h – 12h30

Workshop: Module 7

12h30 – 14h

Lunch on your own

14h – 15h30

Workshop: Module 6 (concluded)

Coffee Break

16h – 17h30

Workshop: Module 7 (concluded)

20h – 23h

Banquet dinner, Café Foy, Place Stanislas
(pre-paid reservations required)

Day 6. Saturday, 28 May 2022

9h – 10h30

Workshop: Module 8

Coffee Break

11h – 12h30

Keynote, Alain Lallemand, *Le Soir*

12h30 – 14h

Lunch on your own

14h – 17h00

Student presentations

17h –

Closing remarks, followed by a cocktail reception

Maps

Locating the university in Nancy



Map of the campus (Bldg. A, Room 104)



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their precious help, and the following centers for
their financial contributions**

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