



ARTS3025

Advanced Creative Writing

Term Three // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Fiona Wright	fiona.wright@unsw.edu.au	by appointment (email please)	n/a	n/a

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

A practice-based course on hybrid and non-fiction writing, this course builds on foundations in the writing and analysis of narrative texts. As part of the course you will develop a strong understanding of developments in contemporary narrative and experimental non-fiction. You will have experimented with a range of writing genres in Level 1 and 2 Writing courses. As a Level 3 course, this course will provide a sustained opportunity for you to improve and extend your writing skills and to complete a larger non-fiction writing project. You will be introduced to the theoretical issues associated with contemporary narrative non-fiction, cross-generic writing, and experiments in the contemporary essay while analysing key sample texts from this field. This course aims to foster a peer-centred co-operative learning process which encourages you to take responsibility for your own development and learning.

Course Learning Outcomes

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 analyse 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 workshoped in LMS and workshop discussion will be summarized in the seminars.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Critical Essay	40%	16/10/2020 11:00 PM	1,3,4
Major Creative Work	60%	26/11/2020 11:00 PM	1,2,3,4

Assessment Details

Assessment 1: Critical Essay

Start date:

Length: 2000 words

Details:

This assessment allows students to develop and demonstrate a strong understanding of the theoretical and craft-based aspects of the subject.

The assessment requires the completion of a 2000 word essay.

Feedback via LMS

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Major Creative Work

Start date:

Length: 3000 words

Details:

The Major assignment allows students to write, revise, and redraft a substantial and completed piece of work over the course of the semester. The writing of this work will be supported by on going in-class workshops where students have the chance to test their ideas, share their work, and give and receive feedback.

3000 words.

This is the final assessment.

Feedback via LMS

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Attendance Requirements

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

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 14 September - 18 September	Lecture	<p>What is narrative non-fiction and where will I find it?</p> <p>Introduction to course and its objectives</p> <p>Assessments, readings and workshopping</p>
	Lecture	<p>Getting Started</p> <p>Approaches to narrative non-fiction and ways to get started</p> <p>Journalism and narrative non-fiction</p> <p>Opening out a story</p> <p>Texts</p> <p>Helen Garner – ‘At The Morgue’ in <i>True Stories: Selected Non-Fiction</i> (Text, 1996)</p> <p>Mireille Juchau – The Most Holy Object in the House in <i>Tablet Magazine</i>, July 27, 2016 https://www.tabletmag.com/sections/community/articles/the-most-holy-object-in-the-house</p> <p>Margaret Simons – ‘Ties that Bind’ in <i>Griffith Review: People Like Us</i>, Winter 2005</p>
	Seminar	<p>Seminar:</p> <p>Getting started</p> <p>Developing a central question</p> <p>Trusting your obsessions</p>
Week 2: 21 September - 25 September	Lecture	<p>Voice and the Essay</p> <p>What do we mean when we talk about 'voice'?</p>

		<p>Voice, Tone, Accent and Style</p> <p>Texts:</p> <p>Eda Günaydin – ‘Only So Much’ in <i>Meanjin</i>, Autumn 2018</p> <p>Rebecca Giggs – ‘Australian Fruit Salad’ in <i>Chart Collective</i>, February 18, 2015 http://www.chartcollective.org/post/2015/2/18/australian-fruit-salad</p> <p>Evelyn Araluen, ‘Snugglepot and Cuddlepie in the Ghost Gums’ in <i>Sydney Review of Books</i>, 11 February 2019. https://sydneyreviewofbooks.com/essay/snugglepot-and-cuddlepie-in-the-ghost-gum-evelyn-araluen/</p>
	Seminar	<p>Experimenting with voice</p> <p>Listening for your voice</p> <p>What can voice do?</p>
Week 3: 28 September - 2 October	Lecture	<p>Personal Essays</p> <p>Telling personal stories</p> <p>The uses of the personal</p> <p>Combining the personal and the wider world</p> <p>Texts</p> <p>Ta Nahesi Coates – <i>Between the World and Me</i> (pp5-39) (Text, 2015)</p> <p>Leslie Jamison – ‘The Empathy Exams’ in <i>The Empathy Exams</i> (Granta Books, 2014)</p> <p>Fiona Wright – ‘Perhaps this one will be my last sharehouse’ in <i>Sydney Review of Books</i>, May 9, 2016, https://sydneyreviewofbooks.com/essay/perhaps-this-one-will-be-my-last-sharehouse/</p>
	Seminar	<p>Finding your narratives</p> <p>Braiding materials</p>

		Ethical considerations
Week 4: 5 October - 9 October	Lecture	<p>Writing Place: Home and Away</p> <p>The importance of setting and place</p> <p>Finding the extraordinary in the everyday</p> <p>Travel writing (at home and abroad)</p> <p>Texts</p> <p>Allison Whittaker – ‘Who Knows Where: Netherspace’ in <i>Sydney Review of Books</i>, October 27, 2016 https://sydneyreviewofbooks.com/essay/redfern-who-knows-where-netherspace/</p> <p>Suneeta Peres de Costa: ‘A Home in Ananda and the World’ in <i>Sydney Review of Books</i>, October 27, 2016, https://sydneyreviewofbooks.com/essay/home-ananda-world/</p> <p>Tanya Vavilova – ‘We Are Speaking in Code’ in <i>We Are Speaking in Code</i> (Brio, 2020)</p>
	Seminar	<p>Writing about local places</p> <p>Place and story</p> <p>Writing about travel</p>
Week 5: 12 October - 16 October	Lecture	<p>Writing Place 2: Environment and Ecology</p> <p>Writing about the natural world</p> <p>Ecology and climate in non-fiction</p> <p>Texts:</p> <p>James Bradley – ‘An Ocean and an Instant’ in <i>Sydney Review of Books</i>, August 21, 2018, https://sydneyreviewofbooks.com/essay/an-ocean-and-an-instant/</p> <p>Sophie Cunningham – ‘Gardening at Alcatraz’, in <i>The Monthly</i>, March 2016</p> <p>Rebecca Giggs – ‘Whale Fall’ in <i>Granta</i> 113, 2015</p>

		<p>https://granta.com/whale-fall/</p> <p>Stephen Marche – ‘The Pursuit of Clarity in a Time of Plague’ in <i>Los Angeles Review of Books</i>, 7 April 2020</p> <p>https://lareviewofbooks.org/article/pursuit-clarity-time-plague/</p>
	Seminar	<p>The natural world and human stories</p> <p>Writing about emerging stories</p>
Week 6: 19 October - 23 October		Break week
Week 7: 26 October - 30 October	Lecture	<p>Writing the Body</p> <p>Writing about physicality and physical experiences</p> <p>Embodied writing and thinking</p> <p>The politics of writing the body</p> <p>Texts</p> <p>Tegan Bennett Daylight – ‘Vagina’ in <i>The Details</i> (Simon and Schuster, 2020)</p> <p>Andrea Long Chu – ‘The Pink’ in <i>n+1</i>, Issue 34, 2019</p> <p>https://nplusonemag.com/issue-34/politics/the-pink/</p> <p>Gillian Mears – ‘Fairy Death’ in <i>HEAT 24: That’s it for now</i> (Giramondo, 2010)</p>
	Seminar	<p>Bodily experiences</p> <p>Thinking through and with the senses</p> <p>Ethical considerations</p>
Week 8: 2 November - 6 November	Lecture	<p>Fragmentation, Experimentation and Form</p> <p>Experimenting with other forms of non-fiction</p> <p>Fragmentation, collage and the lyric essay; polyphony</p> <p>Argument and allusion</p>

		<p>Texts</p> <p>Stephanie Guest and Kate Riggs – ‘An Architecture of Early Motherhood (And Independence)’ in <i>The Lifted Brow</i> 35, 2017.</p> <p>Sheila Heti – ‘From my Diaries (2006-10) in Alphabetical Order’ in <i>n+1</i>, Issue 18, 2014 https://nplusonemag.com/issue-18/essays/from-my-diaries/</p> <p>Daniel Mallory Ortberg – ‘Chapter Titles from the On the Nose, Po-Faced Transmasculine Memoir I Am Trying Not to Write’ in <i>Something That May Shock and Discredit You</i> (Scribe, 2020)</p>
Week 9: 9 November - 13 November	Seminar	<p>Fragmentation and collage</p> <p>Found words</p> <p>Organising your material</p>
	Seminar	<p>Approaches to criticism</p> <p>The personal voice and the critical voice</p> <p>Ethical considerations</p>
	Lecture	<p>Criticism and Reviewing</p> <p>Narrative nonfiction and critical writing</p> <p>Non-traditional and personal reviews; bibliomemoir</p> <p>Cultural criticism and essays</p> <p>Texts</p> <p>Debra Adelaide – ‘no endings no endings no endings no’ in <i>The Innocent Reader</i> (Picador, 2019)</p> <p>Melinda Harvey – ‘Verisimilitude in <i>Sydney Review of Books</i>, March 10, 2020 https://sydneyreviewofbooks.com/review/cusk-outline-trilogy-coventry/</p> <p>Andrea Long Chu – No One Wants It, in <i>Affidavit</i>, November 5, 2018, https://www.affidavit.art/articles/no-one-wants-it</p>

	Lecture	<p>What happens next?</p> <p>Rewriting and editing</p> <p>Pitching; submissions and publication outlets</p> <p>Professional advice</p> <p>No set texts this week</p> <p>Do some research into literary journals and magazines instead</p>
	Seminar	<p>Editing</p> <p>Pitching</p> <p>Finding a home for your work</p>

Resources

Prescribed Resources

Creative Texts:

- Debra Adelaide – ‘no endings no endings no endings no’ in *The Innocent Reader* (Picador, 2019)
- Evelyn Araluen, ‘Snugglepot and Cuddlepie in the Ghost Gums’ in *Sydney Review of Books*, 11 February 2019. <https://sydneyreviewofbooks.com/essay/snugglepot-and-cuddlepie-in-the-ghost-gum-evelyn-araluen/>
- James Bradley – ‘An Ocean and an Instant’ in *Sydney Review of Books*, August 21, 2018, <https://sydneyreviewofbooks.com/essay/an-ocean-and-an-instant/>
- Sophie Cunningham – ‘Gardening at Alcatraz’, in *The Monthly*, March 2016
- Ta Nahehi Coates – *Between the World and Me* (Text, 2015)
- Tegan Bennett Daylight – ‘Vagina’ in *The Details* (Simon and Schuster, 2020)
- Suneeta Peres de Costa: ‘A Home in Ananda and the World’ in *Sydney Review of Books*, October 27, 2016, <https://sydneyreviewofbooks.com/essay/home-ananda-world/>
- Helen Garner – ‘At The Morgue’ in *True Stories: Selected Non-Fiction* (Text, 1996)
- Rebecca Giggs – ‘Australian Fruit Salad’ in *Chart Collective*, February 18, 2015 <http://www.chartcollective.org/post/2015/2/18/australian-fruit-salad>
- Rebecca Giggs – ‘Whale Fall’ in *Granta 113*, 2015 <https://granta.com/whale-fall/>
- Stephanie Guest and Kate Riggs – ‘An Architecture of Early Motherhood (And Independence)’ in *The Lifted Brow 35*, 2017.
- Eda Günaydin – ‘Only So Much’ in *Meanjin*, Autumn 2018
- Melinda Harvey – ‘Verisimilitude in *Sydney Review of Books*, March 10, 2020 <https://sydneyreviewofbooks.com/review/cusk-outline-trilogy-coventry/>
- Sheila Heti – ‘From my Diaries (2006-10) in Alphabetical Order’ in *n+1*, Issue 18, 2014 <https://nplusonemag.com/issue-18/essays/from-my-diaries/>
- Leslie Jamison – ‘The Empathy Exams’ in *The Empathy Exams* (Granta Books, 2014)
- Mireille Juchau – The Most Holy Object in the House in *Tablet Magazine*, July 27, 2016 <https://www.tabletmag.com/sections/community/articles/the-most-holy-object-in-the-house>
- Andrea Long Chu – ‘The Pink’ in *n+1*, Issue 34, 2019

<https://nplusonemag.com/issue-34/politics/the-pink/>

- Andrea Long Chu – No One Wants It, in *Affidavit*, November 5, 2018, <https://www.affidavit.art/articles/no-one-wants-it>
- Stephen Marche – 'The Pursuit of Clarity in a Time of Plague' in *Los Angeles Review of Books*, 7 April 2020 <https://lareviewofbooks.org/article/pursuit-clarity-time-plague/>
- Gillian Mears – 'Fairy Death' in *HEAT 24: That's it for now* (Giramondo, 2010)
- Daniel Mallory Ortberg – 'Chapter Titles from the On the Nose, Po-Faced Transmasculine Memoir I Am Trying Not to Write' in *Something That May Shock and Discredit You* (Scribe, 2020)
- Margaret Simons – 'Ties that Bind' in *Griffith Review: People Like Us*, Winter 2005
- Tanya Vavilova – 'We Are Speaking in Code' in *We Are Speaking in Code* (Brio, 2020)
- Allison Whittaker – 'Who Knows Where: Netherspace' in *Sydney Review of Books*, October 27, 2016 <https://sydneyreviewofbooks.com/essay/redfern-who-knows-where-netherspace/>
- Fiona Wright – 'Perhaps this one will be my last sharehouse' in *Sydney Review of Books*, May 9, 2016, <https://sydneyreviewofbooks.com/essay/perhaps-this-one-will-be-my-last-sharehouse/>

Recommended Resources

Critical Texts

- Karen Babine, 'A Taxonomy of Non-fiction; or The Pleasures of Precision' in *LitHub*, 3 August 2020 <https://lithub.com/a-taxonomy-of-nonfiction-or-the-pleasures-of-precision/>
- Joan Didion, 'On Keeping a Notebook' in *Slouching Towards Bethlehem* (Farrar, Straus and Giroux, 1968)
- Natalia Goldberg, *Writing Down to the Bones* (Shambala Publishing, 2016)
- Vivian Gornick, *The Situation and the Story: The Art of Personal Narrative* (Farrar, Straus and Giroux, 2002)
- Kate Grenville, *The Writing Book* (Allen & Unwin, 2010)
- Lee Gutkind, *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality*, (Wiley, 1997)
- Hazel Smith, *The Writing Experiment* (Routledge, 2020)
- James Wood, *How Fiction Works* (Farrar, Straus and Giroux, 2009)

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.

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

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Acknowledgement of Country

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