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ARTS3025

Advanced Creative Writing

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Associate Professor Paul Dawson	paul.dawson@unsw.edu.au	by appointment	room 218, level 2, Robert Webster Building	93852220

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 6

Summary of the Course

Subject Area: *Creative Writing*

This course can also be studied in the following specialisation: *English*

A practice-based course in cross-generic writing, this course builds on foundations in the analysis and writing of creative texts. You will have experimented with a range of writing genres in Level 1 and 2 Writing courses. You will develop research methodologies associated with documentation, sourcing your own material. As a Level 3 course this course will provide a sustained opportunity for you to improve and extend your writing skills and to work on a larger writing project based on your own original research. You will be introduced to the theoretical issues associated with fictocriticism and cross-generic writing, and analyse key sample texts from this field. The course will provide for more in-depth workshopping than a Level 2 course. This course aims to foster a peer-centred co-operative learning process which encourages you to take responsibility for your own development and learning.

At the conclusion of this course the student will be able to

1. Practice the craft of writing to expand your repertoire
2. Critically appraise your own work and the work of others
3. Understand and appreciate the practical decisions writers make in relation to the craft of writing
4. Demonstrate improved skills in the drafting, revising and editing of manuscripts

Teaching Strategies

The lectures provide background information about historical, theoretical and discursive issues germane to this course.

They also provide students with examples of how to read texts and analyze them in relation to various cultural and historical contexts. Seminars provide an opportunity for group discussion and also for independent thinking and planning. Students' work will be workshopped in LMS and workshop discussion will be summarized in the seminars.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Major Project	50%	08/06/2018 11:00 PM	1,3,4
Workshop preparation, feedback and editing.	20%	Not Applicable	1,2,3,4
Reading Log and Textual Collage	30%	29/03/2018 11:00 PM	1,3

Assessment Details

Assessment 1: Major Project

Start date:

Length: 3000-3500

Details: Students develop a topic for this project in the first 4 weeks of the course. This project is interdisciplinary and requires students to employ a range of genres and writing styles (approximately 3) in the exploration of the topic. The project is 3000 words. This is the final assessment task. Students will receive feedback from classmates on draft version of their major assignment through workshopping (on Moodle and in class). Final feedback from teacher will be in form of a grid listing assessment criteria (with room for comments as well).

Assessment 2: Workshop preparation, feedback and editing.

Start date:

Details: Students will be assessed on written comments posted on Moodle in response to submitted manuscripts, and on contributions to in-class workshopping of these manuscripts. This feedback will be given by the teacher verbally in class each week in response to students' comments posted on Moodle.

Assessment 3: Reading Log and Textual Collage

Start date:

Details: Reading Log and Textual Collage: 1000-2000 words
Step One: Reading Log If print culture of the Gutenberg era has given way to digital culture of the Google era, this has only increased the amount of text that we are immersed in. Students will be asked to choose a period of two days in week two of semester during which they log as comprehensively as possible every piece of text they read in print or online, from books, articles and essays, to newspaper stories, social media posts, instruction manuals, emails, letters, forms, etc. The aim is to encourage students to reflect on the mass of textual material within which 'creative writing' circulates and out of which it emerges.
Step Two: Textual Collage The assessable part of this exercise is a short intergeneric piece that collates a representative sample of these found elements according to a chosen principle of organization. This principle of organization may be narrative, parataxis, segmentivity, or listing (i.e., in alphabetical or otherwise acrostic order of

quotation, or according to some pattern determined by generic type or scale of degrees of fictionality, etc).Written feedback will be provided on all assignments, and general principles will be discussed in class as part of overall aim of the course and in preparation for major work.

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

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

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

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<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: 26 February - 4 March	Lecture	Introduction: Genre and Creativity
Week 2: 5 March - 11 March	Lecture	<p>Creative Writing, Fake News, and Post-Truth</p> <p>Introduction to Tara Moss, <i>The Fictional Woman</i> (2014)</p> <p>Andrew Calcutt, "The Surprising Origins of 'Post-Truth' – and how it was Spawned by the Liberal Left" (2016)</p> <p>Adam Kirsch, "Lie to Me: Fiction in the Post-Truth Era" (2017)</p> <p>Alison Gibbons, "Postmodernism is Dead. What Comes Next?" (2017)</p> <p>Marie-Laure Ryan, "Postmodernism and the Doctrine of Panfictionality" (1997)</p>
	Seminar	A friendly chat about writing
Week 3: 12 March - 18 March	Lecture	<p>Reality Hunger and Autofiction</p> <p>Readings</p> <p>extracts from David Shields, <i>Reality Hunger</i> (2010)</p> <p>opening to Sheila Heti, <i>How Should a Person Be?</i> (2010)</p> <p>Marjorie Worthington "Fiction in the Post-Truth Era: The Ironic Effects of Autofiction" (2017)</p>
	Seminar	Reading habits
Week 4: 19 March - 25 March	Lecture	<p>From Postmodern Irony to the New Sincerity</p> <p><i>Readings</i></p>

		John Barth, "The Literature of Exhaustion" (1967) John Barth, "Lost in the Funhouse" (1968) David Foster Wallace, "E Unibus Pluram: Television and U.S. Fiction" (1993) David Foster Wallace, "Octet" (1999)
	Seminar	workshopping
Week 5: 26 March - 1 April	Lecture	Fiction and/as Social Media Readings Namwali Serpell, "The Book of Faces" (2014) Jennifer Egan, "Black Box" (2012)
	Seminar	Workshopping
Week 6: 9 April - 15 April	Lecture	The Twice Told Tale Times Infinity: Retelling and Remediating Stories Readings opening to Laurent Binet, <i>HHhH</i> (2009) Ryan O'Neill, "An Australian Short Story" (2013) Alexander Aciman and Emmett Rensin, "Wuthering Heights", <i>Twitterature</i> (2009) Kate Bush, "Wuthering Heights" (1978) Elena Favilli and Francesca Cavallo, "The Bronte Sisters", <i>Goodnight Stories for Rebel Girls</i> (2016) Paul Dawson, "Ten Poetic Commandments" (2017)
	Seminar	Workshopping
Week 7: 16 April - 22 April	Lecture	Dying in the First Person: The Grammar of Autothanatography
	Seminar	Workshopping
Week 8: 23 April - 29 April	Reading	NO LECTURE
	Seminar	Workshopping
Week 9: 30 April - 6 May	Lecture	Is Poetry Fiction?

		<p>Readings</p> <p>Kim Addonizio, "Fuck" (2005)</p> <p>Hera Lindsey Bird, "Keats is Dead so Fuck me from Behind" (2016)</p> <p>Hera Lindsey Bird, "Monica" (2016)</p> <p>Paul Dawson, "Declaration of the Rights of Rights" (2016)</p>
	Seminar	Workshopping
Week 10: 7 May - 13 May	Lecture	Performing Gender (as a writer)
	Seminar	Workshopping
Week 11: 14 May - 20 May	Lecture	Feminism Today: Or, the Hysteria of #notallmen
	Seminar	Workshopping
Week 12: 21 May - 27 May	Lecture	Student Readings
	Seminar	Workshopping
Week 13: 28 May - 3 June	Seminar	Workshopping

Resources

Prescribed Resources

Recommended Resources

Course Evaluation and Development

Each year, reading materials and pedagogical strategies are revised as a result of students' responses, as long as they are considered and productive. Students are encouraged to comment informally on the course throughout the semester. The formal, and anonymous, CATEI evaluation process at the end of semester is of vital importance for the ongoing development of this course.

Now that CATEI evaluations are conducted online, student participation has dropped dramatically, resulting in feedback which is statistically unreliable. For instance, when only a small proportion of students respond, one dissatisfied student can constitute 20% of the overall response. It tends to be only the students who loved a course or those who were disillusioned by it who take the time to fill out the surveys. This presents a skewed overall impression of what students thought. You are thus urged to take the time to fill out the CATEI survey at the end of semester. Remember too, that in the same way comments on an assignment are more helpful than a mark, your written feedback on the course is more important than the boxes you tick, or the circles you click on with your mouse.

Image Credit

Bodies & Interfaces 2016

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