

NANCY, FRANCE. JUNE 2026

WHY DOES SERIOUS JOURNALISM ALWAYS FEEL SO...
LITRORNIK
JOURNALISM
THE TIME

“Comics Journalism, *BD* Reportage, Documentary Manga: Graphic Literary Journalism around the World”

1-5 June 2026

Mixing art and facts?!
You can DO that?!

Try to draw a comic about historical events:

Université de Lorraine (Nancy)

I remember everything...
and also ho hans!

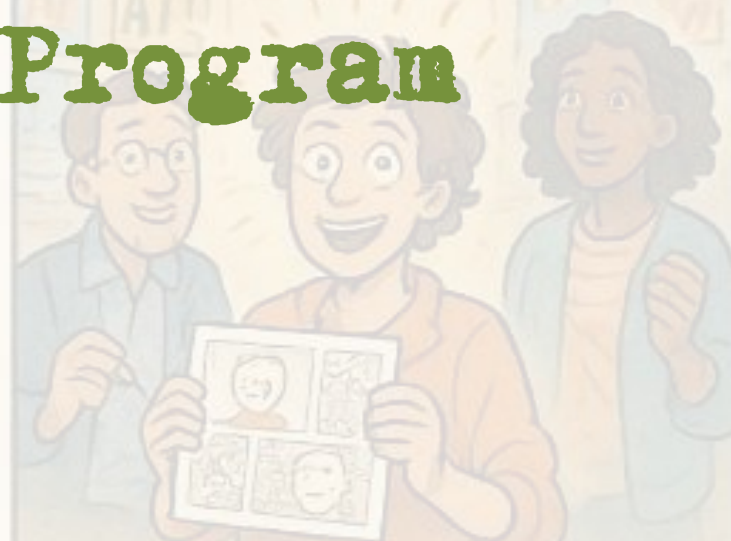
Course Program

GRAPHIC JOURNALISM:
CHANGING HOW WE
WITNESS THE WORLD!



BOOM!

SPLASH!
TAY CARAMSA!



Stories come alive when we draw together. Ready to see the truth in a new light?

Check out the Summer

Check out the Summer School's

Course Description

Literary journalism – or journalism *as* literature – is journalistic writing that reads like fiction but which is based 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 narrativo* in Spanish, *ruporutāju* in Japanese, and *literarische Reportage* 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. Comics journalism – or its European and Japanese cousins, respectively *BD reportage* and documentary manga – is a *graphic* form of literary journalism, which combines text and illustration to vehicle its message. Researched, written and drawn, comics journalism injects into the final narrative a visual subjectivity that complicates the textual one already present.

This five-day graduate course for Master's and PhD students – throughout Europe and, potentially, Asia – of Journalism, Communications, Media Studies, English, Spanish, German, Japanese or French Literature, History, Cultural Studies or Government Policy will explore how current trends in graphic literary journalism in France, Colombia, Spain, Japan, Britain, Germany and the U.S. is reshaping the media landscape of each country, providing a significant panacea not only to counter the decline in traditional 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 eight principal themes treated in graphic literary journalism (war and trauma, 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 graphic literary journalism in many corners of the world. Professional French cartoonist [Yan Lindingre](#) will hold a masterclass on documentary graphic reportage for the attendees.

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

This Summer School is recognized by the Erasmus+ Mobility/Staff Training program. To learn more about obtaining Erasmus+ Mobility accreditation, [click here](#).

The Summer School is sponsored by the “Lorraine Université d'Excellence” (part of the France 2030 Program, reference ANR-15-IDEX-04-LUE), the ORION projects RECOLTE grant for summer schools, the LUE International Booster Tohoku – IDEA grant, the research center IDEA (199713889P) and the Humanities Faculty of the Université de Lorraine (ALL Nancy).

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 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 Friday).

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, French, Spanish 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 *Languages: Anglais-FLE* requirements of their *École Doctorale*.

For Master's students, no ECTS credits can be awarded toward the completion of their degree (unless an Erasmus+ agreement was reached prior to the start of the Summer School), 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, Spanish and German (and some Polish) 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:

Catalina Uribe Rincón is a scholar of rhetoric, media, and political communication at the Universidad de los Andes in Colombia. Her research explores how storytelling and visual culture shape public discourse, with a particular focus on the intersections between journalism, power, and collective memory. She teaches and writes on rhetoric, disinformation, and digital storytelling, and her work explores how media narratives construct public figures and influence democratic debate. Since 2013, she has been a weekly columnist for *El Espectador*, one of Colombia's leading newspapers.

Aleksandra Katarzyna Wiktorowska Aleksandra Katarzyna Wiktorowska is an assistant professor at WSB Merito University in Poznań (Poland). Her research interests include literary journalism as well as other forms of creative nonfiction and documentary narrative, cultural history, reception theory, cultural transfers, and memory studies. Her recent publications include the chapters “Thanatos Syndrome: Literary Forms in Domosławski’s *Death in the Amazon*” in *The Literary Journalist as a Naturalist. Palgrave Studies in Literary Journalism* and “The Politics of Literary Journalism in New Poland” in *The Routledge Companion to World Literary Journalism*. For a full list of publications, see her ORCID profile (0000-0001-9885-858X). Her articles, interviews, and reportage have appeared in *La Vanguardia*, *Gazeta Wyborcza*, and other magazines.

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) *The Routledge Companion to World Literary Journalism* (2023) and *Literary Journalism across the Globe* (2011), 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 co-directed the two-year JorLitSAF research project on Franco-South Africa literary journalism during the Boer wars and the post-apartheid era, and is currently co-directing the Mangix project with Tohoku University.

Christopher Craig is Professor of Japanese History and Japanese Studies and the Head of Research and International Development in the Center for Integrated Japanese Studies at Tohoku University in Sendai, Japan. Originally from Canada, he completed his undergraduate and master's degrees at the University of British Columbia and his Ph.D. at Columbia University, all in history. His previous research focused on farming villages, social structure, and agricultural modernization in northeastern Japan. His involvement in the Mangix project marked the beginning of a new direction in his work, currently being continued in simultaneous projects on Japanese representation in early American comics and formalistic techniques of transmitting fear in Japanese and American comics, and offers the chance to combine his background in history with a lifelong interest in American comic books.

Julie Wheelwright, an affiliate in the school of historical studies at Birkbeck College, University of London, founded the UK's first dedicated MA in non-fiction writing at City, University of London where she was program director until 2020 and taught on the Oxford University creative writing MSt. She is the author of four works of narrative nonfiction, which have included *Sisters in Arms: Women Warriors from Antiquity to the New Millennium*, and *The*

Fatal Lover: Mata Hari and the Myth of Women in Espionage. She worked as a journalist before entering academia, specializing in author profiles, long-form features and investigative reporting for British publications. She is currently researching how the achievements of female espionage agents of the First World War were exploited by British and European writers, and intelligence services, as propaganda figures.

Isis Menteth Wheelwright is responsible for the administrative organization of the ECR Network at the British Academy. She also supports the organization and oversight of Network events and activities relevant to ECRs. Before joining the Academy, Isis worked as a Research Assistant and a Research Degree's Administrator. In her spare time, she works as a freelance writer and zine curator. Isis recently completed an MA in Sociology from Concordia University in addition to obtaining a First Class BA (Hons) from the University of Manchester in Politics and Modern History. Isis is the regional officer for Midlands and Mid Wales, South West and South Wales and the North West and North Wales, acting as the primary point of contact providing lead support for the region at the Academy.

Jan Miklas-Frankowski is assistant professor at the Institute of Media, Journalism and Social Communication at the University of Gdańsk. His research interests include the poetics of Polish gonzo reportage, the relationship between contemporary reportage, collective memory, and communities of remembrance, as well as the works of Czesław Miłosz and Olga Tokarczuk. He greatly enjoys academic teaching and research collaboration with students. He likes running with his white Swiss Shepherd in the Oliwa Forests, winter swimming, and playing handball.

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

Professional Guest Speaker:



Yan Lindingre

A French press cartoonist, cartoonist and comic book writer, former teacher at the Beaux-Arts de Metz and former editor-in-chief of the magazine *Fluide Glacial*. He occasionally contributes to *L'Équipe*, *Libération* and *Le Canard enchaîné*. He has worked for the organization "Cartoon for Peace" and who will offer the school attendees a masterclass in researching and drawing documentary comics.

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 comics journalism, *BD reportage* and documentary manga per the eight different themes listed below. A group project is required by the end of the week-long course for those seeking ECTS credits.

Course Themes and Readings

Module 1: “Drawing Memory: Comics as Civic Storytelling. The Work of Spanish Artist Paco Roca”

Director: Aleksandra Wiktorowska (Languages: English, Spanish)

Primary Sources

1. Paco Roca, *Twists of Fate*, trans. Erica Mena, Seattle, Fantagraphics Books, 2018, pp. 16-36.
2. Paco Roca, Rodrigo Terrasa, *El abismo del olvido*, Bilbao, Astiberri Ediciones, 2023, pp. 31-55.

Secondary Sources

3. Fernando Simón Abad, “Memory, Amnesia, and Forgetting: Graphic Representations of a Chronic Disease in Twentieth- and Twenty-First-Century Spain” in C. McKinney, D. F. Richter (eds.), *Spanish Graphic Narratives*, Palgrave Studies in Comics and Graphic Novels, Palgrave, 2020, https://doi.org/10.1007/978-3-030-56820-7_3, pp. 47-66.
4. Randy Duncan, Michael Ray Taylor, David Stoddard, “Nonfiction Narrative Techniques” in *Creating Comics as Journalism, Memoir, and Nonfiction*, Routledge, 2015, pp. 138-69.

Module 2: “Making It Real: Using Zines to Explore Difficult Subjects”

Directors: Julie Wheelwright and Isis Menteth (Language: English)

Graphics Journalism: Primary Sources

1. Sacco, Joe. 2001. *Safe Area Gorazde: Eastern Bosnia 1992-1995*. Seattle: Fantagraphics Books.
2. Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. New York: Pantheon Books.

Secondary Sources

3. Darda, J. 2013. “Graphic Ethics: Theorizing the face in Marjane Satrapi’s *Persepolis*.” *College Literature*. 40 (2) 31-51.
4. Worden D., ed. 2015. *The Comics of Joe Sacco: Journalism in a Visual World*. Jackson: University of Mississippi Press.

Zines

5. Creasap, K. 2014. “Zine-making as feminist pedagogy.” *Feminist Teacher*, 24 (3), 155-168.
6. Watson, A. et al. 2025 “Zine-making the commons: Reflections on a DIY workshop.” *European Journal of Cultural Studies*, 1-16.
7. Zhuo, M. 2024. “‘I feel my inner child out’: Zine-making as a data collection tool in narrative inquiry.” *Research Methods in Applied Linguistics* 3 (3), 1-14.

Digital Zine libraries

8. Grrrrl Zine, Digital Zine Library: <https://library.grrrlzinefair.com/>
9. Grrrrl Zine Fair, Grrrl Zine Portal: <https://readymag.website/u2958094602/grrrlzinefair/>
10. Papercut Zine Virtual Library: <https://www.papercutzinelibrary.com/virtual-library>
11. Wellcome Collection Zine Library: <https://wellcomecollection.org/search/works?query=zines&availabilities=online>

Module 3: “Japanese Atomic Manga and Graphic Literary Journalism”

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

Primary Sources

1. Nakazawa, K. 2010. *Hiroshima: The Autobiography of Barefoot Gen*. Edited and Translated by R. H. Minear. London: Rowman & Littlefield.
2. _____. 1982. *I Saw It: The Atomic Bombing of Hiroshima, a Survivor’s True Story*. San Francisco: Educomics.
3. _____. 2013. *おれは見た (Ore wa mita)*, 月刊少年ジャンプ [Boys’ Jump Monthly]. Tokyo: Kin-No-Hoshi.
4. Yamahata, Y. 1995. *Nagasaki Journey: The Photographs of Yosuke Yamahata August 10, 1945*, edited by R. Jenkins and translated by M. Sas. Richmond, VA: Pomegranate Press.

Secondary Sources

5. Chute, H. L. 2016. *Disaster Drawn: Visual Witness, Comics, and Documentary Form*. Cambridge, MA; London: Harvard University Press.
6. Nargis, M. 2023. “Avisuality of Atomic Violence: A Study of Keiji Nakazawa’s *I Saw It* (1972).” *Postcolonial Interventions* 8:2, pp. 67–94.
7. Wexler, L. 2018. “I Saw It! The Photographic Witness of *Barefoot Gen*,” in S. Blair, J. B. Entin, and F. Nudelman (eds), *Remaking Reality: U.S. Documentary Culture after 1945*, Chapel Hill: University of North Carolina Press, pp. 55–82.

Suggested additional readings:

8. Nakar, E. 2008. “Framing Manga: On Narratives of the Second World War in Japanese Manga, 1957–1977,” in M. W. MacWilliams (ed), *Japanese Visual Culture: Explorations in the World of Manga and Anime*, New York; London: Routledge, pp. 177–99.
9. Pedri, N. 2013. “Graphic Memoir: Neither Fact nor Fiction,” in D. Stein and J.-N. Thon (eds), *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, Berlin; Boston: De Gruyter, pp. 127–54.

Module 4: “Joe Sacco: The Emergence of a Comics Literary Journalist”

Director: John Hartsock (Language: English)

Module cancelled

Module 5: “Documenting Trauma”

Director: Soenke Zehle (Languages: English, German)

Primary Sources

1. Ward, Lynd. *Vertigo: A Novel in Woodcuts*. New York: Random House, 1937.
2. Masereel, Frans. *Mein Stundenbuch [Passionate Journey]*. Munich: Kurt Wolff Verlag, 1919.
3. Spiegelman, Art. *Maus I: A Survivor’s Tale: My Father Bleeds History* New York : Pantheon, 1986.
4. Spiegelman, Art. *Maus II: A Survivor's Tale : and Here My Troubles Began*. New York : Pantheon, 1991.
5. Sacco, Joe. *Palestine*. Seattle: Fantagraphics Books, 1993 & 2002.
6. Guibert, Emmanuel, Didier Lefèvre, and Frédéric Lemerrier. *The Photographer: Into War-Torn Afghanistan with Doctors without Borders* [2003]. Translated by Alex Siegel. New York and London: First Second, 2009.
7. Satrapi, Marjane. *The Complete Persepolis*. New York : Pantheon, 2007.

Module 6: “Ink, Blood, and Truth: Drawing Colombia’s Memory through Narconarratives”

Director: Catalina Uribe Rincón (Languages: English, Spanish)

Primary Sources

1. Martín Farina, Pablo, and Alberto Madrigal. *Juan Pablo Escobar: Una educación criminal*. Ed. Norma, 2025.
2. Guerra, Pablo, Laura V. Álvarez, Laura Guarisco, Pavel Molano, Diego Zhaken Ruiz, and Franc Sara. *Biografía Ilustrada: Don Guillermo?* Colombia, 2025.

Secondary Sources

3. Herrero-Olaizola Alejandro. *Commodifying Violence in Literature and On Screen: The Colombian Condition*. New York: Routledge, 2022.
4. Catalá Carrasco, Jorge L, Paulo Drinot, and James Scorer, eds. Introduction to *Comics and Memory in Latin America*. Pittsburgh: U of Pittsburgh P, 2017. pp. 3-32.
5. Pobutsky, Aldona Bialowas. Introduction to *Pablo Escobar and Colombian Narcoculture*. Gainesville: U of Florida P, 2023. pp. 12-23.

Module 7: “Transgenerational Trauma: Encoding Non-Fictional War Experience in American Comic Books”

Director: Christopher Craig (Languages: English)

Primary Sources

1. Corporal Collins, “Infantryman” (*Blue Ribbon Comics* #2, December 1939)
2. Alone! (*War Comics* #7, December 1951)
3. Scott McCloud, *Understanding Comics: The Invisible Art*, New York: William Morrow/HarperCollins, 1993.
4. Combat Medic! (*Frontline Combat* #4, January-February 1952)
5. Bouncing Betsys (*Man Comics* #14, May, 1952)
6. A Day at the Beach (*Foxhole* #1, October 1954)
7. The Big “If”! (*Frontline Combat* #5, March-April 1952)
8. 5 Hours ‘Til Dawn! (*Battlefield* #1, April 1952)
9. Booby Trap (*Foxhole* #2, December 1954)
10. Rookie! (*Battlefield* #2, June 1952)
11. Mopping Up! (*Frontline Combat* #7, July-August 1952)
12. Office Upstairs (*Foxhole* #3, February, 1955)
13. Corpse on the Imjin! (*Two-Fisted Tales* #25, January-February 1952)
14. Rain! (*War Action* #1, April 1952)
15. Lucky Stiff (*Foxhole* #5, July 1955)

Module 8: “Holocaust Representation in Non-Fiction Comics”

Director: Jan Miklas-Frankowski (Languages: English, Polish)

Primary Sources

1. Bilewicz, M. *Traumaland*, Warszawa, 2024.
2. Ostałowska, L. *Watercolours*, New Delhi, 2016.
3. Piechnik, P. *Chleb wolnościowy* vol. 1, Lublin, 2019.
4. Piechnik, P. *Chleb wolnościowy* vol. 2, Lublin, 2024.
5. Spiegelman, Art. *Maus*. New York, Pantheon, 1992.
6. Medoff, Raphael, Neal Adams, Joe Kubert, and Stan Lee, *The Last Outrage: The Dina Babbitt Story*, in G. Pak, C. Di Giandomenico, *X-MEN: Testament, Magneto*. New York, 2009, pp. 119-27.
7. Adams, Neal, Rafael Medoff, and Craig Yoe, *We Spoke Out: Comic Books and the Holocaust*, San Diego, Yoe Books, 2018, pp. 271-79.
8. Wójcik, R. *Porajmos versus Holokaust. Wokół komiksu, The Last Outrage. Story of Dina Gottliebova-Babbitt Rafaela Medoffa, Neala Adamsa i Joego Kuberta*. In *Komiks. Okolice (auto)biografii*. Pod red.: Michała Traczyka. Poznań: Fundacja Instytut Kultury Popularnej, Biblioteka Uniwersytecka [Poznań], 2021, pp. 165-92.

Course Schedule

Day 1. Monday, 1 June 2026	
9:00 – 10:00	Welcome, with coffee and croissants
10:00 – 10:30	Introduction to the MANGIX project (Lorraine/Tohoku) and the Comics Journalism Summer School Program (summer school goals, impacts and requirements) John S. Bak, Christopher Craig
10:30 – 12:00	Workshop: Module 2
12:00 – 14:00	Lunch on your own
14:00 – 15:30	Workshop: Module 5
	Coffee Break
16:00 – 17:30	Workshop: Module 1
Day 2. Tuesday, 2 June 2026	
9:00 – 10:30	Workshop: Module 5 (concluded)
10:30 – 11:00	Coffee break
11:00 – 12:30	Workshop: Module 2 (concluded)
12:30 – 14:00	Lunch on your own
14:00 – 15:30	Workshop: Module 1 (concluded)
15:30 – 16:00	Coffee break
16:00 – 17:30	Workshop: Module 3
18:00 – 20:00	Guided Visit of Nancy's Old Town
Day 3. Wednesday, 3 June 2026	
9:00 – 10:30	

11:00 – 12:30	Workshop: Module 6
12:30 – 14:00	Lunch on your own
14:00 – 15:30	Workshop: Module 3 (concluded)
16:00 – 17:30	
Day 4. Thursday, 4 June 2026	
9:00 – 10:30	Workshop: Module 6 (concluded)
	Coffee Break
11:00 – 12:30	Workshop: Module 7
12:30 – 14:00	Lunch on your own
14:00 – 15:30	Workshop: Module 8
16:00 – 17:30	
20:00 – 23:00	Banquet dinner, Café Foy, Place Stanislas (pre-paid reservations required)
Day 5. Friday, 5 June 2026	
9:00 – 10:30	Workshop: Module 7 (concluded)
	Coffee Break
11:00 – 12:30	Workshop: Module 8 (concluded)
12:30 – 14:00	Lunch on your own
14:00 – 16:30	Masterclass in Documentary BD: Yan Lindingre, “Cartoon for Peace”
	Coffee Break
17:00 – 17:30	Closing remarks
17:30 – 19:00	Cocktail reception

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

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