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# ARTS1011

Inventing the Self: Creative Writing in the Digital Age

Term Three // 2020

## Course Overview

### Staff Contact Details

#### Convenors

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### 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.

## **Course Details**

**Credit Points 6**

### **Summary of the Course**

What does it mean to write about ourselves in an age of reality hunger, with genres such as autofiction and memoir proliferating, and with social media providing everyone with a public profile? 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. In this course you will explore how literature has competed with, absorbed, and remediated new technologies of communication. You will approach 'creative writing' as a mode of expression that emerges from and circulates within a much larger textual environment, and you will produce your own innovative engagements with contemporary media in a practical workshop situation.

### **Course Learning Outcomes**

1. Demonstrate knowledge of how contemporary literature engages with new media
2. Identify formal elements of literature and how they operate within and across genres
3. Understand the the practical decisions writers make in relation to the craft of writing
4. Critically appraise their own work and the work of others
5. Draft, revise, and edit their own manuscripts

### **Teaching Strategies**

Please refer to the information in Moodle

## Assessment

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Textual Collage	30%	08/10/2020 11:00 PM	1,2,3
Final Creative Work	50%	26/11/2020 11:00 PM	1,2,3,4,5
Tutorial Preparation	20%	Not Applicable	3,4,5

### Assessment Details

#### Assessment 1: Textual Collage

**Start date:**

**Details:**

1000 words

Students will receive written feedback on their work.

**Additional details:**

#### 1) Textual Collage: 1000-1500 words (30%)

*Step One: Reading Log*

This assignment will be produced out of raw material collected for your Reading Log exercise in week two. The aim of the Reading Log is to choose a period of two days during which you log as comprehensively as possible every piece of text you read in print or online, from novels, poems and scholarly essays, to newspaper articles, to text messages, status updates and newsfeeds on social media, instruction manuals, emails, cereal boxes, menus, recipes, application forms, etc. You can simply list the things you have read, or create an archive of pdfs, photos, screenshots, etc

*Step Two: Textual Collage*

A collage is an artistic form that collects unrelated individual elements and assembles them to create meaning out of the whole. This assessment task invites you to produce a short intergeneric literary work that collates a representative sample of material from your Reading Log according to a chosen aesthetic principle of organization. This principle of organization may be narrative, parataxis, segmentivity, or listing (ie., in alphabetical or otherwise acrostic order of quotation, or according to some pattern determined by generic type or degrees of fictionality, etc). Whether you choose to include and utilize images (such as screenshots), to add your own words, or simply create a found poem by conflating textual elements is of course up to you.

### **Assessment criteria: Textual Collage**

- Formally and conceptually coherent organization of material around a clear aesthetic design or intention
- Capacity to make or suggest productive connections between a range of elements drawn from different media and types of writing
- Insightful exploration of the role of text in the age of digital media (ie. the relationship between old (print) and new (digital) forms of communication; the construction of selfhood across multiple platforms; the overload of information in a 24/7 global news cycle; the difficulties of negotiating distinctions between truth, lie, and fiction; the interplay of text and image, etc)
- Innovative presentation and formatting of work in which collage is used to interrogate conventional literary form

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

### **Assessment 2: Final Creative Work**

**Start date:**

**Details:**

2000-3000 words.

This is the final assessment task. Students will receive written feedback on their work.

**Additional details:**

A creative work in any genre which has been workshopped in class and which stages an encounter between literature and contemporary media, from conventional fiction that explores thematically the presence of new technology, to remediated forms such as text-message narratives, to poetry conceived for and produced on social media platforms such as Tumblr or Instagram, to comics and graphic narratives, to multi-modal work that combines text and image, print and online material, etc.

### **Assessment criteria: Final Creative Work**

- 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.
- 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 in relation to course content ie.: formal experimentation with the affordances of digital media; remediation of new technology in traditional literary form; conceptual or thematic engagement with issues of selfhood in today's culture of connectivity, 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.

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

### **Assessment 3: Tutorial Preparation**

**Start date:**

**Details:**

All students must submit a draft manuscript for group workshopping in class. They will receive written feedback on their work in progress.

Students must provide written feedback on all draft manuscripts submitted for workshopping. This will be monitored on Moodle or in class.

**Additional details:**

All students must submit a draft manuscript for group workshopping. Students are required to provide written feedback on all manuscripts submitted for workshopping by their peers. This feedback can take the form of commentary posted on Moodle; annotated electronic manuscript emailed to the author; or annotated print manuscript handed back to the author in class.

**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	Lecture	<b>WEEK ONE</b>  <b>Introduction: Why write a poem when you can post a status update?</b>  <i>Readings (available via Moodle)</i>  Twitter: @MagicRealismBot  Paul Dawson “#Emergence” (2019)  Rob Sears, extracts from <i>The Beautiful Poetry of Donald Trump</i> (2017)
Week 2: 21 September - 25 September		<b>WEEK TWO</b>  <b>The exhaustion of fictionality: or, what’s wrong with fictional characters?</b>  <i>Readings (available via Moodle)</i>  David Markson, opening to <i>This is Not a Novel</i> (2001)  David Shields, extracts from <i>Reality Hunger</i> (2010)  Sheila Heti, opening to <i>How Should a Person be?</i> (2010)  Rachel Cusk, opening to <i>Outline</i> (2014)  Julie Koh, “The Fat Girl in History” (2015)  Annelise Chen, extract from <i>So Many Olympic Exertions</i> (2017)

	Alex Clarke, 'Drawn from Life: Why have Novelists Stopped Making Things Up?' (2018)
Week 3: 28 September - 2 October	<p><b>WEEK THREE</b></p> <p><b>Social Media (in) and (as) Literature</b></p> <p><i>Readings (available via Moodle)</i></p> <p>Darcie Wilder, extract from <i>literally show me a healthy person</i> (2017)</p> <p>Sally Rooney, extract from <i>Conversations with Friends</i> (2017)</p> <p>Megan Boyle, opening to <i>Live Blog</i> (2018)</p> <p>Olivia Sudjic, extract from <i>Sympathy</i> (2018)</p> <p>David Wallace, "'LiveBlog' and the Limits of Autofiction" (2018)</p>
Week 4: 5 October - 9 October	<p><b>WEEK FOUR</b></p> <p><b>Literature (on) and (about) social media</b></p> <p><i>Readings (available via Moodle)</i></p> <p>Alexander Aciman &amp; Emmett Rensin, "Wuthering Heights" from <i>Twitterature</i> (2009)</p> <p>Mel Nichols, "I Google Myself" (2009)</p> <p>Jennifer Egan, "Black Box" (2012)</p> <p>Namwali Serpell, "The Book of Faces" (2014)</p> <p>Karri Kokko, opening to <i>Retweeted</i> (2016)</p> <p>Kristen Roupenian, "Cat Person" (2017)</p> <p>Josie Barnard. "Tweets as microfiction: on Twitter's live nature and 140-character limit as tools for developing storytelling skills" (2016)</p>
Week 5: 12 October - 16	<b>WEEK FIVE</b>

October		<p><b>Poetry for the People: Instagram and YouTube</b></p> <p><i>Readings (available via Moodle)</i></p> <p>Omar Musa, 'My Generation'</p> <p>Emilie Zoey Baker, 'Hey Mary Shelley', 'Wet'</p> <p>Hera Lindsay Bird, 'Ways of Making Love'</p> <p>Rupi Kaur (@rupikaur), "Advice to Young Writers" (2014)</p> <p>Tylyer Knott Gregson (@tylerknott), "I have never lectured to brilliant minds," <i>Typewriter Series #2789</i> (2019)</p> <p>Unseen_Unheard (@unseen_unheard_poet), "I am writing" (2019)</p> <p>Laura Byager, "Roll your eyes all you like, but Instagram poets are redefining the genre for millennials" <i>Mashable</i> (2018)</p> <p>Jonathan Ford, "Instagram Threatens to Stifle a New Generation of Poets," <i>Financial Times</i> (2019)</p>
Week 6: 19 October - 23 October		<b>READING WEEK: NO LECTURES OR TUTORIALS THIS WEEK</b>
Week 7: 26 October - 30 October		<b>TBA</b>
Week 8: 2 November - 6 November		<p><b>WEEK EIGHT</b></p> <p><b>Reactionary literature and the digital literary sphere</b></p> <p><i>Readings (available via Moodle)</i></p> <p>Gary Shteyngart, extract from <i>Super sad Love Story</i> (2010)</p> <p>Tao Lin, extract from <i>Taipei</i> (2013)</p> <p>Tom McCarthy, opening to <i>Satin Island</i> (2015)</p> <p>Jarett Kobek, opening to <i>i hate the internet</i> (2016)</p>

		<p>Sigrid Nunez, extract from <i>The Friend</i> (2018)</p> <p>Brian Turner, "Alexa, Awake" (2019), The Privacy Project, <i>New York Times</i></p>
Week 9: 9 November - 13 November		<p><b>WEEK NINE</b></p> <p>The Writing Life</p> <p><i>Readings (available via Moodle)</i></p> <p>Simone Murray, "Charting the Digital Literary Sphere"</p> <p>Mark McGurl, "Fiction in the Age of Amazon"</p>
Week 10: 16 November - 20 November		<p><b>WEEK TEN</b></p> <p><b>The Fourth Wave: Feminism Online</b></p> <p><i>Readings (available via Moodle)</i></p> <p>Elasaid Munro, "Feminism: A Fourth Wave?" (2013)</p> <p>Tara Moss, opening to <i>The Fictional Woman</i> (2014)</p> <p>Emma Jane, opening to <i>Misogyny Online</i> (2017)</p> <p>Paul Dawson, "The Men who Hate Clementine Ford" (2018)</p> <p>Julia Robinson, "A Film is a Film is a Film" (2018)</p> <p>Courtney Thompson, "Excommunicate" (2018)</p>

## **Resources**

### **Prescribed Resources**

Resources available via Moodle

### **Recommended Resources**

Resources available via Moodle

### **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](mailto: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/>

## **Image Credit**

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## **CRICOS**

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.