



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MDIA5010

Literary and Narrative Journalism Practice

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name Course	Email	Availability	Location	Phone
Authority	Christopher Kremmer	c.kremmer@unsw.edu.au	Mondays 4-5 p.m. Room 231T, 2nd Level Robert Webster Building	Webster 231T	93856364

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines

webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 12

Summary of the Course:

The course will give students the opportunity to plan and execute a strong, publishable work of narrative journalism. This course centres on long-form in-depth journalism, but with an eye on how to develop a book project.

Students will read and discuss a variety of provocative pieces of literary journalism from the past few decades, while also researching and writing a 4000-word article of their own.

Students study the art of narrative journalism: the controlled delivery and interplay of character, scene, plot, perspective, dialogue and description; examining the craft's practicalities, including selecting topics and locations, staying on target, keeping notes and records, using photography, targeting publications or publishers, and writing magazine pitches and book proposals.

Students who are enrolled in the 72 UOC plan must have successfully completed all their Cognate Courses (24 UOC) before being eligible to enrol in MDIA5010.

Aims of the Course:

This course will give students the opportunity to plan and execute a strong- publishable work of literary or narrative journalism.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Employ critical thinking when reading long-form narrative journalism.
2. Research and plan a work of long-form narrative journalism.
3. Write a strong pitch to editors and publishers with the aim of selling their work.
4. Demonstrate an understanding of technical and conceptual aspects of creative non-fiction writing.
5. Conduct interviews and understand the ethical issues involved in obtaining sources and using information.
6. Write a compelling piece of long-form literary or narrative journalism.

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. Understand their discipline in its context
2. Demonstrate rigour in their analysis, critique and reflection
3. Apply their knowledge and skills to problem solving
4. Communicate effectively
5. Undertake independent, self-directed practice

Rationale for the inclusion of content and teaching approach

This course is designed to enable students to develop particular communications skills that will enhance their practice as media professionals. It reflects a position informed by research that their practice within the field will require advanced levels of news and feature writing and research to enable ongoing development as journalists, public relations staff and media officers.

Teaching strategies

This course will be taught face-to-face using lectures, workshops, and problem-solving exercises. All components will have a strong emphasis on student participation and reflection on issues posed by the lecturer, and raised by student experiences in the field.

Assessment

Assessment items are required to be submitted electronically on Moodle:

1. A 1,000 word paper responding to the question below and based on the readings in Weeks 1- 4 (20 per cent). **Due 5pm Tuesday 18 August** (Week 4).

Question: What is narrative and literary journalism? Illustrate your paper with reference to at least four readings from weeks 1 to 4.

2. A 1,200 word Research Plan* (see below) including interview material for your major article (20 per cent). **Due: 5pm Tuesday 15 September** (Week 8). The research plan MUST include

- A description of the topic of your major piece of narrative journalism and how you will research it (400 words)
- Quotes from one or more interviews that you have already completed (400 words)
- An outline of a possible narrative structure for your story (200 words)
- A list of sources of background information you intend to use for your story, i.e. relevant documents, books, databases and news reports, with URL links where appropriate. (200 words)

3. A 4,000 word article in the form of literary and narrative journalism (60 per cent). **Due 5pm Friday 30 October** (Week 13).

Assessments Two and Three require students to interview a range of people who are appropriate to the story. Students will submit with each assignment a list of the people they have quoted, along with the interviewees' telephone numbers, the date, time and place of the interview. A random audit will be conducted for each assignment; lecturers will contact at least five interviewees on student lists to confirm the interview took place. When interviewing, students should move beyond their circle of friends, family and acquaintances, and instead question strangers and even people in authority (or their press aides).

Evidence of concocted interviews or data will be investigated under the university's academic misconduct processes.

In order to pass this course, you must make a serious attempt at ALL assessment tasks.

Assessment criteria

For Assignment One:

- addressing the questions posed;
- demonstrated engagement with the material;
- use of evidence to substantiate your findings;
- appropriate use of quotes (with references) from the reading material.

For Assignments Two and Three:

- demonstrated depth of research (the variety and number of sources used);
- appropriate use of quotes from actual interviews;
- factual accuracy;
- skillful storytelling techniques;
- correct and clear English expression.

More details of each assessment task including a marking guide and samples will be uploaded to the course

Moodle site during the course of the semester.

Submission of Assessment Tasks

Assessment tasks are submitted electronically using Turnitin on Moodle. Assessment tasks should be submitted by 5pm on the due date.

Late Submission *PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Extension Procedure

- A student seeking an extension should apply through to the Course Convenor before the due time/date for the assessment task.
- The Course Convenor should respond to the request within two working days.
- The Course Convenor can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new

whole, without referencing and a student's own analysis to bring the material together.

- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>). The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Reflective Paper (20%)	1,000 words	20%	1	1,2	
Major Project (60%)	4,000 words	60%	2,3,4,5	3,4	
Pitch (20%)	1,200 words	20%	4,5,6	3,4,5	

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

1. A 1,000 word paper responding to the question below and based on the readings in Weeks 1- 4 (20 per

cent). **Due 5pm Tuesday 18 August** (Week 4).

Question: What is narrative and literary journalism? Illustrate your paper with reference to at least four readings from weeks 1 to 4.

2. A 1,200 word Research Plan* (see below) including interview material for your major article (20 per cent). **Due: 5pm Tuesday 15 September** (Week 8).

3. A 4,000 word article in the form of literary and narrative journalism (60 per cent). **Due 5pm Friday 30 October** (Week 13).

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content
Week 1: 27-31 July	What is literary and narrative journalism?	Introduction to Literary & Narrative Journalism	Discuss Chapters 1 & 2 of Ehrenburg, I. <i>The Life of the Automobile</i> and Wolfe's essay 'Like a Novel' (Course Reader 'Week 1') and Ricketson, Chs. 1 & 2 "Why True Stories Matter" and 'What Makes a Story True?' (Textbook)
<p>Essential Readings:</p> <p>Chapters 1 & 2 of Ehrenburg, I. <i>The Life of the Automobile</i> and Wolfe's essay 'Like a Novel' (Course Reader 'Week 1') and Ricketson, Chs. 1 & 2 "Why True Stories Matter" and 'What Makes a Story True?' (Textbook)</p>			
Week 2: 3-7 August	Writing & Society - The Literature of Fact	The 'New Journalism' and its legacy	Discuss Boynton's 'Introduction' in <i>The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft</i> ; Eisenhuth's 'New Journalism and its legacy'; and the excerpt from Wynhausen's <i>Dirt Cheap: life at the wrong end of the job market</i> (Course reader 'Week 2')
<p>Essential Readings:</p> <p>Boynton's 'Introduction' in <i>The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft</i>; Eisenhuth's 'New Journalism and its legacy'; and the excerpt from Wynhausen's <i>Dirt Cheap: life at the wrong end of the job market</i> (Course reader 'Week 2')</p>			
Week 3: 10-14 August	How creative? How factual? The Helen Garner case	The status and importance of facts in Literary & Narrative Journalism	Discuss Garner's <i>The First Stone</i> (extract), Ricketson's 'True stories: the power and pitfalls of literary journalism', and Garner's 'The fate of The First Stone' (Course reader 'Week 3') and Ricketson, Ch. 3 'Learning from the Journalistic Method' (Textbook)
<p>Essential Readings:</p> <p>Garner's <i>The First Stone</i> (extract), Ricketson's 'True stories: the power and pitfalls of literary journalism', and Garner's 'The fate of The First Stone' (Course reader 'Week 3') and Ricketson, Ch. 3 'Learning from the Journalistic Method' (Textbook)</p>			

Week 4: 17-21 August	Tools of the Trade: Research and documentary sources	What do we mean by research in Literary and Narrative Journalism? What are the sources we use and how do we use them to create literary effects while remaining true to the facts.	Discuss Seabrook's "American scrap: an old-school industry globalizes" and Boynton's interview with 'Ted Conover' in <i>The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft</i> (Course Reader 'Week 4')
<p>Essential Readings:</p> <p>Seabrook's "American scrap: an old-school industry globalizes" and Boynton's interview with 'Ted Conover' in <i>The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft</i> (Course Reader 'Week 4')</p>			
Week 5: 24-28 August	Profiles and biographical studies	<p>How do literary journalists bring people alive in their stories?</p> <p><i>** Bookings for next week's individual consultations will be made after the film screening**</i></p>	<p>Discuss Kremmer's 'Cowbelt Cowboy' & 'The Prince and the Pauper' (Chs. 12 & 20 in <i>Inhaling the Mahatma</i>) and Chapter One of Ferguson's <i>Gina Rinehart</i> (Course reader)</p> <p>Workshop: Developing your story ideas – Before coming to class students should have read Ricketson's 'Generating Fresh Story Ideas' in <i>Writing Feature Stories</i> (Course Reader).</p>
<p>Essential Readings:</p> <p>Kremmer's 'Cowbelt Cowboy' & 'The Prince and the Pauper' (Chs. 12 & 20 in <i>Inhaling the Mahatma</i>) and Chapter One of Ferguson's <i>Gina Rinehart</i> (Course reader)</p> <p>Before coming to class students should also have read Ricketson's 'Generating Fresh Story Ideas' in <i>Writing Feature Stories</i> (Course Reader).</p>			
Week 6: 31 August - 4 September	Film Screening and Individual consultations	The lecture is this week replaced by a screening of the 2005 movie <i>Capote</i> , a version of Truman Capote's controversial book <i>In Cold Blood</i> .	Tutorials are replaced this week by individual consultations for each student.
<p>Essential Readings:</p> <p><i>Before attending the film students should have read Ricketson Ch. 4 'Learning from the Novelist's Sensibility' in Telling True Stories (Textbook) which provides background to the film.</i></p>			
Week 7: 7-11 September	Interviewing	The art of securing the trust of interviewees and posing questions that	Discuss the ideas canvassed by Metzler in <i>Creative Interviewing</i> and

		produce insights into lives and characters is discussed	Clayton in <i>Interviewing for Journalists</i> (Course Reader 'week 7'); and Ricketson, Ch. 5 'The Janet Malcolm Dilemma' (Textbook) Workshop: Learning from the Best – Discuss the work practices of Susan Orlean and Richard Ben Cramer (Course Reader 'Week 7')
<p>Essential Readings:</p> <p>Metzler in <i>Creative Interviewing</i> and Clayton in <i>Interviewing for Journalists</i> (Course Reader 'week 7'); and Ricketson, Ch. 5 'The Janet Malcolm Dilemma' (Textbook)</p> <p>Susan Orlean and Richard Ben Cramer interviews in the Course Reader 'Week 7'</p>			
Week 8: 14-18 September	Narrative and direct observation	How narrative journalism differs from expository writing. We discuss the creation and use of 'scenes' in this form of journalistic writing.	Discuss John Hersey's 'A Noiseless Flash' in <i>Hiroshima</i> ; Lisa Anthony's 'Getting it in the neck', <i>Juice</i> , Oct 1997; and Tulloch's 'Ethics, trust and the first person in the narration of long-form journalism' (Course Reader 'Week 8') Workshop: Discuss planning your story with reference to Fontaine & Glavin's 'Organization' in <i>The Art of Writing Nonfiction</i> (Course Reader 'Week 8') **Please bring to the class 3 printed copies of your RESEARCH PLAN and be ready to discuss it in class**
<p>Essential Readings:</p> <p>John Hersey's 'A Noiseless Flash' in <i>Hiroshima</i>; Lisa Anthony's 'Getting it in the neck', <i>Juice</i>, Oct 1997; and Tulloch's 'Ethics, trust and the first person in the narration of long-form journalism' (Course Reader 'Week 8') Fontaine & Glavin's 'Organization' in <i>The Art of Writing Nonfiction</i> (Course Reader 'Week 8')</p>			
Week 9: 21-25 September	Writing about travel and	What distinguishes the kind	Discuss the excerpts from

	place	of travel writing produced by literary journalists from the types of stories commonly published by travel magazines and websites?	Nicolas Bouvier's <i>The Way of the World</i> and Robyn Davidson's <i>Tracks</i> (Course Reader 'Week 9') Workshop: Places Strange, Places Familiar – Discuss with reference to Zinsser's 'Writing about places' in <i>On Writing Well</i> (Course Reader 'Week 9')
Essential Readings: Nicolas Bouvier's <i>The Way of the World</i> and Robyn Davidson's <i>Tracks</i> (Course Reader 'Week 9') Zinsser's 'Writing about places' in <i>On Writing Well</i> (Course Reader 'Week 9')			
Week 10: 6-9 October	No classes this week - Mid-semester Break		
Week 11: 12-16 October	Tales of Memory and Reconstruction	Writers are often called upon to reconstruct events that they personally did not experience. How do they do it?	Discuss the challenges of narrative reconstruction with reference to Anna Funder's <i>Stasiland</i> and Jack Hart's 'Scene' in <i>Storycraft</i> (Course Reader 'Week 11')
Essential Readings: The readings from Anna Funder's <i>Stasiland</i> and Jack Hart's 'Scene' in <i>Storycraft</i> (Course Reader 'Week 11')			
Week 12: 19-23 October	Structuring books and long articles	In Literary Journalism, structure is god. Devising a logical and innovative structure for your story can turn an ugly ducking into a swan	Class discussion of Ricketson's 'Finding the right structure' in <i>Writing Feature Stories</i> (Course Reader 'Week 12') Workshop: Structure This – The Death of Diane Brimble. Explore and discuss the creative potential of structure with reference to Malcolm Knox's 'Cruising' and Nikki Barrowclough's 'Cruise Into Hell' (Readings on Moodle).
Essential Readings: Ricketson's 'Finding the right structure' in <i>Writing Feature Stories</i> (Course Reader 'Week 12') Malcolm Knox's 'Cruising' and Nikki Barrowclough's 'Cruise Into Hell' (Readings on Moodle).			
Week 13: 26-30 October	All Gain, No Pain – Editing	Re-drafting and redrafting	Seminar: Discuss

	and Polishing	is the key to a successful piece of literary journalism.	<p>Zinsser's 'Simplicity' and 'Clutter' in <i>Writing Well: an informal guide to writing nonfiction</i> (Course Reader 'Week 13)</p> <p>Workshop: Bad stories can magically transform into good ones when you become your own editor.</p> <p>** Please bring to the class 3 printed copies of two documents. The first document should be a one-page summary of your story that describes how it begins and the main transitions that take place in the course of the narrative. It should also describe how the story currently ends. The second document should be a copy of the story on which you have highlighted passages that, in your view, do NOT contribute much to the story.</p>
--	---------------	--	---

<p>Essential Readings:</p> <p>Zinsser's 'Simplicity' and 'Clutter' in <i>Writing Well: an informal guide to writing nonfiction</i> (Course Reader 'Week 13)</p>

Course evaluation and development

The student learning experience is important to the Faculty and the staff in this course. Throughout the duration of the course, students are encouraged to provide either formal and/or informal feedback. At the conclusion of the semester a formal student evaluation is provided to enable feedback on the course content and teaching staff.