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MDIA5010

Literary and Narrative Journalism Practice

Semester Two // 2018

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	93856364

School Contact Information

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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.

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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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.

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

IN ADDITION TO ASSESSMENT TASKS, THIS COURSE INCLUDES COMPULSORY ACTIVITIES WHICH MUST BE COMPLETED EACH WEEK Non-assessable compulsory activities include readings, online viewings of course materials and preparation for in-class activities.

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 activities 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, and take part in sharing and discussing them on the Moodle forum. Where possible, each student will be given an opportunity to lead class discussions on readings at least once during semester.

* Attendance may be marked as ABSENT if a student fails to submit non-assessable pre-class and in-class exercises. These will occasionally include written 200-word summaries of key readings to be submitted via Moodle before class.

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 2017 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. 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.

WORKFLOW: Students should attempt to meet the deadlines for completion of tasks outlined in their pitch. 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 Week 8, 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. The quality of your submission - and therefore, your marks - will be higher if you submit a draft version of your major project by Week 10, thereby leaving enough time to edit, revise and augment the article prior to formal submission in week 12.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Pitch	20%	10/08/2018 05:00 PM	2,3
Reflective Paper	20%	31/08/2018 05:00 PM	1,4
Major Project	60%	22/10/2018 09:00 AM	4,5,6

Assessment Details

Assessment 1: Pitch

Start date: Not Applicable

Length: 600 words

Details: A 600 word pitch for a major piece of narrative journalism. Tutor will provide written feedback.

Submission notes: A pitch is a message to an editor that flags a story idea, and argues for the story's novelty, significance and appeal to the publication's target audience. Submit the following information to the editor (600 words): What's your story about? Why should the editor and their readers be interested? Why are you well placed to write it? Cite previously published articles by you and/or others that prove your idea further develops existing news themes. What news and different about your story? (150 words) Explain how you intend to research the story. Who will you interview? What organisations will you engage? Which locations will you visit? Provide a draft timetable outlining target dates for completing 1) your initial background research 2) initial interviews 3) follow-up research 4) supplementary interviews 5) writing the draft article, and 6) revising and editing the draft prior to submission. (150 words) If you have already done interviews, provide 150 words of direct quotes from those interviews OR, if not, 150 words of questions you intend to ask (150 Words) What material or contacts do you already have? Give details of any statistics, reports or other existing news coverage that you plan to draw on. (150 words) Your target publication must be an existing English language publication or book publisher. On a separate sheet provide the URL of the publication's website. You must continue to revise your pitch during the course and resubmit the final version with your final assignment.

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

Assessment 2: Reflective Paper

Start date: Not Applicable

Length: 1,000 words

Details: A 1,000 word paper based on the course readings to date. Tutor will provide written feedback.

Submission notes: Assessment 2 ('Reflective Paper') is a scholarly article on an aspect of literary and narrative journalism practice chosen by you. You must write on ONE ONLY of the following topics 1) The history of literary and narrative journalism 2) The challenges of using literary techniques to tell true stories 3) The methods used by literary journalists to tell stories 4) Profiles of individual literary journalists or publications that explain their contribution to the genre, and 5) Different traditions of literary journalism in China, Germany, Australia, the United States, Great Britain and other countries. Use Harvard Referencing (in text with bibliography) but DO NOT include the bibliography in your WORD COUNT> Write in an academic style, citing the scholarly literature to support any claims you make. Strive to achieve a balance of sources, including the weekly lectures, but also the work by scholars and writers not yet mentioned in class. Articles published by the journal, Literary Journalism Studies <http://ialjs.org/publications/> should provide interesting insights. Keeping your lecture notes in good order and completing the weekly readings will assist you when it comes to writing your essay.

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

Assessment 3: Major Project

Start date: Not Applicable

Length: 4,000-5,000 words

Details: A 5,000 word written piece in the form of narrative and literary journalism. Tutor will provide written feedback.

Submission notes: 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 2017 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. 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. 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).

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

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, 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.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

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

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/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>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	<p>What is literary and narrative journalism? History, values and taxonomy</p> <p>Pre-class readings: Chapters 1 & 2 of Ehrenburg, I. <i>The Life of the Automobile</i> AND Wolfe's essay 'Like a Novel' (both in the Course Reader 'Week 1') AND Mark Kramer's 'Reporting Differently' (in the Moodle Week 1 folder)</p> <p>Seminar: Prepare for the seminar by reading all the set texts. Always take annotated notes while reading and bring these to class to help you contribute to the discussion. Every student is expected to make a presentation on readings to class at least once during semester. Students are encourage to use Power Point for these presentations.</p>
Week 2: 30 July - 5 August	Lecture	<p>From Objectivity to Immersion</p> <p>Before coming to class: WRITE A DRAFT PITCH FOR A STORY YOU WOULD LIKE TO WRITE AS YOUR MAJOR PROJECT THIS SEMESTER. Your idea will be workshopped in class, so be prepared to share your ideas and note down useful feedback from your tutor and classmates.</p> <p>Compulsory pre-class readings: Hunter S. Thompson, <i>Hell's Angels</i> (available in the Moodle Week 2 folder) AND Boynton's introduction to <i>The New New Journalism</i> AND Wynhausen's <i>Dirt Cheap</i> (both in the Course Reader Week 2)</p> <p>Additional readings from the textbook: Ted Conover, 'Participatory Reporting: Sending Myself to Prison' (pp.35-39) AND Jan Winburn, 'Finding good topics' (pp. 22-24)</p> <p>Presentations on readings: are allocated according to a student's place on the class roll. Up</p>

		<p>to three presentations - each no longer than five minutes - are scheduled in the first half-hour of the weekly seminar. THIS WEEK 'Student 1' will lead the discussion on Thompson's <i>Hell's Angels</i>, 'Student 2' will present on the Boynton reading, and 'Student 3' will present on the Wynhausen reading. Prepare for the seminar by reading all the set texts. Always take annotated notes while reading and bring these to class to help you contribute to the discussion. Every student is expected to make a presentation on readings to class at least once during semester. Students are encourage to use Power Point for these presentations.</p> <p>Workshop: Initial project ideas</p>
<p>Week 3: 6 August - 12 August</p>	<p>Lecture</p>	<p>Profiles, Access & Interviews</p> <p>Pre-class readings: Ferguson's <i>Gina Rinehart</i> AND Kremmer's "The Prince and the Pauper" (both in the Course reader, Week 5) AND Gay Talese's "Frank Sinatra Has a Cold" (available in the Moodle Week 3 folder)</p> <p>Additional readings from the textbook: Wilkerson 'Interviewing: Accelerated Intimacy' (pp. 30-34) AND Jon Franklin 'The Psychological Interview' (pp. 34-35)</p> <p>Advanced readings: Wilkerson's 'Interviewing Sources' AND Clayton 'Planning Questions' and 'Interview Techniques' AND Metzler's 'Asking Questions' (all available in the Moodle Week 3 folder)</p> <p>Seminar: Discuss the above texts. Students 4,5 and 6 on the class roll to lead the discussion in order: student 4 (Ferguson reading), 5 (Kremmer reading) and 6 (Talese reading).</p> <p>Workshop: Students pitch their story ideas to class, then revise and submit Assignment One by 5 pm Friday 10th August.</p>
<p>Week 4: 13 August - 19 August</p>	<p>Lecture</p>	<p>'Saturation' Research & Reporting: Finding the extraordinary in the ordinary</p> <p>Pre-class reading: Seabrook's "American scrap:</p>

		<p>an old-school industry globalizes" (Course Reader 'Week 4') AND Anne Hull's "Being There" (Textbook, pp. 39-45) and Tracy Kidder's "Field Notes to a Full Draft (Textbook, pp.51-54).</p> <p>Seminar: Discuss Seabrook's "American scrap: an old-school industry globalizes" AND Anne Hull's "Being There" (Textbook, pp. 39-45) AND Tracy Kidder's "Field Notes to a Full Draft (Students 7, 8, and 9, lead the discussion in the usual order).</p> <p>Workshop: Using notebooks, databases, news archives, images and recordings, events and documents.</p>
<p>Week 5: 20 August - 26 August</p>	<p>Lecture</p>	<p>Inch-wide, mile-deep: A Masterclass in Investigative Journalism</p> <p>LECTURE: Columbia Journalism School dean Steve Coll has built his career on methodical investigations that have produced a string of best-selling books. Here he delivers the Lorana Sullivan lecture on "How to Investigate a Closed Corporation". '</p> <p>PRE-CLASS SUBMISSION: "What practical tips and research techniques does Stephen Lamble recommend for investigating government and corporate corruption, secrecy and abuse of power?" (SUBMIT 300 WORDS via the Moodle WEEK 5 folder "SUBMIT HERE" link) Students who do not submit will be marked ABSENT on the weekly attendance roll</p> <p>Pre-class readings: Lamble S, News as it Happens, Ch. 13 'Investigative Journalism' pp. 176-190 AND Garner's 'The First Stone' (extract) and 'The fate of The First Stone' (both available in the Course Reader Week 3) and Katherine Boo's 'Narrative Investigative Writing' (Textbook pp. 89-91)</p> <p>Advanced readings: Margaret Simons 'Using Public Records' (available in the Moodle Week 5 folder)</p> <p>Seminar: Presentation on readings by Student 10</p>

		<p>(Lamble), Student 11 (two Garner readings) and Student 12 (Katherine Boo)</p> <p>In-class exercise: Working in teams of two students per team, suggest an Australian entity you would like to investigate and how you would go about the task. You may use techniques described by Steve Coll. (300 words submitted via the Moodle "My Investigation" link) by the end of class.</p>
Week 6: 27 August - 2 September	Lecture	<p>Story structure</p> <p>Discuss the creative potential of structure, including leads and endings, with reference to Malcolm Knox's 'Cruising' and Nikki Barrowclough's 'Cruise Into Hell'</p> <p>Pre-class readings: Malcolm Knox's 'Cruising' and Nikki Barrowclough's 'Cruise Into Hell' (available in the Moodle Week 6 folder) AND (from the textbook) Jon Franklin 'A Story Structure' (pp. 109-111) and Bruce DeSilva (pp. 112-116)</p> <p>Seminar: Student 13 to lead discussion of Knox, Student 14 to lead discussion of Barrowclough and Student 15 to lead the discussion of Franklin and DeSilva.</p> <p>Additional Readings: Zinsser Ch. 14 'The Lead and the Ending' (in the Moodle Week 6 folder)</p>
Week 7: 3 September - 9 September	Lecture	<p>Digital Storytelling</p> <p>Luke Mogelson's 'The Dream Boat' (The New York Times Magazine, 15 November 2013) achieves a seamless unity between text, sound and images.</p> <p>Pre-class readings: Luke Mogelson's 'The Dream Boat' (in the Moodle Week 7 folder) AND John Hersey's 'A Noiseless Flash' AND Lisa Anthony's 'Getting it in the neck' AND Fontaine and Glavin's 'Get some narrative into it' (all available in the Course Reader)</p> <p>In-class discussion: Students 16, 17, 18 and 19 lead the discussion of the works above in the order above.</p> <p>Additional readings from the textbook: Hart's</p>

		<p>'Narrative Distance' (103-4) AND 'Summary versus Dramatic Narrative' (pp. 111-112) AND Lane Degregory, 'Narrative as a Daily Habit' (pp. 239-243)</p> <p>Seminar: Discuss the ideas canvassed by Metzler in <i>Creative Interviewing</i> and Clayton in <i>Interviewing for Journalists</i> (Course Reader Week 7)</p>
<p>Week 8: 10 September - 16 September</p>	<p>Screening</p>	<p>Literary Devices: Film Screening and Discussion: <i>Capote</i>, Monday 10th September, 6pm-9 pm. Venue TBC</p> <p>Pre-class readings: Hart on Scene (in the Course Reader, Week 11) AND (from the textbook) Phillip Lopate, 'The Personal Essay and the First-Person Character' (pp. 78-81) AND Debra Dickerson 'Hearing our Subjects' Voices' (pp.104-107), Walt Harrington, 'Details Matter' (pp. 128-9), Stanley Nelson 'Developing Character' (pp. 129-132), Susan Orlean 'On Voice' (pp. 158-163) AND Jack Hart 'A Storyteller's Lexicon' (pp.235-239)</p> <p>Seminar: Putting the literary in Literary Journalism.</p>
<p>Week 9: 17 September - 23 September</p>	<p>Lecture</p>	<p>All Gain, No Pain – Editing and Polishing</p> <p>BRING TO CLASS: Three 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>Pre-class readings: Zinsser's 'Simplicity' and 'Clutter' in <i>Writing Well: an informal guide to writing nonfiction</i> (Course Reader 'Week 13)</p> <p>Seminar: Discuss Zinsser's 'Simplicity' and 'Clutter' (Student 20) in <i>Writing Well: an informal guide to writing nonfiction</i> (Course Reader 'Week 13) AND John McPhee 'Omission' (Student 21) in the Moodle Week 9 folder AND Anne Hull 'Revising - Over and Over Again' (Student 22) in the Textbook, pp. 205-208.</p> <p>Editing Workshop: Bad stories can magically transform into good ones when you become your own editor.</p>
Break: 24 September - 30 September	Reading	--NO CLASSES--
Week 10: 1 October - 7 October	Reading	<p>POST GRADUATE READING WEEK - NO CLASSES</p> <p>Read Kramer & Call on Ethics (Textbook pp. 162-193)</p>
Week 11: 8 October - 14 October	Lecture	<p>Tales of Memory and Reconstruction</p> <p>** NOTE □ <i>Students wishing to have tutor feedback on current drafts of their major project for this course MUST submit their draft no later than 9 am Monday 8 October via the Moodle link "Major Project Drafts □ Submit here" in the Week 11 folder. Tutors will NOT review drafts submitted after this date ***</i></p> <p>Pre-class readings: Anna Funder, 'Stasiland' (Extract, Course Reader Week 11) AND Jill Lepore, 'Writing about History' (Textbook, pp. 86-88) AND Adam Hochschild 'Reconstructing Scenes' and 'A Reconstructed Scene' (Textbook, pp. 132-136)</p> <p>Seminar: Writers are often called upon to reconstruct events that they personally did not experience. Discuss the challenges of narrative reconstruction with reference to Anna Funder's</p>

		Stasiland AND Jill Lepore's ' Writing about History'
Week 12: 15 October - 21 October	Seminar	<p>Writing about place</p> <p>Pre-class readings: Adam Hochschild 'Travel Writing: Inner and Outer Journeys' (Textbook, pp. 74-78) AND Nicolas Bouvier's <i>The Way of the World</i> (Course Reader, Week 9) and Zinsser 'Writing About Place: The Travel Article" (Course Reader, Week 9)</p> <p>Seminar: Discuss Adam Hochschild's 'Travel Writing: Inner and Outer Journeys' (Textbook, pp. 74-78) the excerpt from Nicolas Bouvier's <i>The Way of the World</i> and Zinsser's Chapter 11 'Writing about Place' (both in the Course Reader 'Week 9')</p>
Week 13: 22 October - 28 October	Presentation	<p>Pathways to Publication</p> <p>UNSW's NEW ONLINE PLATFORM: Come to class in Week 13 to 'sell' your story to CONNIE LEVETT, former Foreign Editor of the Sydney Morning Herald and Foundation Editor of UNSW's new online publication Newsworthy, dedicated to publishing student journalism, including feature writing. Connie will talk about this exciting new outlet for student journalism.</p>

Resources

Prescribed Resources

Students who enrol in a 12 units of credit advanced disciplinary course in the Master of Journalism program are expected to undertake 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, Semester 2, 2018.

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 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.

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