

Journalistic Essay

The essay—with its emphasis on the provisional and explorative rather than on definitive statements—has evolved from its literary beginnings and is now found in all mediums, including film. Today, the essay film is, arguably, one of the most widely acclaimed and critically discussed forms of filmmaking around the world, with practitioners such as Chris Marker, Hito Steyerl, Errol Morris, Trinh T. Minh-ha, and Rithy Panh. Characteristics of the essay film include the blending of fact and fiction, the mixing of art- and documentary-film styles, the foregrounding of subjective points of view, a concentration on public life, a tension between acoustic and visual discourses, and a dialogic encounter with audiences. This anthology of fundamental statements on the essay film offers a range of crucial historical and philosophical perspectives. It provides early critical articulations of the essay film as it evolved through the 1950s and 1960s, key contemporary scholarly essays, and a selection of writings by essay filmmakers. It features texts on the foundations of the essay film by writers such as Hans Richter and André Bazin; contemporary positions by, among others, Phillip Lopate and Michael Renov; and original essays by filmmakers themselves, including Laura Mulvey and Isaac Julien.

George Orwell is a major figure in twentieth-century

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literature. During his lifetime he published ten books and two collections of essays. Orwell seldom "reported" and he never took a line other than the one himself felt at the moment of writing. His essays are certainly some of the greatest in that most difficult genre. His widow and her co-editor have collected everything Orwell would have considered an essay, all the journalism that was not purely ephemeral, and those letters which contribute to our understanding of his life and writing. The material is arranged chronologically, and gives a continuous picture of Orwell's life as well as his work. -- From publisher's description.

Nick Cave is now widely recognized as a songwriter, musician, novelist, screenwriter, curator, critic, actor and performer. From the band, The Boys Next Door (1976-1980), to the spoken-word recording, *The Secret Life of the Love Song* (1998), to the recently acclaimed screenplay of *The Proposition* (2005) and the *Grinderman* project (2008), Cave's career spans thirty years and has produced a comprehensive (and sometimes controversial) body of work that has shaped contemporary alternative culture. Despite intense media interest in Cave, there have been remarkably few comprehensive appraisals of his work, its significance and its impact on understandings of popular culture. In addressing this absence, the present volume is both timely and necessary. *Cultural Seeds* brings together an

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international range of scholars and practitioners, each of whom is uniquely placed to comment on an aspect of Cave's career. The essays collected here not only generate new ways of seeing and understanding Cave's contributions to contemporary culture, but set up a dialogue between fields all-too-often separated in the academy and in the media. Topics include Cave and the Presley myth; the aberrant masculinity projected by The Birthday Party; the postcolonial Australian-ness of his humour; his interventions in film and his erotics of the sacred. These essays offer compelling insights and provocative arguments about the fluidity of contemporary artistic practice.

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies. This invaluable book offers the student of literature detailed advice on the entire process of critical essay

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writing, from first facing the question right through to producing a fair copy for final submission to the teacher.

Discover how to write winning essays and improve your grades, with this tried and tested guide to essay writing.

'Now the sport begins!' An Essay on the Art of Ingeniously Tormenting is the first English book on the craft of nagging. A biting funny social satire, it is also an advice book, a handbook of anti-etiquette, and a comedy of manners. Collier describes methods for 'teasing and mortifying' one's intimates and acquaintances in a variety of social situations by taking advantage of their affections and goodwill. Written primarily for wives, mothers, and the mistresses of servants, The Art suggests the difficulties women experienced exerting their influence in private and public life - and the ways they got round them. In anatomizing the art of emotional abuse Collier piques readers into acknowledging their own faults, and persuades them that tormenting is a useful skill, even as she censures its effects. The Art provides a fascinating glimpse into eighteenth-century daily life, the treatment of servants and dependants and the bringing up of children, and is a thrilling precursor to the art of Jane Austen.

"With extensive research and a cultural context, Stuckey-French describes the many reasons essays grew in appeal and importance for Americans. He also explores the rise of E.B. White, considered by many the greatest American essayist of the first half of the twentieth century... This book is one of the first to consider and reflect on the contributions of E.B. White to the personal

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essay tradition and American culture more generally"--Book jacket.

This first study of Virginia Woolf's non-fiction writing from a historical and theoretical perspective covers in detail Woolf's essays and journalism, including the juvenilia, reviews, critical essays, autobiographical writings, *A Room of One's Own*, and *Three Guineas*.

Approaches abound to help us beneficially, enjoyably read fiction, poetry, and drama. Here, for the first time, is a book that aims to do the same for the essay. G.

Douglas Atkins performs sustained readings of more than twenty-five major essays, explaining how we can appreciate and understand what this currently resurgent literary form reveals about the "art of living." Atkins's readings cover a wide spectrum of writers in the English language--and his readings are themselves essays, gracefully written, engaged, and engaging. Atkins starts with the earliest British practitioners of the form, including Francis Bacon, John Dryden, Alexander Pope, and Samuel Johnson. Transcendentalist writers Henry David Thoreau and Ralph Waldo Emerson are included, as are works by Americans James Baldwin, Zora Neale Hurston, and E. B. White. Atkins also provides readings of a number of contemporary essayists, among them Annie Dillard, Scott Russell Sanders, and Cynthia Ozick. Many of the readings are of essays that Atkins has used successfully in the classroom, with undergraduate and graduate students, for many years. In his introduction Atkins offers practical advice on the specific demands essays make and the unique opportunities they offer, especially for college courses. The book ends with a

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note on the writing of essays, furthering the author's contention that reading should not be separated from writing. Reading Essays continues in the tradition of such definitive texts as *Understanding Poetry* and *Understanding Fiction*. Throughout, Atkins reveals the joy, delight, grace, freedom, and wisdom of "the glorious essay."

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. Never before has a book examined Spanish women and their mastery of the essay. In the groundbreaking collection *Spanish Women Writers and the Essay*, Kathleen M. Glenn and Mercedes Mazquiarán de Rodríguez help to rediscover the neglected genre, which has long been considered a "masculine" form. Taking a feminist perspective, the editors examine why Spanish women have been so drawn to the essay through the decades, from Concepción Arenal's nineteenth-century writings to the modern works of Rosa Montero. Spanish women, historically denied a public voice, have discovered an outlet for their expression via the essay. As essayists, they are granted the authority to address subjects they personally deem important, discuss historical and sociopolitical issues, and denounce female subordination. This genre, which attracts a different audience than does the novel or poem, allows Spanish women writers to engage in a direct dialogue with their readers. Featuring twelve critical investigations of influential female essayists, *Spanish Women Writers and the Essay* illustrates Spanish women writers' command of the genre, their incorporation of both the ideological and the aesthetic into one concise form, and their skillful use of various strategies for influencing their readers. This fascinating study, which provides English translations for all quotations, will appeal to anyone

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interested in nineteenth- and twentieth-century Spanish literature, comparative literature, feminist criticism, or women's studies.

Covers four inter-related subject areas: news and journalism theories, practices, environments and technologies. Different genres of reporting are covered such as business, crime, environmental, fashion, lifestyle, investigative, science, sports and war journalism.

What were the causes of Restoration drama's licentiousness? How did the elegantly-turned comedy of Congreve become the pointed satire of Fielding? And how did Sheridan and Goldsmith reshape the materials they inherited? In the first account of the entire period for more than a decade, Richard Bevis argues that none of these questions can be answered without an understanding of Augustan and Georgian history. The years between 1660 and 1789 saw considerable political and social upheaval, which is reflected in the eclectic array of dramatic forms that is Georgian theatre's essential characteristic.

"The essays are clearly chosen to be different in style and content from the 'malestream' canon, and the book as a whole is full of old friends and welcome new surprises.... It will be of interest not only to Latin Americanists, but also to the wider community interested in non-European gender studies and cultural studies." —Debra A. Castillo,

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Cornell University Latin American intellectual history is largely founded on essayistic writing. Women's essays have always formed a part of this rich tradition, yet they have seldom received the respect they merit and are often omitted entirely from anthologies. This volume and its earlier companion, *Reinterpreting the Spanish American Essay: Women Writers of the 19th and 20th Centuries*, seek to remedy that neglect. This book collects thirty-six notable essays by twenty-two women writers, including Flora Tristan, Gertrudis Gómez de Avellaneda, Clorinda Matto de Turner, Victoria Ocampo, Alfonsina Storni, Rosario Ferré, Christina Peri Rossi, and Elena Poniatowska. All of the essays are here translated into English for the first time, many by the same scholars who wrote critical studies of the authors in the first volume. Each author's work is also prefaced by a brief biographical sketch.

The essay, as a notably hard form of writing to pin down, has inspired some unflattering descriptions: It is a "greased pig," for example, or a "pair of baggy pants into which nearly anything and everything can fit." In *Tracing the Essay*, G. Douglas Atkins embraces the very qualities that have moved others to accord the essay second-class citizenship in the world of letters. Drawing from the work of Montaigne and Bacon and recent practitioners such as E. B. White and Cynthia Ozick, Atkins shows what the essay means--and how it comes

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to mean. The essay, related to assaying (attempting), mines experience for meaning, which it then carefully weighs. It is a *via media* creature, says Atkins, born of and embracing tension. It exists in places between experience and meaning, literature and philosophy, self and other, process and product, form and formlessness. Moreover, as a literary form the essay is inseparable from a way of life requiring wisdom, modesty, and honesty. "The essay was, historically," notes Atkins, "the first form to take the experience of the individual and make it the stuff of literature." Atkins also considers the essay's basis in Renaissance (and Reformation) thinking and its participation in voyages of exploration and discovery of that age. Its concern is "home-cosmography," to use a term from seventeenth-century writer William Habington. Responding to influential critiques of the essay's supposed self-indulgence, lack of irony, and absence of form, Atkins argues that the essay exhibits a certain "sneakiness" as it proceeds in, through, and by means of the small and the mundane toward the spiritual and the revelatory.

Includes such famous pieces as the debilitating effect that success had on Williams, essays on his plays, writings for his friends, and will provide readers intimate access to Williams as an artist, poet, playwright, and a human being.

Contents: v1, An age like this, 1920-1940.--v2, My country right or left, 1940-1943.--v3, As I please, 1943-1945.--v4, In front of your nose, 1945-1950
Dissenters and Mavericks reinvigorates the interdisciplinary study of literature, history, and politics

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through an approach to reading that allows the voices heard in writing a chance to talk back, to exert pressure on the presuppositions and preferences of a wide range of readers. Offering fresh and provocative interpretations of both well-known and unfamiliar texts--from colonial writers such as Horace Walpole and Edmund Burke to twentieth-century Indian writers such as Nirad Chaudhuri, V.S. Naipaul, and Pankaj Mishra--the book proposes a controversial challenge to prevailing academic methodology in the field of postcolonial studies.

A leading public intellectual, Michael Bliss has written prolifically for academic and popular audiences and taught at the University of Toronto from 1968 to 2006. Among his publications are a comprehensive history of the discovery of insulin, and major biographies of Frederick Banting, William Osler, and Harvey Cushing. The essays in this volume, each written by former doctoral students of Bliss, with a foreword by John Fraser and Elizabeth McCallum, do honour to his influence, and, at the same time, reflect upon the writing of history in Canada at the end of the twentieth century. The opening essays discuss Bliss's career, his impact on the study of history, and his academic record. Bliss himself contributes an autobiographical essay that strengthens our understanding of the business of scholarship, teaching, and writing. In the second section, the contributors interrogate public mythmaking in the relationship between politics and business in eighteenth-, nineteenth-, and twentieth-century Canada. Further sections investigate the relationship between fatherhood,

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religion, and historiography, as well as topics in health and public policy. A final section on 'Medical Science and Practice' deals with subjects ranging from early endocrinology, lobotomy, the mechanical heart, and medical biography as a genre. Going beyond a collection of dedicatory essays, this volume explores the wider subject of writing social and medical history in Canada in the late twentieth century.

As a textual form, the *essai* predominates in modern and contemporary literature in French. Emerging from an earlier tradition and distinguished from its English-language counterpart, the French-language essay ranges from Stéphane Mallarmé to Colette, Victor Segalen to Aimé Césaire, Jean Grenier to Pierre Michon. The *essai* remains, however, one of the most hazily identified of textual forms, its definition often depending on the progressive elimination of all other generic possibilities. Excluded from the archigenres (theatre, poetry, *récit*), it can even be seen as a hold-all category whose role is to absorb the anarchic extremes of writing. It is perhaps this very lack of pretension to orthodoxy that has drawn so many writers to the *essai*. The conventional understanding of the term - as a tentative, unsystematic exploration - stresses the genre's provisional nature, its refusal of any claims to comprehensiveness. The *essai* exploits the devices of anecdote, illustration and humour; it is addressed to a wide and often general audience; it is also intricately linked to the performance of ideological and writerly strategies, often reordering the classical art of rhetoric and persuasion. As the contributions to this volume

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show, there is a need to outline an ethics and politics, as well as poetics, of essayism.

Sets out in a new and authoritative way the history of the essay; explains how the essay has come to mean what it does, surveys the widely various incarnations of the form, offers new accounts of major essayists in English, and traces a wide range of significant themes.

Art Essays is a passionate collection of the best essays on the visual arts written by contemporary novelists. With an introduction by literary critic and editor Alexandra Kingston-Reese, Art Essays is an enthralling vision of a new wave of literary essays shaping contemporary culture.

What is Literature? challenges anyone who writes as if literature could be extricated from history or society. But Sartre does more than indict. He offers a definitive statement about the phenomenology of reading, and he goes on to provide a dashing example of how to write a history of literature that takes ideology and institutions into account.

This essay sheds light on how to become a journalist, demystifies how to find clients as a journalist, and expounds upon how to be highly successful as a journalist. Furthermore, how to generate extreme wealth online on social media platforms by profusely producing ample lucrative income generating assets is elucidated in this essay. Additionally, the utmost best income generating assets to create for generating extreme wealth online in the digital era are identified, how to become a highly successful influencer online on social media platforms is elucidated, and the plethora of

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assorted benefits of becoming a successful influencer online are revealed in this essay. Moreover, how to attain extreme fame leverage is demystified and how to earn substantial money online so that you afford to eminently enrich every aspect of your life is meticulously expounded upon in this essay. Much to the relief of prospective journalists, there are no mandatory requirements that need to be fulfilled in order to become a journalist. Becoming a journalist does not require prospective journalists to earn any university degrees nor professional credentials. Becoming a journalist is therefore achievable at a young age and often requires someone to possess ample journalistic skills. If someone lacks solid journalistic skills then it will undermine their ability to become successful at a journalist. Becoming successful as a journalist is no easy feat to achieve and is a unequivocally a cumbersome goal to accomplish, especially since the journalism market is hyper competitive. Much to the benefit of prospective journalists, it is possible to become a profoundly successful journalist even if you do not work for an employer. Even though journalist often prefer to work for employers, such as magazine publishing companies, newspaper publishing companies, and media conglomerates, journalists have the autonomy to work in a self-employed capacity if they so choose to do so. The advent of social media has rendered it possible for self-employed journalists to be profoundly successful since they are able to reach out to over 8,000,000,000 through social media platforms which are global digital distribution platforms that their audiences can easily

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access via mobile devices and computers. The role of a journalist can be cumbersome to diligently performance and is not for the faint of heart. Journalist investigate newsworthy stories, garner information about said news worthy stories, and present information about newsworthy stories. The news article of journalists can be found in magazines and newspapers. Additionally, journalist can also report their newsworthy stories via television broadcasts, radio broadcasts, live streams, videos, and podcasts. Journalists can publish their news articles onto websites and blogs. The arduous challenge of diligently performing the journalist job entails being able to garner ample insightful information about newsworthy stories that competitor journalists have not already reported in their news articles. When an exorbitant amount of competent journalists report on the same newsworthy stories, it can become all the more arduous for your news articles to build traction and stand out from other news article of journalists if your news articles does not provide the readership with anything new that they did not already know about the newsworthy stories. The lofty challenge of diligently performing the journalist job not only entails being able to garner ample insightful information about newsworthy stories that competitor journalists have not already reported in their news article, but also entails being able to write news article that are more intriguing than the news articles of other journalists who may even be able to report on a newsworthy story more expeditiously than you are able to do so. Trying to ascertain additional insights about newsworthy stories that were other

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journalists were not informed of.

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