



Faculty of Arts
& Social Sciences

School of the Arts and Media

MDIA5010

Literary & Narrative Journalism Practice

Session 2, 2016

UNSW Course Outline

Location of the course

You must be enrolled in, and attend, one seminar each week (except during the mid-semester break and post graduate reading week). Classes cease on Friday 23 September and resume on Monday 10 October 2016. During postgraduate Reading Week, when no classes occur, students are expected to keep up with set readings.

LECTURE	Monday	1800-1900	Webster Theatre B (Level 2)	Weeks 1-9, 11-13
SEMINARS	Monday	1900-2100	Webster 251 (Level 2)	Weeks 1-9, 11-13
	Wednesday	1600-1800	Webster 252 (Level 2)	Weeks 1-9, 11-13

Staff Contact Details

Position	Name	Email	Phone
Course Convener	Dr. Christopher Kremmer	c.kremmer@unsw.edu.au	9385 6364
Availability	5 – 6 pm Tuesdays during semester BY APPOINTMENT	Webster 231T, Level 2	

*** All email correspondence with your tutors must include the course code, student number, enrolled name (no nicknames), and day and time of your seminar. Use only your UNSW email address.**

School of the Arts and Media Contact Information

SAM Office
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 face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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

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 5000-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.

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.

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 Tasks

Assessment task	Weight	Length	Due Date	Submission
Reflective Paper	20%	1,000 words not including references	5 pm Monday 15 August 2016	Write a 1,000 word essay based on the course readings to date. The essay should answer the question "What is narrative and literary journalism?" Illustrate your argument with reference to at least four readings from weeks 1 to 4. .
Pitch	20%	600 words	5 pm Monday 9 September 2016	Imagine you are pitching your idea for a long-form journalistic narrative OR book to a real magazine, online publication or publisher. You must first identify your target publication, which must be an existing English
Major Project	60%	5,000 words not including footnotes, references or list of interviewees	5 pm Friday 21 October	Write a 5,000 word article in the style of literary and narrative journalism for the specific publication identified in Assessment 2. The story must include illuminating quotes from at least five (5) people you have interviewed in person.

CITATION STYLES: Assessment One requires citation of sources in academic style (Harvard Referencing Style). In Assessment 2, for cited publications the list of sources used can be more informal but should include the author and title of the publication, year of publication and the URL where available. Assessment 3 requires two forms of citation. Firstly, that important facts and sources be cited briefly within the text of the article (for example, "Mr Jones recalls telling his father not to take the job" or "A 2012 report by the Kinsey Institute predicted a sharp fall in economic growth" - do not enclose such citations in parentheses as you would in an academic essay). Secondly, all factual, archival and other information used in the story and derived from interviews should be cited in numbered footnotes at the bottom of each page. For publications etc use Harvard style for these footnotes, while for interviews provide the names, positions, contact numbers and email addresses of the interviewees and the locations where they were interviewed or accompanied.

INTERVIEWS: Assessments Two and Three require students to interview a range of people who are appropriate to the story. When interviewing, students should move beyond their circle of friends, family and acquaintances, and instead question strangers and even people in authority (or their media spokespersons). Students are required to submit with each assignment on a separate sheet a list of all the people they have interviewed and quoted, along with the interviewees' telephone numbers, email contacts, and the date, time and place of the interviews. All interviews must be recorded on a digital recorder of some kind (phone, dictaphone etc). These recordings must be retained until the end of each academic year. Direct quotes used from interviews (that is, quotations that appear in "quotation marks") must be the exact and unedited words used by the interviewee.

Indirect quotes (those not in quotation marks) may paraphrase the interviewee's words. A percentage of submissions will be randomly audited by tutors who will contact people quoted in stories to confirm that interviews did take place as and where claimed by the student. Evidence of concocted interviews or data will be investigated under the university's academic misconduct processes.

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; skilful 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.

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

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 Monday 15 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 600 word Pitch and Research Plan including interview material for your major article (20 per cent). **Due: 5pm Monday 9 September** (Week 7). The research plan MUST include
 - A description of the topic of your major piece of narrative journalism and how you will research it (200 words)
 - Quotes from one or more interviews that you have already completed (100 words)
 - An outline of a possible narrative structure for your story (100 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 5,000 word article in the form of literary and narrative journalism (60 per cent). **Due 5pm Friday 21 October** (Week 12).

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission 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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance. Sickness, misadventure or other circumstances beyond your control may:

- Prevent you from completing a course requirement,
- Keep you from attending an assessable activity,
- Stop you submitting assessable work for a course,
- Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website : <https://student.unsw.edu.au/special-consideration>

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.

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

Date	Type	Content
Week 1: 25 - 29 July	Lecture	Introduction - What is Literary and Narrative Journalism?
	Seminar: Discuss the following texts from the Course Reader	Ehrenberg's the Life of the Automobile Chapter 1; and Wolfe's 'Like a Novel'
Week 2: 1 - 5 August	Lecture	How Journalism changes with the times - From Objectivity to Immersion
	Seminar	Discuss the following texts from the Course Reader: Boynton's Introduction to The New New Journalism; and Wynhausen's Dirt Cheap
Week 3: 8 - 12 August	Lecture	Factual, Creative, or both? Telling true stories using fictional techniques
	Seminar	Discuss the following texts from the Course Reader: Garner's The First Stone (extract), and Garner's 'The fate of The First Stone' PLUS Kramer & Call (Textbook 'Reporting for Narrative: Ten Tips, pp. 24-28)
Week 4: 15 - 19 August	Lecture	Writing people - A is for Access (and the Angle): Choosing the right topic, angle and sources
	Seminar	Discuss the following text from the Course Reader: Kremmer's 'The Prince and the Pauper' and Ferguson's Gina Rinehart (both in the Wk 5 section) and Gay Talese's 'Frank Sinatra Has a Cold' (in the Moodle, Wk 4 folder)
Week 5: 22 - 26 August	Lecture	Research and Reporting - Finding the extraordinary in the Ordinary
	Seminar	Discuss the following texts from the Course Reader: Seabrook's 'American scrap: an old-school industry globalizes' (in the Wk 4 section); and Kramer & Call (Textbook, Anne Hull 'Being There' pp. 39-45 and Tracy Kidder 'Field notes to full draft' pp. 51-54)
Week 6: 29 August - 2 September	Finding and pitching your story	Individual consultations will take place during the scheduled lecture and seminar time slots to help student prepare their pitch for Assessment 2. Before booking a personal consultation, students must have read and understood, the following text from the Course Reader: Ricketson's 'Generating Fresh Story Ideas'

Week 7: 5 - 9 September	Lecture	Effective interviewing - Building trust and confidence for better interviews
	Seminar	Discuss the following texts from the Course Reader: Metzler's Creative Interviewing; Clayton's Interviewing for Journalists; 'Susan Orlean' and 'Richard Ben Kramer' (All in the Course reader Wk 7)
Week 8: 12 - 16 September	Lecture	Observation and Narration - Narrativising people, events and facts
	Seminar	Discuss the following texts from the Course Reader: John Hersey's 'A Noiseless Flash' in Hiroshima; Lisa Anthony's 'Getting it in the neck'; and Fontaine and Glavin's 'Get some narrative into it' (Wk 8 readings)
Week 9: 19 - 23 September	Lecture	The Structure within the Story - Narrative building blocks
	Seminar	Discuss the creative potential of structure with reference to Malcolm Knox's 'Cruising' and Nikki Barrowelough's 'Cruise Into Hell' (Readings on Moodle) and Kramer & Call (Textbook pp. 109 – 121); and
Week 10: 4 - 7 October	ONLINE QUIZ	(Post graduate reading week – No Classes)
	PRESCRIBED READINGS	Read Kramer & Call on Ethics (Textbook pp. 162- 193) then complete the COMPULSORY ethics quiz on Moodle.
Week 11: 10 - 14 October	Lecture	Writing History - Reconstructing Scenes from the Past
	Seminar	How can we write about events we did not witness? Discuss the challenges of narrative reconstruction with reference to Anna Funder's Stasiland and Jack Hart's 'Scene' in Storycraft (Both in the Course Reader Wk 11); and Kramer & Call (Textbook pp. 132-139)
Week 12: 17 - 21 October	Lecture	All gain, no pain - Editing, Redrafting and Polishing
	Seminar	Discuss Zinsser's 'Simplicity' and 'Clutter' in Writing Well: an informal guide to writing nonfiction (Course Reader 'Week 13) and John McPhee 'Omission' New Yorker Sept 14 2015 (in Moodle Wk 12 folder)
Week 13: 24 - 28 October	Lecture	Insiders and Outsiders - On Place and Perspective
	Seminar	Discuss the following texts from the Course Reader: Nicolas Bouvier's The Way of the World; Robyn Davidson's Tracks; and Zinsser's 'Writing about places' in (Wk 9 Readings)

Resources

Prescribed Resources: Required Texts:

Course Reader MDIA5010 – Literary and narrative journalism, Session 2, 2015

Kramer, M & Call, W. Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University. Plume, New York, 2007.

Students can purchase the required texts from the UNSW bookshop. Other readings will be placed on Moodle and must be read prior to class each week.

Moodle:

The UNSW uses a TELT (Technology Enabled Learning & Teaching) program called Moodle to make available extra learning material, submitting assignments, and checking your grades amongst other things. It is integral to most University courses and vital to the success of students. Make sure you familiarise yourself with it in the first couple of weeks.

UNSW library website can be found at:

<http://info.library.unsw.edu.au/web/services/services.html>

Recommended Resources

Boo, Katherine. 2012, *Behind the Beautiful Forevers*, Scribe, Melbourne.
Boynton, Robert. 2005, *The New New Journalism: conversations with America's best nonfiction writers on their craft*. New York: Vintage Books, 2005.
Eisenhuth, S & McDonald, W. 2007, *The Writers Reader: understanding journalism and non-fiction*, Cambridge, Melbourne. Glass, Ira (editor). 2007, *The New Kings of Nonfiction*. New York: Riverhead
Gutkind, Lee. 2008, *Keep it real: everything you need to know about researching and writing creative nonfiction*, Norton, New York. Hart, Jack. 2011, *Storycraft: the complete guide to writing narrative non-fiction*, University of Chicago Press.
Perrottet, Tony. 2002, *Route 66AD*, Sydney, Vintage
Sims Norman. 1990, *Literary Journalism in the Twentieth Century*, OUP Stubbs, Ben. *Ticket to Paradise*, ABC Books, Sydney
Talese, Gay and Lounsberry, Barbara. *The Literature of Reality*, HarperCollinsCollege Publishers, New York

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.