MDIA5010

Literary and Narrative Journalism Practice

Term Three // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 12

Summary of the Course

The course will give you 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.

You 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 your own.

You will 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.

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

Course Learning Outcomes

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

WORKSHOPS & PRE-CLASS SUBMISSIONS AND PREPARATIONS

Rationale: Writing workshops are a way to share and present work-in-progress. The aim is to draw on our combined knowledge as writers and readers, and to shape a story from draft to final form. Workshops cannot work without the participation of students. This requires that you check the course Moodle site in the week before every class for details of any CLASS PREPARATION ACTIVITIES that you are required to undertake.These activities may include writing exercises, summaries of readings for discussion in class, and research or reflection in preparation for in-class workshops, exercises or quizzes.

Students who fail to bring to class any required materials for these activites will be marked as ABSENT on the class attendance roll. Failure to check Moodle for notice of these activities is NOT an acceptable excuse.

READING SUMMARIES Each week, before coming to class, students are required to undertake prescribed readings, as well as some recommended readings. Please come to class with a copy of the required reading(s) and your notes, questions, ideas, analysis and comments. Making notes on readings and bringing them class will help you to participate in class discussions. Being unprepared for class discussions about the readings is a common sign that a student is at risk of failure. It also lets down the whole class.

Students who wish to do well in this course should ALSO read a wide range of literary journalism articles in their own time, including scholarly articles on Literary Journalism theory and practice, and take part in sharing and discussing them on the Moodle forum. Students will have opportunities to participate in class discussions every week.

READING REPORTS ARE OF HIGH IMPORTANCE IN THIS COURSE.

When analysing a reading, consider the following potential issues:

- Impact: Is the story newsworthy, significant?

- Does the reader learn something new?

- Reporting: how credible/compelling are the case studies, experts and factual sources?

- Attention to detail? Any obvious voices missing? Are different sides of an issue presented? Argument/analysis: Is the analysis persuasive?

- Intros/lead: Does the choice of intro work? Does it engage the reader? Is the lead "buried"?

- Quotes: too many/too long? Are new quotes needed from existing or additional interviews

- Structure: What are the most compelling images, sections or voices? Does the piece lose focus at any point What sections can be omitted/reworked? Are the transitions smooth? Does the conclusion work?

- Style: does the piece maintain good writing, compelling imagery and appropriate pace? In what ways can it be improved? Stronger verbs? Active voice? Good characters? Is first person voice used appropriately? Are subheaders needed? Illustration/data: Can some sections/facts/numbers be 'broken

out' into fact boxes or lists?

SUBMISSION DETAILS: On the cover page of your submissions always state your enrolled name (no nicknames), university email address, student number, course name, and seminar day and time. Always state the required word length of your submission as well as the actual word length submitted. Do NOT include references or contact details in your submitted word length (i.e. only count the words in the body of your essay or article)

CITATION: In assignment submissions, all statements of fact MUST be attributed to a source, such as a publication, an archive or an interview. In scholarly essays, use Harvard Referencing (NUMBERED FOOTNOTES). In the Major Project (Assignment 3) important facts and sources must also be identified briefly and informally in the text (NO PARENTHESES) for example, "A 2012 Kinsey Institute report predicted last year's recession" or "Mr. Jones' divorce was announced in January on his Facebook page") AND ALSO IN NUMBERED ENDNOTES. Include the URL addresses of any online sources you quote in the endnotes (NOT in the text of the article). Failure to cite the sources all information used may attract action and penalties for plagiarism.

INTERVIEWS: Assessment 3 requires students to interview a range of people who are appropriate to the story. Do NOT interview STUDENTS as these interviews will not count for assessment purposes. Your main interviewees MUST live and work in Australia, preferably in Sydney. Interviews in other Australian regions and states are permitted using Skype or telephone, provided you are able to record and keep audio of the conversation. All interviews must be recorded and the recordings kept for checking if needed. As well as speaking to individuals, you MUST engage with ORGANISATIONS and/or ASSOCIATIONS that represent large numbers of people. Your first point of contact with these organizations should be their MEDIA OFFICER or spokesperson (if you want to interview a police officer, for example, don't go to a police station - contact NSW Police Media Liaison or the Police Association of NSW and seek their help in arranging an interview). Assignment 3 requires IN-PERSON INTERVIEWS conducted face-to-face with AT LEAST FOUR PEOPLE OF HIGH VALUE TO YOUR STORY. Interviews via telephone, email, Skype and social media can also be useful but will NOT be counted as IN-PERSON for the assessment. Interviews conducted before July 2019 or submitted for assessment in other courses may NOT be submitted for assessment in MDIA5010. Please use your commonsense to avoid interviewing people or visiting locations where your personal security is in any way jeopardized. Please consult your tutor if you have any concerns in this respect. ALWAYS tell interviewees that you are a journalist. NEVER RECORD INTERVIEWS OR CONVERSATIONS WITHOUT PERMISSION OF THE INTERVIEWEE. Details of all interviews you conduct MUST be included in assessment submissions on a separate sheet listing the names, positions, email addresses and telephone numbers of all interviewees quoted in your story. You must state whether each interview was conducted in-person, or by telephone or other means, and the location, date and time of day for each and every meeting. 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. ALL INTERVIEWS MUST BE RECORDED AND RETAINED UNTIL THE END OF THE YEAR.

WORKFLOW: Well-planned, efficient workflow is critically important in this course. Assessment 3 (Major Project) - worth 60% - must be built up steadily throughout the course. It cannot be done in a week. Changes of topic will NOT be permitted after submission of the Research Portolio in WEEK SIX , although the angle or approach taken to your topic can continue to evolve. You need to decide your topic in consultation with your tutor and make progress with interviewees and organisations early in semester.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Genre Essay	20%	03/10/2019 05:00 PM	1,4
Research Portfolio	30%	23/10/2019 12:00 PM	2,3,4,5
Longform Article	50%	11/11/2019 12:00 PM	2,4,5,6

Assessment Details

Assessment 1: Genre Essay

Start date: 16/09/2019 01:37 PM

Length: 900 - 1100 words not including references

Details: 1,000 words, qualitative feedback provided via Turnitin.

Submission notes: See Moodle course site

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Research Portfolio

Start date: 07/10/2019 12:00 PM

Length: 1400-1600 words

Details: 1,500 words. Qualitative feedback provided via Turnitin.

Additional details:

The Research Portfolio will consist of two parts. PART A: RESEARCH AND INTERVIEW DATA is to be submitted in WEEK SIX. PART B: RESEARCH, READINGS & IN-CLASS ACTIVITIES is to be submitted in WEEK 10. It will include an updated version of PART A, plus PART B.

Submission notes: See Moodle course site

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Longform Article

Start date: 28/10/2019 01:55 PM

Length: 3400-3600 words

Details: 3,500 words. Qualitative feedback provided via Turnitin.

Additional details:

ASSIGNMENT THREE is to be submitted at the beginning of WEEK 9. It is to be REVISED AND RE-SUBMITTED IN WEEK 10 after students have participated in the STORY PITCH ACTIVITY in that week.

Submission notes: See Moodle course site

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Attendance Requirements

Please note that lecture recordings are not available for this course. Students are strongly encouraged to attend all classes and contact the Course Authority to make alternative arrangements for classes missed.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 16 September - 20 September	Lecture	**Reporting for Narrative & Scene**
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 2: 23 September - 27 September	Lecture	**Access and Interviews**
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 3: 30 September - 4 October	Lecture	**Immersion for Narrative**
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 4: 7 October - 11 October	Lecture	**Saturation Research**
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 5: 14 October - 18 October	Lecture	**Character and Viewpoint**
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 6: 21 October - 25 October	Reading	
Week 7: 28 October - 1 November	Lecture	**Reconstructing Past Events**
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 8: 4 November - 8 November	Lecture	**Literary Voice, Style and Using the First Person Narration.**
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 9: 11 November - 15 November	Lecture	**Structure and Editing**
	Seminar	Editing your major project ahead of the Week 10 Pitching session
Week 10: 18 November - 22 November	Presentation	**WEEK TEN PITCHING SESSION**
	Presentation	**Pathways to Publication**

| | | PITCH TO UNSW's *NEWSWORTHY*: Come to class in Week Ten to 'sell' your story to CONNIE LEVETT, former Foreign Editor of the Sydney Morning Herald and Foundation Editor of UNSW's dedicated platform that publishes student journalism, including long form literary and narrative journalism. Connie will talk about this exciting new outlet for student journalism. |

Resources

Prescribed Resources

Students who enrol in a 12 units of credit advanced disciplinary course in the Master of Journalism program are expected to understake extended readings as directed by their tutors. They are also expected to purchase key texts that are central to an understanding of Literary and Narrative Journalism Practice. Students are expected to purchase or otherwise ensure they have unimpeded access to the following two compulsory textbooks for the course:

Mark Kramer & Wendy Call (2007) *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University.* Plume Books: New York

AND

Course Reader: MDIA5010 Literary and Narrative Journalism, Term 3, 2019.

Both publications are available at the UNSW Campus bookshop.

Recommended Resources

UNSW LIBRARY SERVICES All Masters students are entitled to a consultation with one of the efficient and helpful RESEARCH LIBRARIANS at the UNSW Library on the main campus. Students of MDIA5006 are STRONGLY ENCOURAGED to take advantage of this services. Students who have NOT sought and undergone a research consultation are missing an important opportunity to score higher grades in this research and writing course.

ENGLISH LANGUAGE SUPPORT Enrolment in UNSW's PELE PROGRAM and range of free English conversation classes is HIGHLY RECOMMENDED for students from English as a Second Language backgrounds.

Course Evaluation and Development

Student feeback is invited via the myExperience survey in the second half of semester. Feeback from previous years has contributed to changes in curriculum and activities, and is an important part of the development and improvement of courses.

Submission of Assessment Tasks

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, assessment tasks 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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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 (http://www.lc.unsw.edu.au/). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.
http://subjectguides.library.unsw.edu.au/elise/aboutelise

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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