ARTS2020

Creative Writing

Term Three // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Roanna Gonsalves	roanna@unsw.edu.au	by appointment		

School Contact Information

School of the Arts and Media

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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 6

Summary of the Course

The aim of this course is to familiarise you with a wide range of contemporary literature and to encourage you to experiment with a variety of different styles and genres in your own writing. By undertaking this course you will acquire a practical understanding of how literature works by developing your critical reading skills, and will have the opportunity to gain feedback on your own writing in a supportive workshop environment. You will also develop the craft skills necessary to generate, revise and edit your own work.

Course Learning Outcomes

1. Demonstrate knowledge of movements, styles and genres in contemporary literature
2. Identify formal elements of literature and how they operate in specific genres
3. Understand the practical decisions writers make in relation to the craft of writing
4. Appreciate the importance of the critical faculty to the creative process
5. Critically appraise their own work and the work of others
6. Draft, revise and edit their own manuscripts

Teaching Strategies

Rationale for the inclusion of content and teaching approach

There is no 'canon' in Creative Writing pedagogy so the material in the course reader is an inevitable reflection of the individual tastes of the course convenor and the lecturers. Nonetheless, these readings have been selected to give you a feel for the range of contemporary literature, for what is being written now. Without understanding the current state of the art it is hard to be innovative or fresh with your own writing. The readings have also been selected as exemplars of the various formal devices discussed in lectures, and as examples of good writing. They will hopefully provide you with models, with standards to aspire to, with inspiration to write. You are encouraged to be rigorous with your reading, to really focus at the level of the sentence, or the poetic line, on how literary effects are achieved by writers. You are encouraged to experiment with forms and styles you are not familiar with, and, above all, to be ambitious.

Teaching strategies

• lectures to impart knowledge of the range of genres and formal devices evident in contemporary literature; to provide an understanding of the craft of writing; and to share with you the great joys of literature

• writing exercises to encourage practical experimentation with these genres and devices, and to generate material for the creative folio

• a minor exercise in "reading as a writer" to further develop the critical reading skills which are essential to the creative process

• workshopping of your manuscripts to gain peer group feedback on works in progress and to develop

skills of critical appraisal, editing and redrafting

Assessment

1) Minor Assignment: "Reading as a Writer"

- 750-1000 word practical criticism of a sample of writing in the course reader
- The model for this essay should be the critical practice of 'reading as a writer' conducted in lectures. When analysing your chosen piece the following questions should guide you:

- ***What are the most striking formal elements of this piece?*** Choose one or two which are most important to its success, and analyse how they operate, ie.: plot structure, narrative voice, point of view, dialogue, description, etc for fiction; line breaks, stanzaic structure, metaphor, layout or metrical form, etc for poetry.
- ***How does the writer's use of these elements inform the aesthetic, thematic or political effects of the piece?*** For instance, how is irony generated by a particular narrative voice; how does point of view create or exclude sympathy for specific characters; how do certain metaphors establish a critical or otherwise tone; how is everyday language semantically reoriented when included in a poem; how does a line break shift or multiply the meaning of a sentence?
- ***How does this piece fit into a broader critical context?*** Does it draw upon recognisable generic conventions? Is it part of a particular movement or literary style? What is its relationship to other similar works (of fiction or non-fiction), to a moment in history, to public debate?

- 30% of overall mark

2) Major Assignment: Creative folio

- 3000-3500 words of prose (12-14 double-spaced pages) **or** 300 lines of poetry (approx. 15 pages – max 20 lines per page). Some of you will hand in a combination of these genres, in which case your total folio should not exceed twenty pages
- The folio will be comprised of redrafts of material workshopped during the semester
- All pieces must be complete; no fragments or work in progress (unless you are handing in part of a longer piece and have cleared this with your tutor)
- All submissions must meet professional standards of presentation: double-spaced, page-numbered, twelve-point font with wide margins on left and right-hand sides (poetry can have 1.5 spacing). Manuscripts must be proof-read for spelling, grammar, punctuation, syntax, etc.
- 60% of overall mark

3) Tutorial preparation

- All students must submit a draft manuscript of their Creative Folio for formal workshopping in class.
- Students are expected to attempt the writing exercises for each week of the semester, even when formal workshopping has commenced. To ensure that this requirement is met, students will be asked at random throughout the duration of the semester to submit their exercises to the class tutor.
- Students are expected to provide written commentary on all manuscripts submitted for workshopping by their peers. This commentary should be uploaded onto Moodle for each submission. Alternatively, students may provide written feedback on hard copies, or annotations

via track changes on soft copies (the tutor will need to see evidence of this feedback).
- 10% of overall mark

To pass this course students must:

- attend at least 80% of lectures and tutorials (a roll will be taken)
- satisfactorily complete each mode of assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Reading as a Writer	30%	16/10/2020 11:00 PM	1,2,3,4
Final Folio	60%	27/11/2020 11:00 PM	3,4,5,6
Workshopping and Feedback	10%	Not Applicable	2,3,4,5,6

Assessment Details

Assessment 1: Reading as a Writer

Start date:

Length: 750-1000 words

Details:

1000 words.

Students will receive written feedback from their tutor.

Additional details:

1) Minor Assignment: "Reading as a Writer"

- 750-1000 word practical criticism of a sample of writing in the course reader
- The model for this essay should be the critical practice of 'reading as a writer' conducted in lectures. When analysing your chosen piece the following questions should guide you:

- *What are the most striking formal elements of this piece?* Choose one or two which are most important to its success, and analyse how they operate, ie.: plot structure, narrative voice, point of view, dialogue, description, etc for fiction; line breaks, stanzaic structure, metaphor, layout or metrical form, etc for poetry.
- *How does the writer's use of these elements inform the aesthetic, thematic or political effects of the piece?* For instance, how is irony generated by a particular narrative voice; how does point of view create or exclude sympathy for specific characters; how do certain metaphors

establish a critical or otherwise tone; how is everyday language semantically reoriented when included in a poem; how does a line break shift or multiply the meaning of a sentence?

- ○ ***How does this piece fit into a broader critical context?*** Does it draw upon recognisable generic conventions? Is it part of a particular movement or literary style? What is its relationship to other similar works (of fiction or non-fiction), to a moment in history, to public debate?

Assessment Criteria "Reading as a Writer"

You will be assessed on your ability to:

- produce a clearly written, grammatically correct and logically structured essay
- identify and discuss the formal elements of the work in terms of the writer's craft decisions

- construct a fluent and coherent argument about the piece of writing under critical scrutiny
- support this argument with a 'close reading' of the work
- cite and analyse appropriate passages as textual evidence

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

Assessment 2: Final Folio

Start date:

Details:

3000 words. This is the final assessment task.

Students will receive written feedback from their tutor.

Additional details:

2) Major Assignment: Creative folio

- 3000 words of prose (12 double-spaced pages) **or** 300 lines of poetry (approx. 15 pages – max 20 lines per page). Some of you will hand in a combination of these genres, in which case your total folio should not exceed twenty pages
- The folio will be comprised of redrafts of material workshopped during the semester
- All pieces must be complete; no fragments or work in progress (unless you are handing in part of a longer piece and have cleared this with your tutor)
- All submissions must meet professional standards of presentation: double-spaced, page-numbered, twelve-point font with wide margins on left and right-hand sides (poetry can have 1.5 spacing). Manuscripts must be proof-read for spelling, grammar, punctuation, syntax, etc.

Assessment Criteria: Creative Folio

- Professional presentation of manuscript, suitable for submission to journal editors and publishers: this means appropriate layout for the genre of work submitted, and proof read for errors

- Competence in craft skills (relating to narrative voice, plot structure, line breaks, dialogue, etc) developed throughout the semester, and relevant to the genre within which the work operates (poetry, fiction, fictocriticism, etc)
- Improvement of work from draft manuscript workshopped in class to final polished piece submitted for assessment; ie. evidence of redrafting and editing of original manuscript based on judicious consideration of feedback from tutor and fellow students. This will demonstrate your ability to see self-criticism as a crucial part of the creative process, your confidence as a writer, and your willingness to accept the realities of the publishing industry
- Displaying ambition, originality and innovation, ie.: work which avoids literary cliches and resists formulaic recycling of generic templates or well-worn narrative structures; work which attempts to explore complex ideas or emotions; to experiment with narrative structure; to engage with difficult issues; to renovate or extend existing genres, to demonstrate a dialogic awareness of previous traditions or contemporary movements in literature, etc
- Quality of writing – an unavoidably subjective criterion which requires trust in the professional opinion and critical taste of the marker. The nebulous and unrealistic concept of 'publishable quality' will not be employed here so much as a flexible standard of writing in relation to the work of other students.

Assessment 3: Workshopping and Feedback

Start date: Not Applicable

Details:

Students must attempt the weekly creative writing exercises set in tutorials, and retain copies. Students are also required to provide written, constructive feedback each week to students presenting their work in class. Students will be assessed on their portfolio of exercises and feedback, and will receive a marking rubric and numerical grade at the end of the term.

Additional details:

3) Tutorial preparation

- All students must submit a draft manuscript of their Creative Folio for formal workshopping in class.
- Students are expected to attempt the writing exercises for each week of the term, even when formal workshopping has commenced. To ensure that this requirement is met, students will be asked at random throughout the duration of the semester to submit their exercises to the class tutor.
- Students are expected to provide written commentary on all manuscripts submitted for workshopping by their peers.

Tutorial preparation

To satisfy this assessment requirement you are expected to:

- Attempt and maintain copies of the weekly writing exercises
- Provide written feedback on all manuscripts submitted for workshopping

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

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

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
O Week: 8 September - 11 September		
Week 1: 14 September - 18 September		**Introduction: Plot versus Character?** *Readings available via Moodle* Dave Eggers, "Notes for a Story of a Man Who Will Not Die Alone" Helen Garner, "Life of Art" Barbara Wels, "Gorgeous" Helen Fielding, opening to *Bridget Jones' Diary* Peter Carey, "Do You Love Me?"
Week 2: 21 September - 25 September		**My Story or Their Story? First-person and Third-person Narration** *Readings available via Moodle* Patrick Suskind, opening to *Perfume* Tim Winton, opening to *The Riders* Toby Litt, "Map-Making Among the Middle-Classes" Zoe Bradley, "Mould" Zadie Smith, opening to *White Teeth* Gail Jones, "On the Piteous Death of Mary Wollonstonecraft"

		Susanna Moore, opening to *In the Cut*
		Jonathan Littell, opening to *The Kindly Ones*
		Taylor Jenkins Reid, opening to *Daisy Jones and the Six*
		Ewan Morrison, "Re: Your ad"
		Jenny Zhang, "We Love you Crispina"
		Chris Flynn, opening to *Mammoth*
		Jenny Offil, opening to *Dept of Speculation*
Week 3: 28 September - 2 October		**Your Story or Our Story? Second-person and First-Person Plural Narration** *Readings available via Moodle* Jeffrey Eugenides, opening to *The Virgin Suicides* Lorrie Morre, "How" Frederick Barthelme, "Shopgirls" Carol Kepnes, opening to *You* Megan Delahunt, opening to *Night Side of the Country* George Saunders, opening to *Lincoln in the Bardo* Eimear McBride, opening to *A Girl is a Half-formed Thing* David Foster Wallace, "Good Old Neon" Ian McEwan, extract from *Atonement* Jonathan Franzen, opening to *The Corrections*
Week 4: 5 October - 9 October		**The Line in Contemporary Poetry** *Readings available via Moodle*

		Bronwyn Lea, "The Other Way Out"
		Robert Gray, "Late Ferry"
		Coral Hull, "How Do Detectives Make Love?"
		Stephen Lawrence, "Is this Poetry?"
		Sarah Holland Batt, "Thalassography"
		Hera Lindsey Bird, "Keats is Dead so Fuck me from Behind"
		Beth Shepherd, "Friday March 21 2003"
		Michael Batinic, "Death in Autumn"
		Andrew Zawacki, "1-3", *Masquerade*
Week 5: 12 October - 16 October		**The Poetic State of Mind** *Readings available via Moodle* Anthony Lawrence, "Thanatos" John Leonard, "Confessional" Jordie Albiston, "The Fall" Bronwyn Lea, "Tomorrow I Will Plant Flowers, Find a New Place to Hang my Keys" Andrew Taylor, "Developing a Wife" Kim Addonizio, "Fuck" John Ashberry, "Summer" Paul Dawson, "Imagining Winter" Kate Fagan, "Anti-landscape: Lighthouse Beach", "Lighthouse Series"
Week 6: 19 October - 23 October		READING WEEK: NO LECTURES AND TUTORIALS THIS WEEK
Week 7: 26 October - 30 October		**Description and narrative time** *Readings available via Moodle*

		Glenda Adams, "Reconstruction of an Event"
		Margaret Atwood, opening to *The Handmaid's Tale*
		Bret Easton Ellis, "Morning" from *American Psycho*
		Isabelle Allende, "Phantom Palace"
		Raymond Carver, "Are You a Doctor?"
		Laurent Binet, opening to *HHhH*
Week 8: 2 November - 6 November		**Protest Poetry and Urban Poetry**
		Readings available via Moodle
		Adrienne Rich, "Rape"
		Erica Dawson, "Today I Told Donald Trump"
		Gig Ryan, "If I had a Gun"
		Ouyang Yu, "Fuck You Australia," "A Racist Chinese Father"
		Ania Walwicz, "Australia"
		Les Murray, "The Suspension of Knock"
		Paul Dawson, "Thanks for the Poems, Pauline Hanson"
		Lionel Fogarty, "Fuck all Departments", "Ain't No Abo Way of Communication"
		Kenneth Slessor, "William Street"
		Coral Hull, "Liverpool"
		John Mateer, "Muslim Woman, Carlton"
		Jill Jones, "Saturday Morning in Ashfield"
		Omar Musa, "CAPITAL LETTERS"
Week 9: 9 November - 13 November		**The lyric 'I' and its Others**

		Readings available via Moodle
		Anne Sexton, "The Addict"; "The Ballad of the Lonely Masturbator"
		Sharon Olds, "When it Comes"
		Rupi Kaur, "apparently it is ungraceful of me"; "i want to apologize to all the women"
		Bronwyn Lea, "Dog Days"; " A Place"; "Bronwyn Lea"
		Coral Hull, "Sparrow"
		Ouyang Yu, "Translating Myself"
		Bob Perelman, "Chronic Meanings"
		Bernard Welt, "I Stopped Writing Poetry"
		Emma Barnes "I am a Man"
		T.C. Tolbert, "My Melissa"
Week 10: 16 November - 20 November		**From first draft to printed page: drafting, revision, and editing**

Resources

Prescribed Resources

Weekly readings will be available via Moodle

Recommended Resources

Course Evaluation and Development

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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CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.