

**UČNI NAČRT PREDMETA / COURSE SYLLABUS**

**Predmet:** Dokumentarni strip in grafični roman  
**Course title:** Documentary comics and graphic novels

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Humanistične znanosti, 3. stopnja		1	1, 2
Humanities (PhD)			

**Vrsta predmeta / Course type**

Izbirni/Elective

**Univerzitetna koda predmeta / University course code:**

/

Predavanja Lectures	Seminar Seminar	Vaje Tutorial	Klinične vaje work	Druge oblike študija	Samost. delo Individ. work	ECTS
20	20			20	90	5

**Nosilec predmeta / Lecturer:**

Doc. dr. Leonora Flis

**Jeziki / Predavanja /**  
**Slovenski in/ali Lectures:**  
**Angleški Vaje / Tutorial:**  
**Languages:**  
**Slovene and/or**  
**English**

Slovensko in/ali Angleško / Slovenian and/or English

Slovensko in/ali Angleško / Slovenian and/or English

**Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:**

Predmet Dokumentarni strip in grafični roman predvideva redni obisk predavanj (80% navzočnost) in sodelovanje pri predavanjih – vključevanje v razprave, sprotno branje izbrane literature, pripravo raziskovalnega projekta na izbrano temo. Pogoji je zanimanje za stripovski žanr, ki je v Sloveniji v akademskih krogih zanemarjen, v tujini – zlasti v anglo-ameriškem prostoru – pa je že od konca 80. let del akademskih razprav. Študenti naj izkazujejo zanimanje za aktualne dogodke, ki zadevajo tudi odprta krizna področja po svetu (tematika migracij, terorizma, vojn, marginalizacija in zatiranje socialno šibkih,...). Dokumentarni strip, z ustvarjanjem tesne zveze, obenem pa tudi napetosti med zapisom in podobo, ki ga spremlja, lahko učinkovito poudari protislovja in dvomnosti človeškega življenja in vedenja, še posebej tistega, ki spremlja življenje v posebnih (ponavadi nevarnih, izrednih) razmerah. Besede in podobe so v tesni medsebojni navezi, vendar delujejo tudi neodvisno druge od drugih. Udeleženci predavanj izkazujejo tudi željo po spoznavanju žanra, ki združuje besedo in sliko in spoznavaja tako praktičnih kot teoretičnih plati stripovske naracije. Študenti se bodo preizkusili tako v kreativnem (pisanje, lahko tudi risanje) in teoretičnem razmišljanju o dokumentarnem stripu

**Prerequisites:**

The course "Documentary comics and graphic novels" requires a regular attendance in classes (80% attendance is required) and active participation in class – involvement in discussions, readings of select literature, working on a research project on a selected topic. Students should display an interest in the comics genre which, in Slovenia (especially in academic circles), has been neglected. Abroad, however – mainly in the Anglo-American world – it has been a part of the academic debates since the end of the 1980s. The students should be interested in topical events, especially those related to current crises, such as the immigrant situation, migrations, terrorism, wars, marginalization and oppression of the weak and the poor and the like.

A documentary comics book or a graphic novel can, by creating a close connection but also tension between the written aspect and the image that accompanies it, efficiently accentuate ambiguities of human life, even more so when it comes to extreme conditions. The words and the images are in close connection yet they also function independently from one another.

The students display an interest in this genre, the practical and the theoretical aspects of it. They will

kot mediju, ki uspešno stoji ob boku (zgodovinski, dokumentarni) literaturi in novinarstvu.

be able to work on a project that can include drawing and writing, while they will also familiarize themselves with the technical issues concerning documentary comics, namely, the medium that successfully complements (historical, documentary) literature and journalism.

### **Vsebina:**

V dobi, ko se produkcija življenjskih zgodb, ki se materializirajo v obliki različnih literarnih zvrsti in žanrov, hitro povečuje, je analiza popularne stripovske produkcije (vključujemo tudi grafične romane, torej daljša dela) nujna. Vsako leto se zdi, da tovrstni zapisi pridobivajo na priljubljenosti pri bralcih ter pri urednikih in založnikih. Videti je, da smo v dobi spominskih zapisov, osebnoizpovednih esejev, popotnih zgodb, (avto)biografskega pisanja, na kratko: obkroža nas pisanje, ki ima v sebi močno nefikcijsko ali faktično komponento.

Veliko stripovskih (grafičnih) pripovedi, ki ubesedujejo bodisi trenutno realnost ali pa bolj oddaljeno zgodovinsko resničnost in ki smo jih na knjižnih policah zasledili v zadnjih desetletjih, je nedvomno nastalo pod vplivom del legendarnega ameriškega pisca- striparja Arta Spiegelmana (tu imamo v mislih predvsem njegov znameniti strip *Maus*). Poleg tega živimo v času, ko so informacije o kriznih conah, vojnih žariščih in političnih ter etičnih sporih prodrle skozi vse pore žurnalističnega in tudi znanstvenega diskurza. Spiegelmanova zvezka *Maus I* (1986) in *Maus II* (1991), ki se v skupni album združita leta 1991, jasno odpirata vprašanja reprezentacije (in prenosa) zgodovine in človeških travm v umetniško delo, obenem pa izpostavljata tudi pomen subjektivnih pričevanj in subjektivnega procesa spominjanja. *Maus*, ki pripoveduje o obdobju holokavsta, bralca opozarja tudi na potrebo razvoja lastne kritične misli, presoje in lastne zmožnosti vrednotenja zgodovinskih dejstev, ki so označena z etiketo "uradni zapisi". Spiegelman zahteva aktivnega bralca, bralca, ki se ga podobe in besede na straneh njegove grafične pripovedi dotaknejo, ga pretresejo, predvsem pa spodbudijo kritično razmišljanje. Podobno problematiko ubesedijo tudi stripi Joeja Sacca, Josha Neufelda, Marjane Satrapi, Miriam Katin, Alison Bechdel, pa Slovencev Tomaža Lavriča, Dušana Kastelica, Zorana Smiljaniča in drugih, ki jih bomo obravnavali.

Napetost, ki se ustvarja med zapisom in sliko, se lahko uporabi za izpostavljanje negotovosti, dvoumnosti, ironije in paradoksov, ki spremljajo

### **Content (Syllabus outline):**

In the times when the production of life stories that exist in various forms and genres is rapidly growing, the analysis of documentary comics and graphic novels production is essential. It seems that every year these type of narratives are gaining in their popularity, both with readers and editors. We seem to live in the time of memoirs, personal essays, travelogues, (auto)biographical writing, in short: we are surrounded by narratives that contain a prominent nonfiction or factual component. A lot of documentary comics and graphic novels that describe either current reality or a more distant past have certainly been created under the influence of the legendary American comics artist Art Spiegelman (especially his work *Maus*). Moreover, we live in the time when information on war and crises zones, political and ethnic clashes and the like has penetrated all the pores of the journalistic and scientific discourse. Spiegelman's works *Maus I* (1986) and *Maus II* (1991) clearly point to the questions of representation (and transformation) of history and human traumas in (to) art forms, at the same time they also foreground the meaning of subjective testimonies and subjective nature of remembrance processes. *Maus*, by telling the holocaust story, asks the reader to develop his/ her own critical way of thinking about, processing and judging of historical facts that are normally labelled as "official". Spiegelman needs an active reader who is shaken by the words and images, and mostly a reader who is open to critical thinking. Similar topics and questions get raised in the works of Joe Sacco, Josh Neufeld, Marjane Satrapi, Miriam Katin, Alison Bechdel, and Slovenes Tomaž Lavrič, Dušan Kastelic, Zoran Smiljanič, and others whose work we will discuss.

The tension that is created between the image and the words can be successfully used for pointing out insecurities, ambiguities, ironies and paradoxes of human life. Comics can point out those dimension of life that are normally neglected or forgotten by other media outlets (because the stories are too cruel, or not sensational enough when it comes to mass media outlets).

človeško bivanje. Predvsem gre za izpostavljanje tistih dimenzij bivanja, ki jih mediji ponavadi zanemarjajo ali pa zmanjšujejo njihov pomen in vlogo, bodisi ker gre za preveč kruto realnost ali pa za, po mnenju množičnih medijev, premalo odmevno zgodbo (kar je seveda lahko tudi pretveza za prikrievanje pomembnih dejstev).

Raziskovali bomo: ustroj in zakonitosti stripovske naracije, njeno aktualnost v prikazovaju vsakodnevnih resničnosti ter njen potencial za družbeni angažma in izrekanje zgodovinskih dejstev na dostopen, a vseeno detajlen in avtentičen način. Predavanja bodo pokazala, kako stripi brez izjeme izkazujejo tesno povezavo med opisano realnostjo in subjektivnostjo avtorja (realnost je presejana skozi vizualno in verbalno sito), tako kot to pač pritiče umetniškim kreacijam. Posledično so v stripih politične, družbene in kulturne komponente prepojene z intenzivnim občutkom osebnega, intimnega dožemanja stvarnosti. Grafične pripovedi, s pomočjo prepleta literarnega in grafičnega izraza, med seboj združujejo različne umetniške oblike pripovedovanja zgodb, ko pa govorimo o dokumentarnih stripih, dodamo k temu lahko še širjenje mej in dimenzij zgodovinske reprezentacije.

We will investigate: the structure and principles of the comics narratives, their topical nature when it comes to portrayals of everyday realities and their potential for social engagement and pointing out of forgotten facts and data. All that is done in a way that is detailed and yet accessible.

The course will show how comics create a close relation between the described reality and the author's subjectivity (reality is sifted through the visual and verbal lens).

Consequently, in comics, the political, social and cultural components bear a strong and intense subjective, intimate colouring. Graphic accounts, by interweaving the literary and the graphic narrative, connect various forms of art, of storytelling, and documentary graphic novels in specific surely expand the borders and dimensions of historical representation.

#### Temeljni literatura in viri / Readings:

- Carrier, David. *The Aesthetics of Comics*. University Park, PA: The Pennsylvania SU, 2000.
- Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Madison, WI: U of Wisconsin P, 2011.
- Chute, Hillary. *Graphic Women: Life Narrative & Contemporary Comics*. New York: Columbia UP, 2010.
- Chute, Hillary. "The Shadow of a Past Time: History and Graphic Representation in *Maus*." *Twentieth-Century Literature* 52.2 (Summer 2006): 199-230.
- Copley, Jessica. "Modes of Representing the Holocaust: a Discussion of the Use of Animation in Art Spiegelman's *Maus* and Oryl Yadin and Sylvie Bringas's *Silence*." *Opticon* 1826 0(9), 2010, DOI <<http://dx.doi.org/10.5334/opt.091003>> (accessed August 15, 2012)
- Dearman, Jill. "He Is a Camera; Josh Neufeld's Cinematic Take on Hurricane Katrina." An Interview with Josh Neufeld. In *Unabashedly Bookish: The BN Community Blog*. <[http://www.jilldearman.com/blog\\_archive/He%20is%20a%20Camera;%20Josh%20Neufeld's%20Cinematic%20Take%20on%20Hurricane%20Katrina.pdf](http://www.jilldearman.com/blog_archive/He%20is%20a%20Camera;%20Josh%20Neufeld's%20Cinematic%20Take%20on%20Hurricane%20Katrina.pdf)> (accessed July 10, 2012).
- Drucker, Joanna. "What is Graphic about Graphic Novels?" *English Language Notes* 46.2 (Fall/Winter 2008): 39-55.
- Eisner, Will. *Comics and Sequential Art*. New York: W.W. Norton & Company, 1985.
- Flis, Leonora. *Factual Fictions: Narrative Truth and the Contemporary American Documentary Novel*. Newcastle upon Tyne: Cambridge Scholars, 2010.
- Flis, Leonora. "Joe Sacco in literarno novinarstvo v podobi stripa—preplet literature, stripa, novinarstva in zgodovine" ("Joe Sacco and Graphic Literary Journalism – The Blending of Literature, Comics, Journalism and History"). *Primerjalna književnost (Comparative Literature journal)*, Vol. 37, number 2, August 2014, 195-215.
- Flis, Leonora. Collection of essays *Literature and Multimedia in Late 20th and 21st Century Europe*. John Benjamins Press (2014), esej: "Nonfiction Comics as a Medium of Remembrance and Mourning and a Cosmopolitan Genre of Social and Political Engagement" (Fall 2014).
- Graphia: The Graphic Novel and Literary Criticism*. 46.2. Colorado: U of Colorado at Boulder, Fall/Winter 2008.
- Hirsch, Marianne. "Family Pictures: *Maus* and Post-Memory." *Discourse* 15.2 (1992-93): 3-29.

Hirsch, Marianne. "Mourning and Postmemory." In Chaney, ed., 17-44.

Katin, Miriam. *We Are on Our Own*. Montreal: Drawn & Quarterly, 2006.

Klemenčič, Jakob. Comment on Tomaž Lavrič. <http://www.ipak.org/staff/> (accessed July 21, 2012). The site is no longer operative.

Lavrič, Tomaž. *Bosnian Fables/ Fables de Bosnie*. Paris: Editions Glénat, 1999.

Lavrič, Tomaž. Interview with the magazine *Stripburger* 54 (December 2010). Online at: [http://www.ljudmila.org/stripcore/stripburger/sb54/lavric\\_ang.html](http://www.ljudmila.org/stripcore/stripburger/sb54/lavric_ang.html). Accessed August 27, 2012.

McCloud, Scott. *Reinventing Comics*. New York: Paradox Press, 2000.

McCloud, Scott. *Understanding Comics*. New York: Harper Collins, 1993.

Neufeld, Josh. *A.D.: New Orleans After the Deluge*. New York: Pantheon Books, 2009.

Sacco, Joe. *Footnotes in Gaza*. New York: Metropolitan Books, 2009.

Sacco, Joe. "Foreword" to *Footnotes in Gaza* ix-xi.

Sacco, Joe. *Notes from a Defeatist*. Seattle, WA: Fantagraphics Books, 2003.

Sacco, Joe. *Palestine: A Nation Occupied*. Seattle, WA: Fantagraphics Books, 1996.

Sacco, Joe. *Safe Area Goražde: The War in Eastern Bosnia 1992-95*. Seattle, WA: Fantagraphics Books, 2000.

Spiegelman, Art. *In the Shadow of No Towers*. New York: Pantheon Books, 2004.

Spiegelman, Art. *Maus I: A Survivor's Tale: My Father Bleeds History*. New York: Pantheon Books, 1986.

Spiegelman, Art. *Maus II: A Survivor's Tale: And Here My Troubles Began*. New York: Pantheon Books, 1991.

Spiegelman, Art. *Metamaus*. New York: Pantheon Books, 2011.

#### **Cilji in kompetence:**

Študenti se seznanijo z zakonitostmi – strukturo, besediščem in grafično podobo stripov in grafičnih romanov. Spoznali bodo temeljna dela na področju dokumentarnih stripov, torej del, ki so osnovana na resničnih dogodkih. Povezovali bomo izsledke s področja medijskih študijev, literature, razprav o stripu, zgodovine, popularne kulture in kulturnih študij. Ugotovili bomo, kako se v stripih odraža nacionalni karakter, aktualna družbena situacija in pa nadnacionalne ideje in stremljenja. V ospredju bodo tudi vprašanja intertekstualnosti, medžanrskosti in tudi pomena zgodovinopisja v grafični (vizualni) obliki. Študenti bodo seznanjeni tako s konkretnimi deli (stripi in daljšimi grafičnimi romani) kot tudi s teorijo o grafičnem romanu.

#### **Objectives and competences:**

The students familiarize themselves with the structure, wording and graphic design of comics and graphic novels. We will get to know the main works in the area of documentary comics, namely, works that are based on real events. We will utilize scholarship from the areas of media studies, literary studies, comics studies, history, popular culture, and cultural studies. We will determine how comics express national character, how they address and answer topical social and political issues as well as explore transnational ideas and aspirations expressed in the select narratives. Intertextuality will be foregrounded, as well as issues related to transgeneric questions (mixtures of genres, forms and the like). Finally, historical narratives (and their modernized, graphic forms) and their meaning will be explored. Students will get to know concrete works (graphic novels) as well as theoretical works associated with them.

#### **Predvideni študijski rezultati:**

Znanje in razumevanje:  
Študenti bodo spoznavali alternativne, manj konvencionalne načine ubesedovanja aktualne in pretekle ter polpretekle realnosti. Seznanili se bodo z stripom kot diskurzom, ki povezuje sliko in besedo in tako na svojevrsten način nagovarja bralca, od katerega zahteva nenehno aktivno držo in odzivanje na videno in zapisano. Poleg tega spodbuja bralca h kritičnemu odnosu do zapisanega in ga z neposrednostjo potisne v samo sredino opisanega dogajanja. Študenti bodo seznanjeni z najnovejšimi

#### **Intended learning outcomes:**

Knowledge and understanding of:  
Alternative, less conventional ways of capturing current as well as more or less distant past in words and in images. We will get to know comics and graphic novels as a discourse connecting images and words in a unique way that engages the reader, calls for his active stance and reactions to the written and drawn realities. Moreover, we will encourage critical thinking and reacting to contemporary and past realities. We will get to know the newest findings in the field of comics studies and media

izsledki na področju študij stripovske naracije in medijev, imeli bodo tudi možnost oblikovanja krajšega stripa (raziskovalni projekt), ki ga bodo lahko izdelali s pomočjo povabljenega strokovnjaka na področju ilustracije in stripa (npr. gostujoči predavatelj na 2 srečanjih).

studies. The students will be able to create their own comics book (or a short graphic novel) as part of their research project. There will be a guest comics artist coming to the lecture to introduce them to the drawing techniques, in addition to the writing principles we will deal with during our sessions.

**Metode poučevanja in učenja:**

Predavanja in seminar bodo vključevali predvsem sledeče metode in pristope: razlaga/predavanje, diskusija (bodisi skupinska ali v parih), delo na konkretnih besedilih (tudi metoda natančnega branja grafičnih romanov), analiza, interpretacija, samostojno delo – pisanje sprotnih odzivov na izbrana besedila, raziskovanje in predstavitev raziskovalnega projekta (bodisi samo besedilo ali pa besedilo in slikovna spremljava). Poudarek bo na interaktivnem delu, dialogu in izmenjavi idej. Na voljo so tudi individualne konzultacije.

**Learning and teaching methods:**

The lectures and the seminar will contain the following methods and approaches: Lectures, explaining, discussion (in pairs or groups), individual and group work on specific cases (texts) with the help of the close reading method, analysis, interpretation. Writing of response papers on discussed works, topics, individual research and the presentation of the research project (just text or both text and images). Interactive work, dialogue, exchange of ideas. Individual consultations will also be available.

<b>Načini ocenjevanja:</b>	Delež (v %) / Weight (in %)	<b>Assessment:</b>
<p>Način (pisni izpit, ustno izpraševanje, naloge, projekt):</p> <ul style="list-style-type: none"> <li>- obvezna (80 %) navzočnost na predavanjih in seminarju in sodelovanje v diskusijah – 20%</li> <li>- opravljene vse obveznosti pri predavanjih in pri raziskovalnem delu (branje in pisni izdelki):               <ul style="list-style-type: none"> <li>a) sprotno raziskovalno delo, sodelovanje v diskusijah ter sprotni pisni odzivi na brana besedila - 10%</li> <li>b) končni raziskovalni projekt – 20 %</li> </ul> </li> <li>- pisni izpit ob koncu semestra - 50%</li> </ul>		<p>Type (examination, oral, coursework, project):</p> <ul style="list-style-type: none"> <li>- mandatory participation in class (80%), regular participation in class (discussions) – 20 %</li> <li>- fulfilled all requirements at lectures and research work (readings and response papers)               <ul style="list-style-type: none"> <li>a) active participation in research, response papers – 10%</li> <li>b) final research project – 20%</li> </ul> </li> <li>- written exam at the end of the semester – 50 %</li> </ul>

**Reference nosilca / Lecturer's references:**

Rojena sem 31. 5. 1974 v Ljubljani. L. 2002 sem zaključila študij angleščine in primerjalne književnosti z literarno teorijo na Filozofski fakulteti v Ljubljani. V akademskem letu 2005/2006, v času pisanja doktorske disertacije, sem prejela mednarodno štipendijo Rotary International, ki mi je omogočila enoletno študijsko bivanje v New Yorku; bila sem raziskovalka na Univerzi Fordham. Doktorski študij na anglistiki na Filozofski fakulteti v Ljubljani, sem zaključila 1. 6. 2009; takrat sem zagovarjala disertacijo »Contemporary American Documentary Novel« (v prevodu »Sodobni ameriški dokumentarni roman«). V doktorski tezi sem se, kot razkriva naslov, ukvarjala z dokumentarnim romanom in tudi z literarni novinarstvom v času postmoderne. Novembra 2010, sem izdala prvo znanstveno monografijo z naslovom Factual Fictions: Narrative Truth and

the Contemporary American Documentary Novel (Cambridge Scholars), ki je osnovana na doktorskem delu, vendar doktorsko tezo dopolnjuje z novimi analizami in razširja na prej neobravnavana področja (vključno s stripi). S prispevki sodelujem na mednarodnih simpozijih – npr. IALJS: International Association for Literary Journalism Studies; ASEES: Association for Slavic, Eastern European and Eurasian Studies; ASA: American Studies Association. Organizirala sem tudi panelne razprave in okrogle mize (IALJS Tampere, Finska maj 2013, CEC Organization New York City, maj 2012 – okrogla miza s piscem New Yorkerja Tedom Conovrom, predsedovala sem večim panelni razpravam, na primer ASA – American Studies Association v Baltimorju, november 2011).

Na Univerzi v Novi Gorici sem predavala Sodobne literarne teorije (podiplomski študij), Metodologijo medkulturnih študij (podiplomski), izbirni predmet Literatura in druge umetnostne zvrsti in predmet Izbrana poglavja iz svetovne književnosti – ameriška in angleška književnost. V slovenskih in tujih literarnih revijah (Contemporary Review, Primerjalna književnost, Slovene Studies, Dialogi, Bricolage, Literatura, Acta Neophilologica, Literary Journalism Newsletter) sem objavila številne znanstvene članke, ki se dotikajo dokumentarne pripovedi kot tudi drugih tem, na primer del Louisa Adamiča.

Junija 2011 sem dobila podoktorsko Fulbright raziskovalno štipendijo. Omogočila mi je šestmesečno raziskovalno delo na univerzi Columbia v New Yorku. Posvečala sem se predvsem stripovski pripovedi, ki je osnovana na dejstvih in filmu. Obiskovala sem predavanja – na anglistiki na Columbii – Ameriška kulturna kritika in na novinarstvu na Columbii – Družbeni vpliv medijev. Sodelovala pa sem tudi na predavanjih in seminarju na New York University – Arthur L. Carter Journalism Institute – Literarna reportaža – Prof. Robert Boynton – in Fikcija v nefikcijskih besedilih – Prof. Lawrence Weschler). Trenutno sem gostujoča urednica ameriške znanstvene revije Literary Journalism Studies, kjer pripravljamo številno o ženskih literarnih novinarkah. Revijo sponzorira IALJS (International Association for Literary Journalism Studies) (Podatki o reviji: [http://www.ialjs.org/?page\\_id=34](http://www.ialjs.org/?page_id=34)).

Delujem še kot prevajalka, avtorica radijskih oddaj, pišem tudi filmske in knjižne recenzije ter novinarske prispevke za različne slovenske in tuje medije.

#### Bibliografija- Selected Bibliography

##### Monografija:

Factual Fictions: Narrative Truth and the Contemporary American Documentary Novel. Cambridge Scholars, November 2010.

Literarno delo: Upogib časa (zbirka kratkih zgodb), Ljubljana: LUD Literatuta, 2015.

##### Recenzirani prispevki:

Profiling war : managing trauma in reporting horror : the case of Boštjan Videmšek. V: JOSEPH, Sue (ur.). *Profile pieces : journalism and the "human interest" bias*, (Routledge research in journalism, 13). New York; London: Routledge, cop. 2016, str. 226-239.

Obraz postkomunizmu Europy Wschodniej i Bałkanów w pisarstwie Slavenki Drakulić. V: GRACZYK, Ewy (ur.). *Białe maski / szare twarze : ciało, pamięć, performatywność w perspektywie postzależnościowej*, (Seria Wydawnicza Centrum Badań Dyskursów Postzależnościowych, t. 5). Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, cop. 2015, str. 151-166.

“Joe Sacco in literarno novinarstvo v podobi stripa—preplet literature, stripa, novinarstva in zgodovine” (“Joe Sacco and Graphic Literary Journalism – The Blending of Literature, Comics, Journalism and History”). *Primerjalna književnost (Comparative Literature journal)*, Vol. 37, number 2, August 2014, 195-215.

Gostujoča urednica (tudi Spremna beseda), posebna izdaja *Literary Journalism Studies* revije, fokus: on female literary journalists (forthcoming). Fall 2014 or Spring 2015.

Collection of essays *Literature and Multimedia in Late 20th and 21st Century Europe*. John Benjamins Press (2014), esej: "Nonfiction Comics as a Medium of Remembrance and Mourning and a Cosmopolitan Genre of Social and Political Engagement" (Fall 2014).

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"Louis Adamic: Slovene-American Literary Journalism Avant la Lettre." *Slovene Studies* 33.2 (2011): 115–32.

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Leonora Flis holds a B.A. in English and another one in Comparative Literature. Her PhD was in American Literature and Culture. She’s worked as an Assistant Professor at the School of Humanities at the University of Nova Gorica, Slovenia. She teaches Literary Theory, Methodology of Intercultural Studies, Literature & Film, British and American Literature, and EFS courses. She is the author of *Factual Fictions: Narrative Truth and the Contemporary American Documentary Novel* (2010). Flis also works as a book and film critic and a translator. In 2011, she received a Fulbright Postdoctoral Research fellowship and worked at Columbia University in New York. She is currently the guest editor of the special edition of *Literary Journalism Studies*, dedicated to female literary journalists. She is a regular member of ASEEES, MLA, IALJS, and Slovenian Association of Literary Translators. Flis authored several scholarly essays, published in domestic and foreign peer-reviewed literary journals. Apart from her academic endeavors, Flis is actively involved in several volunteer projects (involving teaching English, working with immigrants, and hosting book clubs in the English language). She is also a writer of fiction and nonfiction works. In 2015, her collection of short stories titled *Upogib časa* was published by LUD Literatura.

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