

Transnational Literary Journalism
SUMMER SCHOOL

Transnational Literary Journalism Summer School

"Inequality and Social Protest in

Transatlantic Literary Journalism:

The Cases of French *journalisme*

littéraire, Polish *reportaż*

Spanish *periodismo narrativo* and the

Latin American *crónica*"

Keynote
Speakers

Artur Domosławski
Robert S. Boynton
Adrien Bosc

French *journalisme*
Polish *reportaż*,
Spanish *narrativo*
periodismo
and the Latin
American *crónica*

25–29 May 2021

Université de Lorraine (Nancy)

Course Program

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, *periodismo literario* in Spanish, *reportaż* in Polish and *crónica* in Latin America) 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.

This online and in-person five-day graduate course for Master's and PhD students – throughout Europe and, potentially, Latin America – of Journalism, Communications, Media Studies, English, Spanish, Polish or French Literature, Latin American History, Cultural Studies or Government Policy will explore how current trends in narrative literary journalism in France, Spain, Poland as well as in Chile is reshaping the media landscape of each country, providing a significant panacea not only to counter the decline in print media readership but also to placate the readers' growing distrust in that media's global message.

Following morning and afternoon workshops and lectures on seven principal themes treated in literary journalism (war, immigration, drug trafficking, autocratic politics and social inequalities), students (Master's, doctoral and postdoctoral) and interested faculty members will be introduced to the historical and cultural motivations behind the current popularity of literary journalism in France, Spain, Poland and Chile. Professional Polish (Artur Domosławski), French (Adrien Bosc) and American (Robert S. Boynton) literary journalist writers and editors will be on hand to speak to the graduate students and faculty about their experiences in research and writing reportages over the years and in currently editing magazines and books dedicated to the genre, *Polityka*, *Revue Feuilleton*, and *The New New Journalism*, and in running a graduate program at New York University, "Literary Reportage," dedicated to teaching and shaping the next generation of literary journalists.

At the end of the course, students will be required to develop their own pedagogical unit (modeled after one of the seven themes presented or based on an entirely different theme not addressed during the course) and present it orally in English, Spanish, Polish or French before the group.

The Summer School course is sponsored in part by the ECOS Sud/ANID "CRONICA" project N° C18H01 (Comparative Reportages: An Ontology of French Narrative Journalistic Influences in Chile and Argentina), RÉCOLTE (Comex, Lorraine Université d'Excellence), the research centers IDEA (UR 2338), CERCLE (UR 4372), CREM (UR 3476), and LIS (UR7305), the Humanities Faculty of the Université de Lorraine (UFR ALL), and the École Doctorale HNFB (ED 411). The Summer School is also partnered with the University of Warsaw's Centre de civilisation française et d'études francophones en Pologne – CCFEF | Ośrodek Kultury Francuskiej i Studiów Frankofońskich w Polsce – OKFiSF.

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 Nancy/Metz, France in general and abroad.

Registration fees (online or in-person):

- 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, Tuesday 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 four languages (English, Spanish, Polish or French) 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 (*certificat de reconnaissance de formation*, *certificado de asistencia*, *certyfiakat udziału w konferencji*).

Course Prerequisites

As English will be the Summer School's lingua franca, a minimum B2 level is desired. However, Spanish, Polish and French will also be used throughout the week-long school, should participants require additional language instruction.

Course Program

Instructors:

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 (with Monica Martinez) “Literary Journalism as a Discipline,” *Brazilian Journalism Research* (2018). He heads 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*.

Patricia Poblete Alday is a journalist and PhD in Hispanic American literature. She has taught at several universities in Chile, Mexico and Spain. She also has published several articles in academic journals, as well as two long literary essays (*Bolaño, otra vuelta de tuerca* and *El mal como voluntad de la mirada: los relatos de Francisco Tarío*) and a short novel (*Marcha atrás*). Currently she chairs the Editorial Board at the Universidad Academia de Humanismo Cristiano located in Santiago, Chile. She is also lead researcher on a FONDECYT project and on the ECOS/ANID project *CRÓNICA Comparative reportages: an ontology of French narrative journalistic influences and dialogue in Chile and Argentina* (UAHC/U. Lorraine).

Roberto Herrscher is Director of the School of Journalism at the Universidad Alberto Hurtado in Santiago, Chile, where he also heads the post-graduate seminar on Narrative Nonfiction. Herrscher’s books include *Los viajes del Penélope* (Tusquets, Buenos Aires, 2007), which was translated into English as *The Voyages of the Penélope* (Ed. Südpol, Ushuaia, 2010); *Periodismo narrativo* (RIL-Universidad Finis Terrae, Chile, 2009); and *El arte de escuchar* (UB, Barcelona, 2015). He is currently editing the collective volumes *Contar desde las cosas* (Carena, Madrid) and *Antología de la Crónica Periodística Chilena III (1932–1973)* (Hueders, Santiago), and working on a new book, *Conservación y militancia: un manual y una crónica de periodismo Ambiental* (Barcelona University Press, Barcelona). He has also authored several book chapters on literary journalism.

Marcela Aguilar is the Dean of Communication and Literature Faculty at Universidad Diego Portales (Chile). She received her PhD in Communication at Pontificia Universidad Católica de Chile. Her research interests focus on Latin American chronicle, literary journalism and journalistic practices and culture. She is author of *La era de la crónica* (2019) and the editor and co-author of *Domadores de historias: conversaciones con grandes cronistas de América Latina* (2010). among other books.

Audrey Alvès is Senior Lecturer in the Department of Information and Communication Sciences at the Université de Lorraine. She is a member of the research lab, *Centre de recherche sur les médiations* (Crem). Her research focus is on the interaction between journalism and literature, *le journalisme narratif* and journalistic mutations. She recently co-edited the books *Les mooks. Espaces de renouveau du journalisme littéraire* (2017) and *Literary Journalism and Africa’s Wars* (2019).

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).

Aleksandra Wiktorowska is a researcher in the Centre for French Culture and Francophone Studies of the Uniwersytet Warszawski and an adjunct postdoc within the CRONICA project at the Université de Lorraine. She holds a Ph.D. and an M.A. in Construction and Representation of Cultural Identities from the Universitat de Barcelona and an M.A. in Cultural Studies from the Uniwersytet Warszawski. In addition to being a journalist, a researcher and an academic, she is a translator from Spanish to Polish with nine novels to her credit. She co-edited (with Margarita Navarro Pérez and Mateus Yuri Passos) *Literary Journalism and Latin American Wars* (2020).

Antonio Cuartero is a postdoctoral researcher at the Universidad de Málaga (Spain), where he completed an M.A. in Journalistic Research and Communication and Ph.D. (with a European mention), for which he received the extraordinary Ph.D. award. In the Journalism Department he teaches courses in “Informative Documentation,” “Television,” “Communication Theory” and “Citizen Journalism and Social Networks.” Currently, he is working for the project “New Consumption vs. Old Stereotypes: Audience Research on the Spanish Youth Perceptions of their current TV Representations.” He is editor of *TSN. Revista de Estudios Internacionales*, an academic magazine focusing on transatlantic studies. His work is focused mostly on literary journalism, narrative journalism, “crónicas” and reportage in television, newspapers and books. He received a 2019 Media Studies Grant from FIAT/IFTA for the project “The International Federation of Television Archives.”

Loïc Ballarini is Associate Professor of Information and Communication Sciences at the Université de Lorraine. His research focuses on the place and the role of journalism in the public spheres. He recently edited *The Independence of the News Media: Francophone Research on Media, Economics and Politics* (2020).

Professional Guest Speakers:



Artur Domoślawski, Polish *grand reporter*: *Polityka* (<https://www.polityka.pl/TygodnikPolityka>)
Wikipedia: [Biographie en français](#) / [Biography in English](#)

Adrien Bosc, editor: *Revue Feuilleton*
(<http://www.editions-du-sous-sol.com/feuilleton/>)
Wikipedia: [Biographie en français](#)

Robert S. Boynton, writer, editor and director of “Literary Reportage,” NYU
(<https://journalism.nyu.edu/graduate/programs/literary-reportage/faculty/>)
[Biography in English](#)

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 *journalisme littéraire*, *reportage* and the *crónica* per the seven different themes. A group project is required by the end of the week-long course.

Course Themes and Readings

Module 1: Cultural Studies, Literary Journalism and Social Protest

Directors: John S. Bak & Aleksandra Wiktorowska (Languages: English, Español, Français, Polski)

This module will look at how cultural and literary studies have reshaped literary journalism in France and Spain over the past century. Looking specifically at examples of social protest in France through the *gilets jaunes* movement and in Spain at the recent Catalan crisis of independence, the module will explore ways in which both countries have used literary journalism in varying ways to cover and critique certain aspects of both protest movements. A comparative study with the recent protests in Chile will be presented to offer an additional line of inquiry.

Ce module examinera comment les études culturelles et littéraires ont transformé le journalisme littéraire en France et en Espagne au cours du dernier siècle. En examinant spécifiquement des exemples de manifestations sociales en France à travers le mouvement gilets jaunes et en Espagne lors de la récente crise d'indépendance catalane, le module explorera les manières dont les deux pays ont utilisé le journalisme littéraire de différentes manières pour couvrir et critiquer certains aspects des deux mouvements. Une étude comparative avec les récentes manifestations au Chili sera présentée pour offrir une piste d'enquête supplémentaire.

Este módulo presta especial atención a la forma como los estudios culturales y literarios han remodelado el periodismo narrativo en Francia y en España durante el último siglo. Analizando los reportajes literarios sobre las protestas sociales (en Francia: el movimiento de chalecos amarillos; en España: la reciente crisis en Cataluña), el módulo explora diferentes maneras en las cuales ambos países usan el periodismo narrativo para mostrar y/o criticar los aspectos particulares de ambos movimientos. Un estudio comparativo con la cobertura de las recientes protestas en Chile añadirá otro hilo de la investigación al análisis.

Course Readings

1. *Shah of Shahs* by Ryszard Kapuściński (in original Polish, its Spanish translation, and its English translation), 1982
2. *Massacre in Mexico* by Elena Poniatowska (in original language and its English translation, there is no Polish translation available for this book), 1971
3. *Yo muero hoy* by Olga Rodríguez, 2012
4. *The Buried: An Archaeology of the Egyptian Revolution* by Peter Hessler, 2019
5. *Le peuple et le président: le récit inédit d'un face-à-face historique* by Cécile Amar and Cyril Graziani, 2019

6. *Le peuple de la frontière, 2000 km de marche à la rencontre des Français qui n'attendaient pas Macron* by Gérald Andrieu, 2017

Module 2: The Latin American Use of Irony and Humor in *Crónicas* about Social and Political Tragedies

Director: Roberto Herrscher (Languages: English, Español)

This module explores the place of humor in the Latin American *crónica*. Despite its many coup d'états over the years – and the deaths, kidnappings and crimes linked to them – Latin America is still very much a continent of humor, irony and sarcasm. Laughing and crying through laughter is, in fact, one common trait of Latin America's *new* new journalism. We will explore the narrative journalism of Gabriel García Márquez, Roberto Arlt, Elena Poniatowska, Leila Guerriero, Pedro Lemebel and others, and try our hand at designing our own humoristic narrative piece, like García Márquez's famous "Jirafas" (Giraffe) columns from the 1950s.

Este módulo explora el lugar del humor en el Nuevo nuevo periodismo latinoamericano. Reír y llorar de risa en la crónica de México y Sudamérica. Después y en medio del llano, de lo serio y lo dramático, las muertes y los crímenes, Latinoamérica es también y en gran medida un continente donde reina el humor, la diversión, la ironía y el sarcasmo. Vamos a explorar el periodismo narrativo de Gabriel García Márquez, Roberto Arlt, Elena Poniatowska, Leila Guerriero, Pedro Lemebel y otros, e intentar en el taller pensar y diseñar cada uno una pieza narrativa humorística, en la estela de las famosas "Jirafas" del joven y caribeño García Márquez de los cincuenta.

Course Readings

1. "El rastro en los huesos" ("The Trace in the Bones" translated by Frances Riddle) by Leila Guerriero, *Gatopardo* in México, 2007
2. "Máxima Acuña: la dama de la laguna ahora es intocable" by Joseph Zárate, *Ojo Publico* (Peru), 2021
3. "Cruce de caminos," by Mayteé Chinchilla, *Primera Plana*, 2015
4. *Serenata cafiol* by Pedro Lemebel (Chile), 2008
5. *Aguafuertes porteñas*, by Roberto Arlt, 1933
6. "Nuevos caminos del periodismo narrativo en el siglo xxi: Poesía, teatro, descripción y la voz potente de las cosas," Roberto Herrscher, *Textos Híbridos*, 2021

Module 3: Postmodern Horror Stories: Violence, Immigration and Drug Trafficking in Central America and Mexico

Director: Patricia Poblete Alday (Languages: English, Español)

These three topics are possibly the most common and striking of the Latin American contemporary *crónica*, especially in the northern cone. This module will focus on two of its highlights: the narrative strategies to report these facts and the ethical reflection (professional and ontological) encouraged by them. Two foundational genres will be used in the comparative analysis: the classical fictional horror story and the journalistic crime report.

Estos tres temas son posiblemente los más comunes y sorprendentes de la crónica contemporánea latinoamericana, especialmente en el cono norte. Este módulo se centrará en dos de sus aspectos más destacados: las estrategias narrativas para informar estos hechos y la reflexión ética (profesional y ontológica) fomentada por ellos. Se utilizarán dos géneros fundamentales en el análisis comparativo: la clásica historia de terror ficticio y el informe periodístico del crimen.

Course Readings

1. “I, Raped,” by Roberto Valencia (translated by Carol Polsgrove and Paloma Fernández Sánchez), *El Faro* in El Salvador on 24 July 2011
2. “The National Decay,” by Marcela Turati (translated from the Spanish by John Gibler), *Proceso* in Mexico City on 25 July 2011
3. “La Bestia: Oaxaca and Veracruz,” by Óscar Martínez (translated by Daniela Maria Ugaz and John Washington), *Los migrantes que no importan*, Icaria Editorial 2010

Module 4: Drug Cultures and Social Development in the Southern Cone

Director: Marcela Aguilar (Languages: English, Español)

The return to democracy in 1990 filled Chilean society with hope, not only about an improvement in individual freedom, but also in equality and opportunities in all the fields (education, health, etc). The country, as a whole, is richer now than thirty years ago, but inequality persists and the most fragile groups have little protection. In this context, disappointment in the political and economic systems is apparent, especially among the youth. The work of young *crónistas* reflects this atmosphere. Their topics include ethnic minorities, economically marginalized groups, and demands for accountability in the daily operations of big companies. The new generation of *crónistas* uses the narrative procedures to tell stories that emerge from immersive research, where narrative journalism and investigative journalism cross paths.

El regreso a la democracia en 1990 llenó a la sociedad chilena de esperanzas no solo de una mejora en la libertad individual, sino también en la igualdad y las oportunidades en todos los campos (educación, salud, etc.). El país, en general, es más rico ahora que hace 30 años, pero la desigualdad persiste y los grupos más frágiles tienen poca protección. En este contexto, la decepción respecto del sistema político y económico es evidente, especialmente en la juventud. El trabajo de los jóvenes cronistas refleja esta atmósfera. Sus temas son las minorías étnicas, los grupos económicamente marginados, las demandas de responsabilidad en las operaciones diarias de las grandes empresas. La nueva generación de cronistas utiliza los procedimientos narrativos para contar historias que surgen de una investigación profunda. Entonces, el periodismo narrativo es, por lo general, periodismo de investigación también.

Course Reading

1. “Jóvenes pistoleros: 21 días en el corazón de una pandilla” by Arturo Galarce, *El Mercurio* (El Salvador), 2007
2. “Niños en situación de mall” by Roberto Farías, *Paula* (El Salvador), 2012
3. “Soldaditos del narcotráfico” by Matías Sánchez Jiménez, *El Mercurio* (El Salvador), 2020

Module 5: Mécanismes de la narration journalistique : raconter le monde social

Director: Audrey Alvès & Loïc Ballarini (Languages: Français, English)

Le journalisme narratif ressurgit systématiquement lors de crises ou de changements sociaux importants (selon la perspective historique de J. Hartsock). Raconter le monde social en choisissant le temps long du récit, le souci du détail et de la compréhension plus profonde de l'autre, en priorité celui, qui loin des catégories de vainqueur, de décideur ou de dominant, est d'ordinaire habitué à se taire. Les mécanismes de la narration journalistique activent souvent les mêmes invariants (postures énonciatives singulières, visions satiriques du monde social, dispositifs éthique et poétique...). Ce module propose d'éclairer cette mécanique en analysant une sélection de textes signés par deux figures du journalisme littéraire, issues de l'aire francophone et anglophone : Jean Hatzfeld et Ernest Hemingway. En deuxième temps, le workshop envisagera l'engouement renouvelé et actuel du journalisme narratif en France. Il s'agira, d'une part, d'analyser le phénomène *mooks*, ces revues-livres qui sont aujourd'hui les espaces privilégiés de publication du grand reportage social et dont la bibliothèque universitaire de Metz développe le fonds documentaire de référence (« *Mooks*, revues du XXI^e siècle »). D'autre part, une ouverture sera proposée en direction des narrations numériques, qui ouvrent de nouvelles possibilités de création, production et diffusion pour le journalisme narratif.

Narrative journalism, which systematically re-emerges during major social crises or changes (according to the historical perspective of John Hartsock), describes the social world in long-form, paying close attention to the details and deeper understanding of the Other, the one always marginalized, never the victor, and frequently silenced. The mechanisms of literary journalistic narration are similar despite the language of origin (singular enunciating postures, satirical visions of the social world, ethical and poetic devices, etc.). This module aims to shed light on these mechanisms by first analyzing the texts of two figures from literary journalism, one from the French and the other from English canon: Jean Hatzfeld and Ernest Hemingway. The second part of the workshop will consider the renewed and current interest in narrative journalism in France. On the one hand, the workshop will analyze the phenomenon of “mooks,” the “book-journals” that are today the privileged spaces for the publication of major social reportage and whose reference collection (“*Mooks*, Magazines of the 21st century”) is held by the University of Lorraine’s library in Metz. On the other hand, it will initiate discussion on the direction of digital narratives, which open up new possibilities for the creation, production and distribution of narrative journalism.

Course Reading

1. “A Free Shave” by Ernest Hemingway (English and French), *Toronto Star Weekly*, 1920
2. “A Kinshasa, le ring est au zoo. Les boxeurs s'entraînent et livrent combat dans la fosse aux ours” by Jean Hatzfeld, *La Libération*, 1997.
3. “Snow Fall” by John Branch, *New York Times*, 2012: <https://www.nytimes.com/projects/2012/snow-fall/>.
4. Enquête vidéo : “Comment un tir de LBD a gravement blessé un « gilet jaune » à Bordeaux” by Asia Ballufier and Antoine Schirer, *Le Monde*, 2019: https://www.lemonde.fr/police-justice/video/2019/10/17/gilets-jaunes-comment-un-policier-a-tire-au-lbd-40-dans-la-tete-d-un-manifestant_6015828_1653578.html (English subtitles available here: <https://www.youtube.com/watch?v=79GJ4DYYVlc>).
5. “The Tinder Swindler” by Natalie Remøe Hansen, Kristoffer Kumar, Erlend Ofte Arntse, *VG*, 2019: <https://www.vg.no/spesial/2019/tindersvindleren/english/>.

Module 6: Raconter la misère | Opowieści o nędzy

Director: Anna Saignes (Languages: Français, Polski)

Le reportage social constitue un sous-genre majeur du journalisme littéraire depuis ses origines. Raconter la misère des plus démunis et des exclus est un défi que de nombreux journalistes ont voulu relever pour se constituer en porte-parole des invisibles et des dépourvus de voix. La démarche suscite cependant un certain nombre de questions éthiques qui se combinent à des questions formelles : comment ne pas verser dans le misérabilisme (tel que le définit J.-C. Passeron), comment ne pas réduire le pauvre à son statut de victime incapable de s'en sortir, comment ne pas lui confisquer sa voix, comment éviter la condescendance ? Ce module se propose d'examiner quelques exemples de réponses apportées par des reporters issus de différentes aires culturelles, depuis les années 1920 jusqu'à aujourd'hui. L'aire francophone et polonaise seront privilégiées mais on ne s'interdira pas quelques excursions dans les domaines germanophone et anglophone.

Reportaże społeczne stanowią jedną z głównych odmian gatunkowych reportażu literackiego od początku jego istnienia. Opowiedzenie o ubóstwie i wykluczeniu jest wyzwaniem podejmowanym przez wielu dziennikarzy, którzy stają się w ten sposób rzecznikami słabych, niewidzialnych i pozbawionych głosu. Podejście to rodzi jednak szereg pytań etycznych, łączących się z kwestiami formalnymi: jak nie uczynić z nędzy i nieszczęścia przedmiotu estetycznego, jak uniknąć sprowadzenia ubogich do statusu nieudolnych ofiar, jak nie popaść w protekcjonalność? W ramach warsztatu studenci będą mogli zapoznać się z reportażami stanowiącymi różne odpowiedzi na podobne pytania. Weźmiemy pod uwagę przede wszystkim reportaże pisane w językach francuskim, polskim, angielskim i niemieckim, od lat 1920 do dzisiaj.

Course Reading

1. "Nocuję w przytułku" by Wanda Melcer, *Wiadomości Literackie*, 1933
2. "Bez adresu" by Ryszard Kapuściński, *Polityka* and *Busz po polsku*, 1962
3. "Bezprizorni" by Lidia Ostałowska, "Magazyn," *Gazeta Wyborcza*, 1996

Module 7: The Spain of Sun-drenched Beaches and the Spain of Barren Hinterlands: Economic and Social Inequality in the Distribution of the Population throughout the Country | La España de sol y playa frente a la España vacía: desigualdad económica y social en el reparto de la población

Director: Antonio Cuartero Naranjo (Languages: English, Español)

The current generation of Spanish literary journalism exposes the economic and social inequalities caused by the distribution of the population in Spain. Most of that population is distributed along the Mediterranean and Atlantic coasts (not counting Madrid and Barcelona), with numbers increasing every year. International tourism, with promise of endless "sun and beaches," had been one of the main factors of this population shift. Various reporters, such as Íñigo Domínguez or Gabi Martínez, have explored the effects of this situation, including urban speculation, the 2008 economic crisis, and the total submission of many towns like Benidorm to tourism. Confronted with this sociological truth, various regions, such as Castilla-La Mancha, Castilla y León and Aragón, have found their population

increasingly smaller and more widely dispersed. These citizens have had to overcome multiple adversities in order to preserve minimum public services, such as health care, legal advice, or even compatible transport and network logistics. This situation has been called “Emptying Spain,” and has given rise to different political parties, like “Teruel Exists,” which during the last elections obtained parliamentary representation. Literary journalists such as Sergio del Molino and Virginia Mendoza have worked to reveal the invisibility of this problem and the harsh reality citizens face living in these ever-evolving Spanish hinterlands.

La actual generación de periodistas literarios españoles está dando cuenta de las desigualdades económicas y sociales que provoca el reparto de la población en España. La mayor parte de esta se distribuye en los territorios de la costa mediterránea y atlántica (además de Madrid y Barcelona) que ven cada año aumentar su número. En estos territorios el turismo internacional, que viene buscando “sol y playa” es una de las principales fuentes de ingreso de muchas de estas zonas. Diversos reporteros como Íñigo Domínguez o Gabi Martínez han mostrado los efectos que conlleva esta situación como la especulación urbanística, los efectos de la crisis económica de 2008 o la subordinación total de muchos pueblos al turismo, como por ejemplo Benidorm. Frente a esta situación, diversas zonas del territorio español como Castilla-La Mancha, Castilla y León o Aragón viven una situación totalmente diferente, su población cada vez es menor y se encuentra muy dispersa. Estos ciudadanos se enfrentan a múltiples adversidades para poder obtener los servicios mínimos como una atención sanitaria, atención jurídica o buenas conexiones de transporte o de redes. A esta situación se le ha denominado “La España vacía” e incluso ha nacido diversos partidos políticos, como “Teruel existe” que en la última legislatura obtuvo representación parlamentaria. Diversos autores como Sergio del Molino o Virginia Mendoza han desarrollado extensos trabajos para contar la invisibilidad de este problema y la dura realidad de los ciudadanos que viven en estas zonas.

Course Reading

1. *La España vacía. Viaje por un país que nunca fue* by Sergio Del Molino (Spain) 2016
2. *Un cambio de verdad. Una vuelta al origen en tierra de pastores* by Gabi Martínez (Spain), 2020
3. *Naturalmente Urbano. Supermanzana: la revolución de la nueva ciudad verde* by Gabi Martínez (Spain), 2020
4. *Las ciudades evanescentes. Miedos, soledades y pandemias en un mundo globalizado* by Ramón Lobo (Venezuela), 2021
5. *Quién te cerrará los ojos. Historias de arraigo y soledad en la España rural* by Virginia Mendoza (Spain), 2016

Course Schedule

Day 1. Tuesday, 25 May 2021

9h – 10h	Welcome, with coffee and croissants
10h – 10h30	Introduction to the CRONICA project (ECOS Sud) John S. Bak, Patricia Poblete
10h30 – 11h	Introduction to the CRONICA Summer School Program (course goals, impacts and requirements) John S. Bak
	Coffee Break
11h15 – 12h	Presentation of the Seven Thematic Course Modules
12h – 14h	Lunch on your own
14h – 15h30	Workshop: Module 1
	Coffee Break
16h – 17h30	Workshop: Module 2

Day 2. Wednesday, 26 May 2021

9h – 10h30	Workshop: Module 1 (concluded)
	Coffee Break
11h – 12h30	Workshop: Module 7
12h30 – 14h	Lunch on your own
14h – 15h30	Workshop: Module 2 (concluded)
	Coffee Break
16h – 17h30	Workshop: Module 3
18h – 18h30	Virtual Tour of the city of Nancy (courtesy of the Nancy Tourist Office)

Day 3. Thursday, 27 May 2021

9h – 10h30	Workshop: Module 7 (concluded)
	Coffee Break
11h – 12h30	Workshop: Module 6

12h30 – 14h	Lunch on your own
14h – 15h30	Workshop: Module 3 (concluded)
	Coffee Break
16h – 17h30	Workshop: Module 4

Day 4. Friday, 28 May 2021

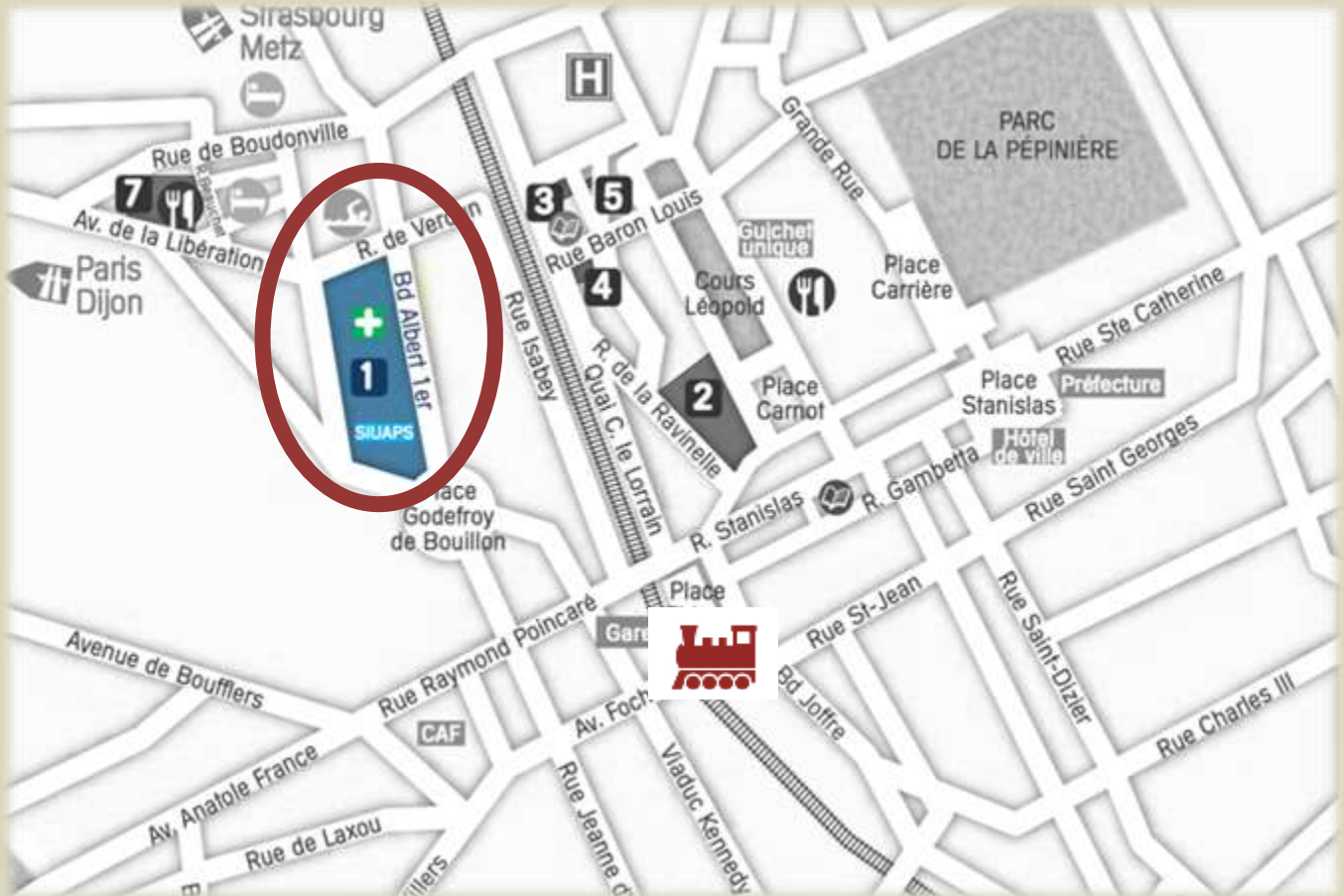
9h – 10h30	Workshop: Module 6 (concluded)
	Coffee Break
11h – 12h30	Workshop: Module 5
12h30 – 14h	Lunch on your own
14h – 15h30	Workshop: Module 5 (concluded)
	Coffee Break
16h – 17h30	Workshop: Module 4 (concluded)
20h – 23h	Banquet dinner, Café Foy, Place Stanislas ** CANCELLED **

Day 5. Saturday, 29 May 2021

9h – 10h30	Guest speaker 1: Artur Domosławski, <i>Polityka</i>
	Coffee Break
11h – 12h30	Group Presentations I
12h30 – 14h	Lunch on your own
14h – 15h30	Guest speakers 2 & 3: Adrien Bosc, <i>Revue Feuilleton</i> , and Robert S. Boynton, “Literary Reportage” and <i>The New New Journalism</i>
	Coffee Break
16h – 17h30	Group Presentations II
17h30 – 18h	Closing remarks
18h – 20h	Cocktail reception ** CANCELLED **

Maps

Locating the university in Nancy



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



**The Summer School organizers
would like to thank the following people for
their precious help, and the following centers for
their financial contributions**

**Laurence Hung
Charlotte Simon
Mélanie Joliot
Sylvie Laguerre
Sylvie Niquet
Isabelle Gaudy-Campbell
Aude Meziani
Béatrice Fleury
Clotilde Boulanger
Karl Tombre**

