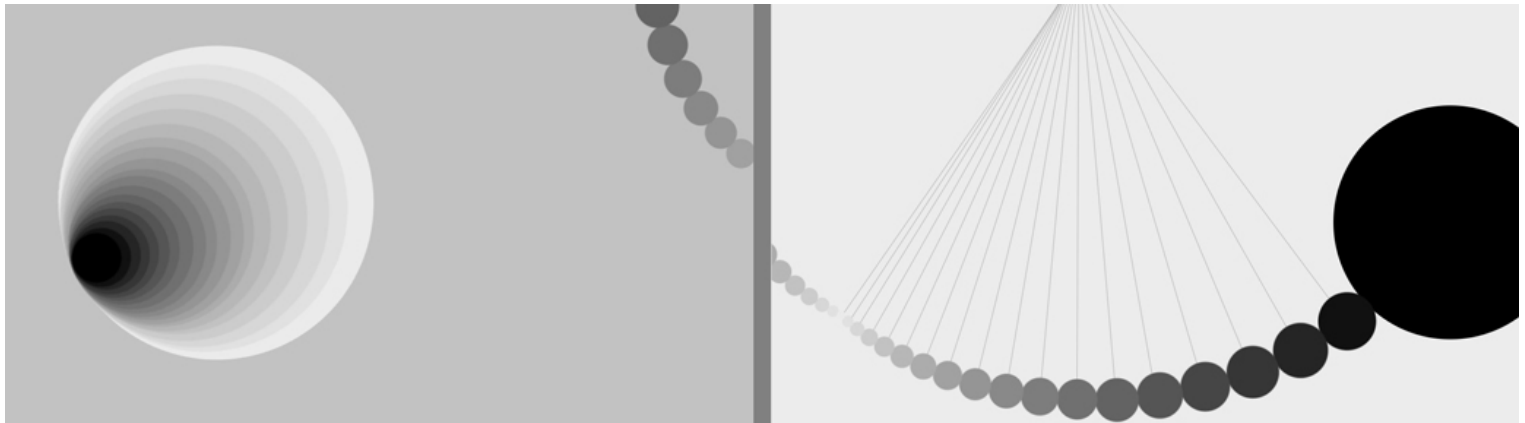




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS1010

The Life of Words

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Stephanie Bishop	stephanie.bishop@unsw.edu.au	Weds: 11:30-12:30, 2:30-3:30	Robert Webster Building room 204	

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

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 SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; 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 matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Creative Writing*

This course will examine the form of the short story. Focusing on modernist and contemporary examples, the course will explore the principles that have shaped the development of this form. We may consider, for instance, the influence of Chekhov and his advocacy of the story as a "slice of life", Edgar Allen Poe's aesthetic theories, the development of stream of consciousness in relation to the short story, the use of epiphany and anti-epiphany and the function of compression. In addition we will examine techniques and strategies crucial to the success of the form and useful to your development as writers, including point of view, narrative design, the development of voice and the use of economy and symbolism. In the later part of the course we will examine the influence of new technology on the short story, including the relationship between the short story and the blog and the transmission of the short story through twitter. Writing exercises will be provided and everyone will have the chance to workshop their writing and participate in online discussion.

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

1. Understand the primary elements of short fiction
2. Understand a variety of genres and forms in contemporary literature
3. Demonstrate familiarity with variations and experiments within the short story form
4. Clearly compose written texts in English
5. Critically appraise their own work and the work of others

Teaching Strategies

Rationale:

The material included is designed to increase student's knowledge and understanding of the nature of writing, and the form of the short story. Weekly readings will serve as models for student's own creative work. The teaching will introduce a wide variety of literary examples in order to encourage the literary, experimental and ambitious development of student's own creative work in the area of short fiction.

Teaching Strategies:

Lectures will introduce students to a range of writing practices, methods and styles. A primary aim of the lectures is to impart a knowledge of craft - what techniques are invented or employed in any given piece of literature, what makes these techniques effective and why do writers settle on the technical decisions that they do? What is involved in the creative process and how do you arrive at the place where you can shape your own creative narrative?

The lectures will focus on the discussion of literary craft, style and experimentation, literary analysis, and the practicalities of the writing process.

The lecture-tutorial will encourage discussion and critical analysis of weekly readings with the expectation that these readings will serve as models for student's own writing. The lecture-tutorial will also be used to conduct writing exercises. These will encourage students to work in new and experimental ways using a variety of prompts and methods.

The workshops will provide the opportunity for peer group feedback on student's own creative work. The workshop will encourage independent learning and critical reflection on one's own writing. It will also develop student's understanding of the process of revising, editing and polishing a piece of work. The success of the workshop depends upon individual engagement with the weekly material; it relies on group learning and it is essential that everyone actively participate in each workshop.

The approach of lecturers and tutors in the course is governed in general by:

- their own intellectual and passionate engagement with writing
- their creative and critical experience in the field
- their understanding of creative writing as a discipline within the Humanities

Lecturers and tutors in the course will pursue the course aims by doing several things among which are:

- participating in and guiding discussion in the tutorial and workshops
- providing written comments on the written work you submit
- being available to discuss with you the course and your studies
- using technical vocabulary to discuss the assigned texts
- trying to respond in a helpful way to your questions about the material and the course
- asking you to work in small groups in the lecture-tutorial

Assessment

A note about the lectures:

- Weekly readings will be available via Moodle
- *Please ensure you have completed the readings BEFORE the lecture*

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Research Essay	25%	1500	April 18	April 18, Midnight
Writing Workshop	20%	1000 words draft/feedback variable	Ongoing weekly submission through Moodle	Ongoing weekly submission through Moodle
Major Creative Work	55%	3000	Friday June 2nd, Midnight	Friday June 2nd, Midnight

Assessment Details

Assessment 1: Research Essay

Details: 1500 words maximum. Specific written feedback on individual essays, general oral feedback in lecture and tutorial.

Additional details:

For this essay-based assignment you have two choices:

(1) Critical research:

Complete a critical essay on one of the topics considered in the lectures between weeks 3 and 6. **Essay questions related to these topics will be provided in week 3.** In this essay you are expected to focus on the effect these pieces have on you as a reader and the poetics of the short story form: what makes these pieces work? Why are they powerful? What literary elements or features contribute to their effectiveness? This assessment will develop your understanding of how the short story works, how it can be taken in new and adventurous directions, and how certain effects are achieved. It will encourage you to reflect on the significance of particular techniques and craft decisions in relation to your own creative work. It is expected that this critical knowledge will enhance your creative practice.

(2) Creative research:

Submit a polished portfolio of creative work derived from the exercises conducted during the lectures. The word limit is the same: 1500. However, if you choose this option you must, in addition to this word limit, provide a 300 word introduction to your creative portfolio. This introduction should:

- critically outline your creative aims relevant to these pieces of work
- make connections between the critical content of the course/lecture from which these exercises

are drawn, and the creative work that has resulted. i.e., how has the critical content of the lectures influenced the creative work you are putting forward for assessment? How does this creative work aim to respond to the critical ideas?

Assessment Criteria:

Option one:

- Critical awareness: the capacity to place/discuss the text in a critical context
- Demonstration of critical reflection (this may be in regards to a text or creative practice, depending on the question being addressed)
- Demonstration of critical knowledge surrounding the selected text (secondary sources)
- Understanding of how the relevant poetic element(s) operates in the selected text, evidenced by close analysis/close readings of passages from the text
- Originality and initiative in using reflective, analytical and critical thinking
- Appropriate academic referencing, presentation and style (you can choose any style you like, so long as it is used accurately and consistently).

Option Two:

- Innovative use of language
- Originality of expression
- Clarity of writing
- Presence of a strong idea, theme or emotion
- Strong relationship between critical content of the course and the creative work (this may mean taking the critical ideas in a different direction, but the point here is that those ideas are in some way evident).

Clarity of introduction: demonstration of critical knowledge, clear understanding of how the relevant literary elements operate, capacity to draw connections between critical ideas and creative response.

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

Learning outcomes:

- Understand the primary elements of short fiction
- Understand a variety of genres and forms in contemporary literature
- Demonstrate familiarity with variations and experiments within the short story form
- Clearly compose written texts in English

Assessment 2: Writing Workshop

Details: Individual workshopping = 15-20 mins + weekly workshop presentation. Written feedback on draft material, oral feedback in tutorial.

Additional details:

The tutorials for this course function as writing workshops in which your creative work is developed and

discussed.

Formal workshopping of material will begin in Week 4.

Two or three students will have their writing workshopped in each tutorial (approximately 15 minutes each). A class timetable will be drawn up in the first tutorial and each student must put their name down for one workshop session. If this process results in an uneven distribution of students, tutors may assign workshop weeks randomly. Although the point of the workshop is to discuss works in progress, it is important to present a developed piece of work.

- Please limit your workshop piece to a maximum of 1000 words (or 3 pages, double spaced 12 point font). There is no minimum. **Anything beyond the word limit will not be read by your tutor.**
- This creative work will be submitted through a Moodle Blog. You will need to submit this work by **Thursday 5 PM**, in the week preceding your workshop slot. E.g. if you are workshopping on Wednesday in week six, you will need to upload your work to Moodle by Thursday 5 PM week five. **Thursday 5 PM is the deadline for all tutorials.** Failure to submit by the deadline will result in no feedback from the tutor, and reduced feedback from the class.
- When it is your turn to workshop please ensure that your pages are numbered and your name is on each page of your piece.
- For the rest of the students (i.e. those who are not workshopping on any given week), you will be expected to respond to this work first through a Moodle Blog, and then to discuss it with your peers in class.
- This written feedback is editorial training for you. You should focus on elements of the draft that are proving effective, and sections where further work is needed. You will be expected to address, for example:
 1. Structural concerns within the piece – are the transitions between paragraphs particularly strong or are they points where continuity is a problem?
 2. Language use: are there specific sections or phrases within the piece that are especially striking, what sections perhaps lack clarity and need work?
 3. Original features: overall, what is unusual and powerful about this work, what is working really well?
 4. Presence of a strong idea, theme or feeling: what is this, how would you articulate it? Alternatively, is there an absence of a strong idea seen or feeling?
 5. Sense of narrative developing: where is this piece going? What questions does it provoke? What gaps are there that still need to be filled? As a reader, where are you confused?
- You will be expected to write approximately 2 to 3 detailed paragraphs in response to each piece of work. These may include bullet points and material quoted directly from the creative work.
- This written online feedback is part of your workshop assessment. You will need to complete this online feedback **by midnight on the day before the day of the tutorial.** (i.e. if your tutorial is on Wednesday the feedback will need to be completed by Tuesday midnight). **Penalties will apply to late feedback.**
- It is the responsibility of all students to read these manuscripts before class, comment on them within the blog prior to class, and come to class prepared to edit and critically assess the material in further detail. Please ensure that you have either an online copy or a hard copy of the material in class in order to discuss it effectively.
- You will be expected to participate in verbal discussion during the tutorial.

- PLEASE NOTE - No extra written feedback will be provided on draft material by the tutor/convenor beyond the workshop scenario. If you would like further feedback please make an appointment with the convenor during their consultation hours.

Assessment Criteria:

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

Draft Creative Work

- Quality of creative work presented i.e. evidence of craft skills, originality, use of images, emotional integrity:
- Flow/reading coherence: transitions between sentences and paragraphs, movement within the piece
- Narrative development: does the piece build/evolve? Ability to create change within the piece
- Special qualities: such as risk-taking, humour, unusual images, compelling digression
- Originality and initiative, willingness to experiment
- Use of language: precision, boldness, lyricism, vivacity
- Use of time: how are we orientated in time? How is time used to structure the piece?
- Engagement with topic/ reader/ engaging nature of idea
- Emotional integrity, capacity to elicit response
- Sense of authenticity of dialogue and characterization (when relevant)
- Reflection on elements of craft and poetics as discussed in lectures and workshops : evidence of engagement with course material
- Overall focus of the piece
- Representation of consciousness, presence or suggestion of interiority, correlation of character with environment
- Sense of idea/event: what matters most? Capacity to prioritise

Attempt to explore complex ideas and/or experiences through formal innovation / originality and initiative

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Understand the primary elements of short fiction
- Understand a variety of genres and forms in contemporary literature
- Demonstrate familiarity with variations and experiments within the short story form
- Critically appraise their own work and the work of others

Assessment 3: Major Creative Work

Details: 3000 words maximum. This is the final assessment task. Specific written feedback on individual assignment.

Additional details:

Major Creative Work

For this major assignment you are expected to write a short story, set of micro-fictions or a piece of creative non-fiction that utilises and builds on principles of the short story form as developed in the lectures and through the course readings. It is expected that this will be a polished version of the draft you submitted for workshopping. This is not essential, but it is to your advantage to polish the piece you workshop. The final work is not to exceed 3,000 words. There is no minimum, but please discuss this with the convenor if you're thinking of working in a micro-story (or similar) format.

Assesment Criteria

- Quality of creative work presented i.e. evidence of craft skills, originality, use of images, emotional integrity:
- Flow/reading coherence: transitions between sentences and paragraphs, movement within the piece
- Narrative development: does the piece build/evolve? Ability to create change within the piece
- Special qualities: such as risk-taking, humour, unusual images, compelling digression
- Originality and initiative, willingness to experiment
- Use of language: precision, boldness, lyricism, vivacity
- Use of time: how are we orientated in time? How is time used to structure the piece?
- Engagement with topic/ reader/ engaging nature of idea
- Emotional integrity, capacity to elicit response
- Sense of authenticity of dialogue and characterization (when relevant)
- Reflection on elements of craft and poetics as discussed in lectures and workshops : evidence of engagement with course material
- Capacity to develop and polish your work
- Overall focus of the piece
- Representation of consciousness, presence or suggestion of interiority, correlation of character with environment, strong sense of voice
- Sense of idea/event: what matters most? Capacity to prioritise
- Attempt to explore complex ideas and/or experiences through formal innovation / originality and initiative

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

Learning outcomes:

- Understand the primary elements of short fiction
- Clearly compose written texts in English
- Critically appraise their own work and the work of others

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 in SAM there will no longer be any hard-copy submission; assessments 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 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 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. 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.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<p>Introduction to the course.</p> <p>This week you will be introduced to the structure and content of this course, we'll address the current revival of the short story form and its relationship to a post-truth era. Some creative writing will also be conducted during the lecture. No readings this week.</p> <p>Please note that tutorials begin in Week 2. There are no tutorials in week 1</p>
Week 2: 6 - 12 March	Lecture	<p>Creative Thinking/Creative Writing</p> <p>This week we'll look at how a story develops, where creative ideas come from and the blurred relationship between truth and fiction.</p> <p><i>Readings found on Moodle:</i></p> <p>Raymond Carver "On Writing"</p> <p>Julie Schumacher "Turning Real Life into Fiction"</p> <p>Extract from <i>Alchemy: Writers on Truth, Lies and Fiction</i></p>
Week 3: 13 - 19 March	Lecture	<p>Minimalism, Twiterature and the "Slice of Life"</p> <p>This week's lecture will address the influential idea of the short story as a 'slice of life' and the relevance of this to the contemporary micro-story. We'll also address the relationship between the micro story and other sister forms such as the personal essay and the lyric poem.</p>

Date	Type	Content
		<p><i>Readings:</i></p> <p>Lydia Davis “The Piano”, “Writing”, “A Strange Impulse”, “A Double Negative”</p> <p>Jennifer Egan, “Black Box”</p> <p>Claire Louise-Bennett extract from <i>Pond</i></p> <p>Anne Carson, extract from <i>Short Talks</i></p> <p>Chekhov “Misery”</p>
Week 4: 20 - 26 March	Lecture	<p>Aesthetics of the Mundane and the Sublime: the role of the epiphany in the short story</p> <p>In this lecture we will look at some key structural principles of Helen Garner's short fiction, with a particular focus on the organising power of the epiphany.</p> <p><i>Readings:</i></p> <p>Sue Woolfe, excerpt from <i>Making Stories</i></p> <p>Helen Garner “Postcards from Surfers”, “I”, “My Friend”</p> <p>Virginia Woolf “The Mark on the Wall”</p>
Week 5: 27 March - 2 April	Lecture	<p>Character Consciousness: How to convey inner life?</p> <p>This week the lecture will address the formation of character and the ways in which inner life is revealed and withheld for particular effect. We will also discuss the upcoming essay at length.</p>

Date	Type	Content
		<p><i>Readings:</i></p> <p>Anne Enright “Yesterday’s Weather”</p> <p>Tessa Hadley, TBC</p> <p>Kirsty Gunn, TBC</p> <p>George Saunders TBC</p>
Week 6: 3 - 9 April	Lecture	<p>Patterns of Memory and Narrative Design: Story Structure and Patterning</p> <p>In this week’s lecture we will look at how stories are structured: retrospective or chronological? Forward moving or determined by wayward incursions of memory? How does this shape our experience of the piece? What are the effects of these different structures?</p> <p><i>Readings:</i></p> <p>Colm Toibin “One Minus One”</p> <p>Hilary Mantel “Winter Break”</p> <p>Other readings TBC</p>
Week 7: 10 - 16 April	Lecture	<p>ESSAY CLINIC</p> <p>This week’s lecture will be devoted to in depth discussion and development of the essay and individual support.</p> <p>The Essay is due on April 18 by midnight.</p>
Week 8: 24 - 30 April	Lecture	<p>The Symbolic Mode: metonymy, dream, association</p> <p>This week the lecture will address the powerful role played by imagery and the role of the dream within short fiction. A substantial portion of the lecture will be given</p>

Date	Type	Content
		<p>over to working with the moving image in a creative capacity.</p> <p><i>Readings:</i></p> <p>Deborah Levy, "Shining a Light", "Placing a Call"</p> <p>A.L Kennedy "Tea and Biscuits"</p>
Week 9: 1 - 7 May	Lecture	<p>Adapting the story form: Creative non-fiction</p> <p>This week we will look at the trend towards non-fiction and how the principles of short fiction influence the form of creative non-fiction.</p> <p><i>Readings</i></p> <p>Fiona Wright, Extract from <i>Small Acts of Disappearance</i></p> <p>Other readings <i>TBC</i></p>
Week 10: 8 - 14 May	Lecture	<p>Documenting the Process of Composition: the fictional and the imaginary, truth v. facts</p> <p>In this lecture I'll describe a process of composition in relation to some of my own work and discuss the vocational pathways for publication of your work</p> <p><i>Readings:</i></p> <p>Stephanie Bishop "Weatherman"</p> <p>Stephanie Bishop "In the Wild the Male is Always the Most Beautiful"</p>
Week 11: 15 - 21 May	Lecture	<p>Practice Based Work</p> <p>This week's lecture will focus on the development of your creative work and is practice based, aimed at encouraging experimentation within your fiction and developing it in preparation for submission.</p>

Date	Type	Content
		Editing will also be conducted.
Week 12: 22 - 28 May	Lecture	<p>Student readings</p> <p>This week is the chance for you to read your work to the group.</p>

Resources

Prescribed Resources

This is a Web Supplemented course. Course readings should be downloaded from Moodle *and read carefully*. Other readings may be added as a supplement to the course which students may find helpful. The on-line material will include:

- course outline
- weekly readings

- internet sites relevant to the course
- audio and video material

Recommended Resources

Journals:

It would be a good idea to look closely at leading literary journals to get a sense of what short fiction is being published. The following journals (most held by the library) would be a good place to start:

Meanjin

The Lifed Brow

Southerly

The White Review

Island

Books:

These are all held in the library in the high use collection and will be of particular use in the research essay assessment.

May, Charles E., *The New Short Story Theories* (Athens, Ohio University Press, 1994)

Head, Dominic, *The Modernist Short Story: A Study in Theory and Practice* (Cambridge; New York, Cambridge University Press, 2009)

Hunter, Adrian, *The Cambridge Introduction to the Short Story in English* (Cambridge; New York, Cambridge University Press, 2007)

Shaw, Valerie, *The Short Story: A Critical Introduction*, (London; New York, Longman, 1983)

Loehlin, James N., *The Cambridge Introduction to Chekhov* (New York: Cambridge University Press, 2010) - especially chapter 3 and chapter 5

Drewery, Claire Burlington. , *Modernist Short Fiction by Women: The Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf* (Vt: Ashgate, 2011)

O'Connor, Frank, *The Lonely Voice: A Study of the Short Story*

(London: Macmillan, 1963)

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 a CATEI evaluation form that will assist the coordinator in the future improvement and development of the course

Image Credit

<http://www.op-art.co.uk/bridget-riley/>