MDIA5010

Literary and Narrative Journalism Practice

Term 3, 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr. Christopher Kremmer	c.kremmer@unsw.edu.au	BY APPOINTMENT Mondays 11 am-12 noon	231J Level 2 Robert Webster Building	+61 2 93856364

School Contact Information

School of the Arts and Media

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Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal Lands. We pay our respects to the Bidjigal and Gadigal peoples who are the Custodians of these lands. We acknowledge the Aboriginal and Torres Strait Islander peoples, the First Australians, whose lands, winds and waters we all now share, and pay respect to their unique values, and their continuing and enduring cultures which deepen and enrich the life of our nation and communities.

Image courtesy of the Office of the Pro Vice-Chancellor Indigenous UNSW's Indigenous strategy

Course Details

Units of Credit 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

Literary & Narrative Journalism demands a steady accumulation of the materials needed to write extended nonfiction narrative. Quality cannot be produced at the last minute, as is the case in news journalism. Each week students must demonstrate substantial progress in the development of the major project. Once your topic is approved it CANNOT change. Changes to the angle and approach to the chosen topic are allowable. NO changes at all are permitted from the end of Week 7 onwards, so make sure you are committed to your topic before then.

COURSE ENGAGEMENT

Seminars in this 12 units of credit course require two pieces of work be submitted in advance each week. All students must come prepared to present new work of their own, and reports on designated readings. There are two types of designated readings: CRAFT and CREATIVE.

CRAFT TEXTS cover the 'how to' of writing and research techniques as recommended by accomplished practitioners. When leading the class discussion on craft readings, provide a clear, concise summary of the advice the writer is giving us.

CREATIVE TEXTS explore the work of great nonfiction writers whose example is essential to the development of your writing talent. When you report to class on a Creative reading focus on how the author achieves their effects. Analyse the way they use active voice, historical investigation and the art of questioning, listening and observation. Answer the question 'What makes this writing so engaging (or not)? What makes it relevant, significant and novel? How are such stories structured and what role do sections, beginnings and endings play? What is the role of case studies, and how are arguments advanced? How does the writer's choice of 'point of view' influence the narrative, and how do the varied viewpoints of the interviewees - including excluded viewpoints - work to create a sense of complexity and depth in the narrative? How does the writer's use of detail impact upon the reader? What different kinds of work do direct and indirect quotes play in the narrative? How is the pace of a narrative modulated, and why does a variety of sentence lengths matter? And what precisely is the role of subjectivity in literary journalistic narratives?"

INTERVIEWS: Assessment 3 requires students to interview at least FIVE quality sources whose career or life experiences are directly related to the topic so start interviewing early in term. 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. Ask interviewees if you can also speak to their colleagues, family members or people they admire. Do NOT interview UNSW STUDENTS as these interviews will not count for assessment purposes. All interviews must be recorded and, along with notes of observations, retained for assessment purposes. Contact details of all interviewees 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. If contacting organisations, contact their media officer first before trying other more direct methods of approach. Interviews conducted before September 2021 or submitted for assessment in other courses may NOT be submitted for assessment in MDIA5010. ALWAYS tell interviewees that you are a journalist. NEVER RECORD INTERVIEWS OR CONVERSATIONS WITHOUT THEIR PERMISSION. Use your common sense to avoid interviewing people or visiting locations where your personal security is in any way jeopardized.

MAJOR PROJECT SUBMISSIONS: In the 3500 word article, the source of facts must briefly be cited in an informal style without resorting to parentheses. Say "A 2012 Kinsey Institute report predicted last

year's recession" or "Mr. Jones' divorce was announced in January on his Facebook page"). DO NOT EMBED URLs in the text. Reference them in the bibliography.

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).

Assessment task	Weight	Due Date	Course Learning Outcomes Assessed
1. Genre Essay	20%	01/10/2021 05:00 PM	1, 4
2. Research Portfolio	30%	19/11/2021 11:59 PM	2, 3, 4, 5
3. Longform Article	50%	12/11/2021 05:00 PM	2, 4, 5, 6

Assessment 1: Genre Essay

Start date: 20/09/2021 09:00 AM
Assessment length: 900 - 1100 words not including references
Submission notes: See Moodle course site
Due date: 01/10/2021 05:00 PM

1,000 words, qualitative feedback provided via Turnitin.

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

Additional details

FORMAT AND REFERENCING YOUR ESSAY TEXT

All essays must be submitted as **WORD DOCS using 1.5 spacing.**

No direct quote may be longer than 30 words.

Direct quotations should not account for more than 30% of the overall word length of the submission.

INTRODUCTIONS & CONCLUSIONS

Because essay lengths in this course are relatively short, submissions must NOT include Introductions and/or Conclusions. Instead, use your approved topic as a headline, and immediately commence making your argument.

IN TEXT REFERENCING (MODIFIED HARVARD)

The purpose of citing sources is to support and contextualise your argument. Long scholarly articles often include long chains of citations. But in a shorter essay this is not advisable. What matters is that your citations include a mix of direct and indirect quotes. Well-chosen direct quotes prove that your references directly relate to your argument.

To encourage better academic writing, students are required to include a direct quote when citing a source for the first time in the essay:

- According to Merrill, "In the Loyalty Model, four principal allegiances suggest themselves in two sets of antimonies." (Merrill, 1989: 63)

Subsequent use of the same source should be accompanied by either a direct quote (as shown above) or an indirect (paraphrased) quote:

- Journalists may be involved or aloof, Dionysian or Apollonian, poetic or prosaic, personalist of factualist, existentialist or rationalist. (Merrill, 1989:59-61)

Whenever you introduce a new source you MUST include a direct quote from that source. For example, if your bibliography contains 10 sources, your essay must include at least 10 direct quotes, one from each source in your reference list.

All citations **MUST INCLUDE THE EXACT PAGE NUMBER** on which the quote occurs. Do NOT cite page ranges, i.e. pp. 25-75. If using a source from the internet which lacks a page number, note this by using the abbreviation 'N.P.' (no page number). Source MUST be predominantly scholarly sources. Internet sources without page numbers should account for a minority of your sources.

As a rough guide, a scholarly essay should include a minimum of 3 different scholarly sources per page. Students MUST AVOID long passages devoid of citations.

In your Reference List do NOT include references that have not been cited in the text of your essay. All sources used in the text of your essay MUST be included in the reference list.

Following the above style will more clearly differentiate between cited material that is taken from a source, and your own original writing and argument.

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Assessment 2: Research Portfolio

Start date: 06/09/2021 09:00 AM
Assessment length: 1400-1600 words
Submission notes: See Moodle course site
Due date: 19/11/2021 11:59 PM

1,500 words. Qualitative feedback provided via Turnitin.

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

Additional details

Portfolio exercises and submissions vary from year to year in terms of their nature, word length and timing. These will generally be flagged one week in advance, but may occasionally be announced in class where doing so is advantageous for student learning.

Assessment 3: Longform Article

Start date: 13/09/2021 09:00 AM
Assessment length: 3400-3600 words
Submission notes: See Moodle course site
Due date: 12/11/2021 05:00 PM

3,500 words. Qualitative feedback provided via Turnitin.

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

Additional details

This assignment is NOT a scholarly essay. It requires that the student produce an original literary nonfiction narrative based on extensive interviewing of co-operative relevant sources and in-depth reporting. Story proposals need to be carefully tailored and approved in advance to ensure that specific angles, interviews, background research, context, locations events and viewpoints are identified and accessed. Submissions must be accompanied by relevant multimedia elements. Students must also submit an audio version of their narrative.

All essays must be submitted as **WORD DOCS using 1.5 spacing.**

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 13 September - 17 September	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 2: 20 September - 24 September	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 3: 27 September - 1 October	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 4: 4 October - 8 October	Lecture	MONDAY 4 OCTOBER 2021 IS A PUBLIC HOLIDAY IN AUSTRALIA. THIS WEEK'S LECTURE WILL BE RECORDED AND AVAILABLE TO STUDENTS FROM 5 PM MONDAY OCTOBER 5.
	Seminar	STUDENTS IN MONDAY SEMINARS ARE ADVISED THE DUE TO THE QUEEN'S BIRTHDAY PUBLIC HOLIDAY, THEY ARE REQUESTED TO JOIN THE THURSDAY TUTORIAL GROUP. THIS ONLINE CLASS BEGINS AT 4 PM SYDNEY TIME AND ENDS AT 7 PM SYDNEY TIME.
Week 5: 11 October - 15 October	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
Week 6: 18 October -	Lecture	See the Moodle course site for readings, pre-

22 October		class and in-class activities and screenings.
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 7: 25 October - 29 October	Online Activity	
	Screening	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 8: 1 November - 5 November	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 9: 8 November - 12 November	Lecture	See the Moodle course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle course site for readings, pre-class and in-class activities and screenings.
Week 10: 15 November - 19 November	Lecture	See the Moodle Course site for readings, pre-class and in-class activities and screenings.
	Seminar	See the Moodle Course site for readings, pre-class and in-class activities and screenings.

Resources

Prescribed Resources

Given uncertainty regarding when Sydney's lockdown will end, and with many students based offshore, we urge all students to obtain your own copy of the course textbook ASAP.

The textbook is Mark Kramer & Wendy Call's (2007), *Telling True Stories: A Nonfiction Writer's Guide from the Nieman Foundation at Harvard University.* Plume. This book is the source of tailored readings in every week of term. You must own it.

The book is available as new, used and in a Kindle format via Amazon.com:

https://www.amazon.com/Telling-True-Stories-Nonfiction-Foundation/dp/0452287553

Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University: Kramer, Mark, Call, Wendy: 9780452287556: Amazon.com: Books

Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University [Kramer, Mark, Call, Wendy] on Amazon.com. *FREE* shipping on qualifying offers. Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University

www.amazon.com

You can also buy used copies via Ebay:

https://www.ebay.com.au/itm/184831100065?epid=183250096&hash=item2b08cac4a1:g:KZgAAOSwW CJgmywM&frcectupt=true

Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation 9780452287556 | eBay

Find many great new & used options and get the best deals for Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at the best online prices at eBay!

www.ebay.com.au

Like other courses in the Master of Journalism & Communications stream, students will be submitting Portfolio contributions across the term. You are required to prepare PORTFOLIO ONE before the end of Orientation Week. The task requires that you access and view Bennett Miller's 2005 feature film *Capote*,

featuring Philip Seymour Hoffman, and write a 500-word analysis of the literary journalistic research techniques depicted in the film.

Capote is available in Australia on STAN. Please access the film wherever you are and complete the Portfolio exercise by 23.59 pm Friday 10 September 2021, that is two days before the start of Week 1 of the course.

We highly recommend that you read two other books which exemplify the literary nonfiction style of writing that is taught in this course. They are Truman Capote's *In Cold Blood,* upon which *Capote* is based, and Hunter S. Thompson's 1967 classic of the genre, *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs.*

There is simply no better way to prepare yourself to write a 3,500-word literary-journalistic narrative than to immerse yourself in the style and structure of writing embodied in these masterpieces of nonfiction literary art.

Enjoy reading over the break!

Course Evaluation and Development

Student feedback is invited via the myExperience survey in the second half of semester. Feedback 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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original 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 for the purpose of them plagiarising, 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

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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 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

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided.)

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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