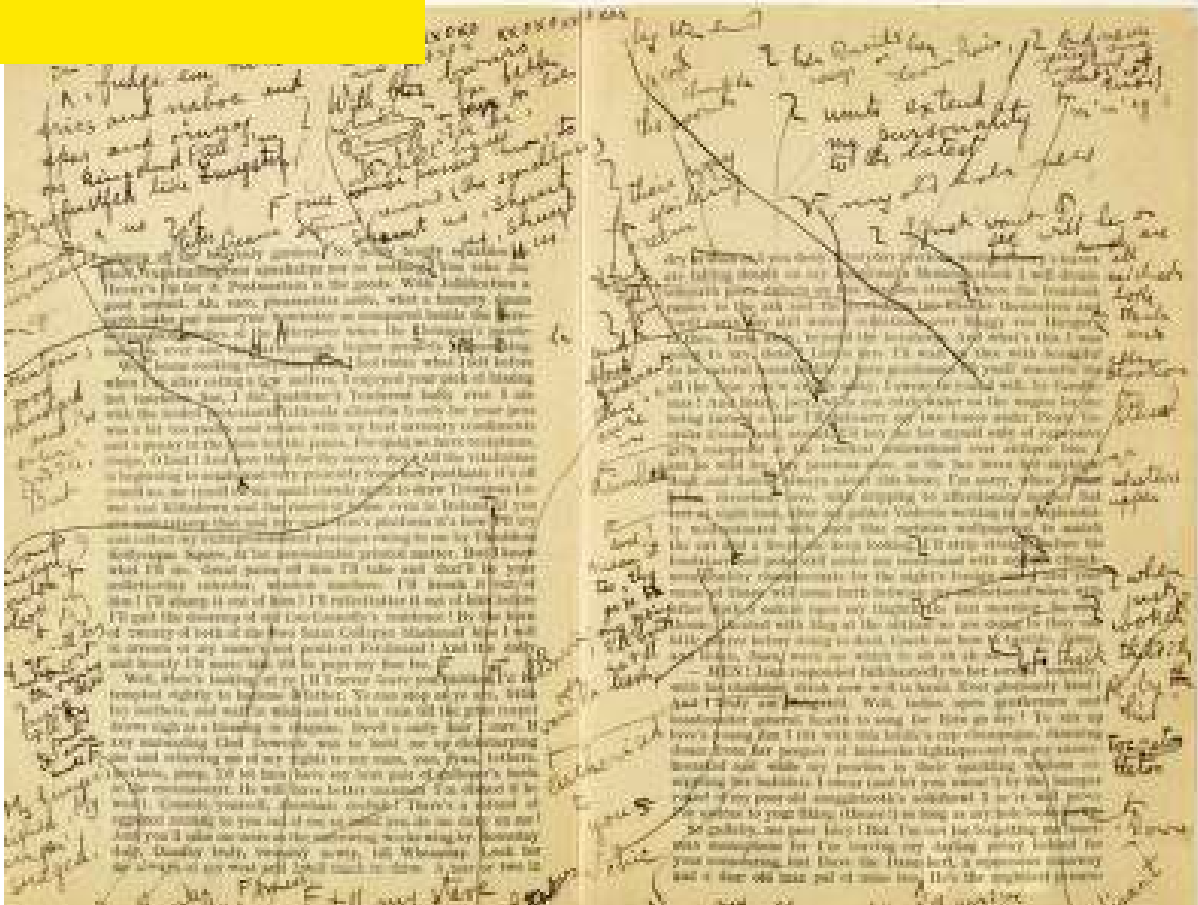




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ARTS3023

Fiction Writing

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Stephanie Bishop	stephanie.bishop@unsw.edu.au	Wednesday 4-5	Robert Webster Room 204	

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*

This Level 3 course provides students with the opportunity to develop work on a novel. Students undertaking this course will examine the poetics of the contemporary novel, exploring a variety of technical aspects essential to fiction, such as narrative structure, creation of character and the development of prose style. Students will read both novels and critical texts in order to deepen their understanding of the composition of the novel. Comparative and historical analysis will inform the development of student's own creative practice. Students will have experimented with a range of writing genres in Level 1 and 2 Creative Writing courses. As a Level 3 course students will extend their writing skills by working on a sustained piece of prose fiction.

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

1. Create a sustained piece of fiction
2. Identify and critically discuss formal and thematic features of the contemporary novel in English
3. Demonstrate an understanding of the key issues surrounding the development of the contemporary novel
4. Demonstrate an understanding of the practical decisions writers make concerning the craft of writing
5. Critically appraise your own work and the work of others
6. Demonstrate skills in literary analysis developed through a close reading of texts in English
7. Improved skills in drafting, revising and editing your own manuscripts

Teaching Strategies

- The course will have one lecture per week followed by a two hour seminar/workshop which will expand on issues raised in the lecture, address weekly readings and workshop creative writing.
- Lecture aim: to impart knowledge of the genre and range formal devices evident in the contemporary novel, to draw attention to key critical concerns that contribute to an understanding of the formal elements of the novel and to provide an understanding of the craft of writing fiction
- The seminar will provide an opportunity for students to analyse and discuss texts, develop their own writing, gain peer group feedback on works in progress and to develop skills of critical appraisal, editing and redrafting.

Assessment

Important Information About How this Course Works

The function of the lectures

The lectures for this course will be divided into three sections: (1) Critical Readings (2) Writing Process/Writing Practice (3) Vocational Pathways

In the first section, the lectures will focus on key critical elements central to the work of the contemporary novel. Four main areas will be considered: the role of truth in fiction, the musical elements of composition in the novel, the function of images and the practice of image making, and the role of time in the contemporary novel. In this first series of lectures we will be looking closely at a selection of contemporary novels that deal with and address these issues. These texts will provide you with a series of models to inspire your own writing and will encourage a broad and comparable view of the poetics of the contemporary novel. All lectures will engage with practical issues concerning the composition of the novel and will encourage you to build creative and critical links between your work as a reader/critic and as a writer. One of the most challenging aspects of creating a sustained piece of fiction is the process of revising and editing – something which can be far more arduous than the production of early drafts. Reading widely and deeply, and thus honing your skills as critics, will allow you to cast a productive critical eye over your own work. The lectures are designed with this in mind. They are devised to deepen your understanding of the novel, quick-start your creative work and help you develop the ability to critically appraise your own writing. Please be aware that this course is based on collaborative principles of group learning and relies on your active participation in both lectures and seminars. Your thoughtful and vocal responses are vital to the success of this course. It is essential that you have read the weekly texts before coming to the lecture.

In the second section of the lectures, the focus will shift towards your own writing. Some of these lectures will be practice-based, others will ask that you think critically and practically about the connections between the set texts and your own work in progress. Throughout the course we will be interrogating the stylistic and compositional elements of the contemporary novel considering, in particular:

- The compositional background of each novel: what we know about the creative process
- The governing formal and poetic qualities of the novel
- The relationship between form and content
- The relationship between a novel's philosophical foundation - what it thinks about, the aspects of the world that it most closely engages with - and its formal/technical innovations

Poetic elements that we will be considering include:

- Use of the image, montage, symbol
- The life of objects and things
- The manipulation of time
- Patterns of interiority
- Close readings of style
- Acts and processes of memory
- The relation between novel/essay, novel/poem, novel/blog

Such elements may be considered across different texts and in relation to your own work in progress, providing a comparable view of the poetics of contemporary fiction. We will be focusing on how these poetic elements work together, reflecting the overall course emphasis on the broader composition of the novel.

You are expected to read all of the set texts, and read them closely. There is an overt attempt within this course to encourage you to build links between critical and creative practice and to see these two activities as mutually informative. Critical inquiry will be thus accompanied by reflection on your own creative practice. *Some key questions that we will consider and discuss therefore include:* What are the sustaining poetic “laws” of the set texts? When do these become apparent? How does the use of formal devices change or develop over the course of the book? How do such elements support the core idea or experience of a book? On a practical level in regards to your own work we will be asking questions such as: How are these poetic elements instructive for your own creative work? How do these works challenge and inspire experimentation within your own projects? What happens when you use these works as models for your own writing? What does it mean to pay homage to certain stylistic traits? What can you borrow? What can you develop? What is the relationship, in your writing, between tradition and innovation?

In the final, vocational series of lectures we will look at the various pathways open to you as writers and the potential careers that support creative practice. We will also engage in a practical discussion about what it means to survive as a writer, looking at how to apply for grants, mentorship programs and higher degree study in the area of creative writing.

The function of the seminar

Each seminar runs for 2 hours. In this time there will be three core activities:

- Discussion of that week’s text and lecture – in relation to critical and creative practice
- Discussion of creative writing exercise based on lecture material, the aim being to link your reading with your writing practice.
- Discussion of work in progress and workshopping your own writing

Discussion will develop around the lecture material and your writing projects. We will then use the critical material of the lectures to prompt your own creative practice and explore aspects of composition that are relevant to your projects. Please be aware that there is the expectation that you will be writing regularly throughout the semester and will be expected to discuss this process, its pleasures and challenges.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Critical assessment and synopsis	20%	31/08/2018 11:00 PM	2,3,4,5,6
Major Creative Writing Project	60%	26/10/2018 11:00 PM	1,7

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Seminar preparation	20%	Not Applicable	1,5,7

Assessment Details

Assessment 1: Critical assessment and synopsis

Start date: Not Applicable

Length: 1500

Details: This assignment is comprised of two equally weighted parts: 1) a critical assessment (approx. 500 words) of the opening paragraph or two of a novel of your choice (include the extract with your submission) 2) a synopsis of your creative project, including a draft of the opening paragraph (approx. 500 words) Students will receive written feedback.

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

Assessment 2: Major Creative Writing Project

Start date: Not Applicable

Length: 4000

Details: This assessment requires you to submit the opening chapters of a novel, up to 4000 words. It is expected that this piece of work will be a further development of the writing that was submitted to the class for group feedback. The manuscript should be accompanied by a brief (half page) summary of the overall project. This is the final assessment task. Tutors will provide written feedback on the project. The written feedback will respond to the assessment criteria discussed throughout the workshop process.

Additional details:

This assessment requires you to submit the opening chapters of a novel, up to 4000 words. It is expected that this piece of work will be a further development of the writing that was submitted to the class for group feedback.

You will be assessed on the following:

- Flow/reading coherence: transitions between sentences and paragraphs – movement within the piece
- Presence and development of interiority
- Use of language: precision, experimentation, lyricism, vivacity
- Special qualities: such as risk-taking, humour, unusual images, compelling digression
- Use of time: how are we orientated in time? How is time used to structure the piece?
- Sense of idea/event: what matters most? Does the piece build/evolve around on this?
- Narrative development
- Overall focus of the piece
- Ability to create change within the piece

- Engagement with topic/ reader/ engaging nature of idea
- Improvement of work from draft manuscript workshopped in class to final polished piece submitted for assessment; i.e. evidence of redrafting and editing of original manuscript based on judicious consideration of feedback from tutor and fellow students
- Evidence of having reflected on elements of craft and poetics as discussed in lectures and seminars
- Originality and initiative

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

Assessment 3: Seminar preparation

Start date: Not Applicable

Length: 2000 (draft creative work)

Details: Each student will be scheduled to present an early draft of their creative writing project to the class. Each student's manuscript will be discussed for 30 minutes. These presentations form the basis of the writing workshop. The assessment is therefore twofold: as writers you will be expected to submit a focused piece of creative work (fiction) to the group for comment. As critics you will be expected to read these manuscripts thoroughly and provide written, constructive feedback on the work of your peers. Students will receive written feedback from the tutor and from their peers, on top of the group discussion.

Additional details:

- To satisfy this assessment requirement you are expected to:
- Provide critical feedback on work of peers (10%)
- Submit your own work for workshopping (10%)

Guidelines for workshopping

Each student will be scheduled to submit an early draft of their creative writing project to the class. **You will need to submit your work to both the workshop blog and through turnitin by 5pm Thursday the week before your scheduled workshp slot. Weekly workshop word limit is 2000 words.** There is no minimum. Anything beyond the word limit **will not be read** by your tutor. Work submitted late will not receive written feedback from the tutor.

These presentations form the basis of the writing workshop. As writers you will be expected to submit a focused piece of creative work (fiction) to the group for comment. As critics you will be expected to read these manuscripts thoroughly and provide written, constructive feedback on the work of your peers. Where possible you will be expected to relate your discussion of this creative work to the critical principles raised in the set texts and lectures. The feedback process for this part of the assessment

occurs in four stages:

- 1) Students provide written feedback via the blog on the work of their peers
- 2) This written feedback is further developed in group discussion, chaired by the tutor
- 3) The tutor provides written feedback on each student manuscript
- 4) There will be the option of continuing/developing this feedback process in an online discussion format.

Formal workshopping will begin in Week 3/4. Approx. three students will have their writing workshopped in each seminar during the second hour. A class timetable will be drawn up and each student must put their name down for one workshopping session. **All manuscripts submitted for workshopping should be double-spaced, page numbered, with a minimum of two centimetre margins.** This formatting is important for two reasons: 1) ease of reading and workshopping. Readers need space in the margins and between the lines for proof-reading suggestions, annotations and commentary. Page numbers help everyone find a particular line or passage being discussed in class; 2) professional practice. Manuscripts submitted to literary journals need to be professionally presented, otherwise they run the risk of being rejected without being read.

It is the responsibility of all students to read these manuscripts before class and come to class prepared to edit and critically assess the material. Bring hardcopies. All work should then be returned (hardcopy) to its author with written feedback. **It is very poor form to miss the class following the week in which you have workshopped your manuscript.**

This early creative work will be assessed on following (Assessment Criteria Part 1)

- Attempt to explore complex ideas/experiences
- Formal innovation and originality
- Vividness of the work
- Evidence of craft skills (eg: consistency of voice, movement and structure, development of imagery, uses of dialogue, characterisation, creation of interiority etc)
- Originality and initiative

These criteria ought to provide a guideline for peer review and discussion.

Assessment Criteria Part 2: Workshop Feedback

Thoughtful, constructive, detailed and courteous feedback to peers, demonstrating critical rigour in your capacity as editor

Evidence of close detailed reading of the text

Feedback that identifies specific points of achievement/concern through the use of quoted material

Capacity to address the broader concept of the work, its overall achievement

Capacity to identify specific problem areas and pose questions to the author about these

Submission notes:Ongoing weekly submissions (each student submits once)

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-integer 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 webstie:

<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	Introduction to Course: The idea of composition and the development of the novel No readings No seminars this week
Week 2: 30 July - 5 August	Lecture	The Big Bang and False Starts: Promises, Secrets and Fictional Beginnings Readings on Moodle, Seminars start this week
Week 3: 6 August - 12 August	Lecture	Time is a Goon": Proust, Hypertext and Pause. Jennifer Egan, A Visit from the Goon Squad
Week 4: 13 August - 19 August	Lecture	Fugue Writing and Dream Language: the novel and the work of the image Deborah Levy, Swimming Home
Week 5: 20 August - 26 August	Lecture	Practice based lecture in which you'll start to develop the opening of the novel and work on content and synopsis.
Week 6: 27 August - 2 September	Online Activity	READING/WRITING WEEK: No classes, submission of exercises via Moodle
Week 7: 3 September - 9 September	Lecture	Autofiction and the novel as an instance of life writing: contemporary practices and the development of post-Sabaldian fiction Reading: Karl Ove Knausgaard, A Death in the Family
Week 8: 10 September - 16 September	Lecture	Autofiction, Witnessing and Disappearing: Women's Fictional Testimony Reading: Rachel Cusk, <i>Transit</i> Additional (non required) critical readings available on Moodle Further texts to consider: Rachel Cusk, Outline Sheile Heti, How Should a Person Be? Chris Krauss, I Love Dick
Week 9: 17 September - 23 September	Lecture	Thinking Ahead: Structuring the work, pitching it, articulating concepts. Readings TBC
Break: 24 September - 30 September		

Week 10: 1 October - 7 October	Lecture	Vocational Practices 1: Processes of Publication and Graduate Pathways
Week 11: 8 October - 14 October	Lecture	Vocational Practices 2: Panel discussion in editing and publishing pathways
Week 12: 15 October - 21 October	Presentation	Student readings: over to you! In this hour there's the chance to share your work with the group at large through an informal reading.
Week 13: 22 October - 28 October		NO LECTURE this week

Resources

Prescribed Resources

Set texts:

Rachel Cusk, *Transit* (2016, Jonathan Cape)

Deborah Levy, *Swimming Home* (2013, Faber)

Jennifer Egan, *A Visit from the Goon Squad* (2010, Knopf)

Karl Ove Knausgaard, *A Death in the Family* (Harvill Secker 2015)

Recommended Resources

Course Evaluation and Development

This course is being continually improved and revised based on student feedback and developments in Creative Writing pedagogy. If you have any comments about the course which can reasonably be addressed during the semester, please offer these thoughts informally to your tutor or the coordinator. At the end of semester you will be expected to complete an evaluation form through MyExerience that will assist the coordinator in the future improvement and development of the course.

Image Credit

<https://www.pinterest.com.au/pin/491807221802382837/?lp=true>

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