



# 1.

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## **1. Staff Contact Details**

### **Course Coordinator:**

Dr Stephanie Bishop

Phone: 9385 3668

Office: Robert Webster 204

e-mail: [stephanie.bishop@unsw.edu.au](mailto:stephanie.bishop@unsw.edu.au)

Contact time and availability: Wednesday 2:00-4:00

### **Other teaching staff:**

Ms Lisa Dowdall

Email: [lisadowdall@hotmail.com](mailto:lisadowdall@hotmail.com)

Mr Chris Oakey

### **School of Arts and Media Contacts**

Room 312, level 3, Robert Webster Building

Phone: 9385 4856 Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

## **2. Essential information for students:**

### **Lectures**

Tuesdays 11:00-1:00 Mathews Theatre B

### **Tutorials:**

#### Tuesday

2:00-3:00 Mat130

3:00-4:00 Mat123

4:00-5:00 (A) Mat130

4:00-5:00 (B) Block 205

#### Wednesday

11:00-12:00 Sqhous109

12:00-1:00 Sqhous109

1:00-2:00 Sqhous109A

#### Thursday

11:00-12:00 Sqhous109A

12:00-1:00 Sqhous109A

1:00-2:00 Sqhous109A

**Important:** Essential information for all SAM students can be found at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/> and is to be read in conjunction with your course outline. We encourage you to read it through and regularly check your UNSW ZMail and MyUNSW to ensure you are familiar with the latest UNSW student guidelines and policies. All UNSW wide policies may also be found at <https://my.unsw.edu.au/student/resources/Policies.html>.

### **3. Course Structure**

#### **Lectures**

- Lectures run in Weeks 1-5 and 6-12
- Two one-hour lectures per week, Tuesday 11:00-1:00. The second hour of the lecture will function as a large-scale tutorial
- Weekly readings will be available via Moodle

#### **Tutorials**

- Tutorials run weeks 2-5 and 6-13
- The 1 hour tutorial will function as a writing workshop

#### **Attendance Requirements**

- Students are expected to attend all tutorials and lectures
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The 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 class for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean of Arts.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.

#### **Email Policy**

Teaching staff will respond to email during normal business hours.

In all email correspondence please ensure that you make it clear which tutorial you are enrolled in.

#### **4. Course Details**

Credit points: 6

##### **Summary of the course:**

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 Anton Chekhov and his advocacy of the story as a “slice of life”, Edgar Allen Poe’s Pre-Modernist 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 omission. 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 metamorphosis of the short story in relation to creative non-fiction and look at 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.

##### **Aims of the course:**

1. To explore a range of literary forms and writing practices, with an emphasis on the short story.
2. To develop an understanding of the historical, technical and poetic elements of the short story and to introduce students to practical and experimental techniques relevant to creative writing.
3. To help students develop their skills in generating, drafting, revising and editing their own work and to facilitate, through workshops, the production of a polished piece of creative work.

##### **Student learning outcomes:**

By the end of this course you will be able to:

1. Understand the primary elements of short fiction and how they might be adapted into more experimental forms of narrative
2. Demonstrate familiarity with variations and experiments within the short story
3. Clearly compose written texts in English
4. Critically appraise your own work and the work of others

##### **These outcomes align with the following discipline-specific graduate attributes for Creative Writing:**

1. The ability to compose, draft, and revise a piece of creative writing
2. Understanding of how texts are composed
3. Awareness of historical and cultural contexts of production

4. Skills in researching and editing writing
5. Skills in literary analysis and close reading of texts in English
6. The ability to engage in independent and reflective learning
7. The skills of effective communication and effective collaborative team work

### **5. Rationale for the inclusion of content and teaching approach:**

The material included is designed to increase your knowledge and understanding of the nature and process of creative writing, familiarise you with various forms of storytelling and equip you with knowledge of the contemporary short story form. Weekly readings will serve as models for your own writing. The teaching will introduce key critical ideas pertaining to the short story, discuss exemplary instances of the form and encourage the development of your own creative work and your understanding of the creative process.

### **6. Teaching strategies**

**Lectures** will introduce you to the writing process through a discussion of the short story form, attending to both the history of the short story and exemplary contemporary examples. The primary aims of the lectures are (1) to impart a knowledge of form and craft: what techniques are employed in any given piece of literature, and how do we experience these? And (2) to consider the writing process: what kind of thinking underpins a writer's style, why do writers make the technical decisions that they do? During the lectures you will also be asked to undertake writing activities. The second hour of the lecture will function as a large-scale tutorial. Please make sure you have read all relevant material in advance of the lecture and be ready to discuss it.

**The Tutorial** will function as a writing workshop. This will provide the opportunity for peer group feedback on your own creative work. The workshop will encourage independent learning and critical reflection on your own writing. It will also develop your understanding of the process of revising, editing and polishing a piece of work. The success of the workshop depends upon your 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 and literature
- Their 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 in several ways, including:

- Participating in and guiding discussion in the tutorial/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

## 7. Assessments

Assessment task	Length	Weight	Learning outcomes assessed	Due Date
Research Essay	1500 words MAXIMUM	25%	1, 2, 3	Week 6 Friday April 17
Major Creative Work	3000 words MAXIMUM	55%	1, 3, 4	Week 13 Friday June 5
Writing Workshop  (This includes the presentation of your own creative writing and your written feedback to others)	Individual workshopping = 15-20 mins +weekly workshop preparation	20%	2,3,4	Ongoing

**Please Note:** If any assessment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. If your assignment is not submitted within 2 weeks of its due date, it will receive 0 marks. If an assignment is submitted 3 weeks or more late, the student will be deemed to have not completed that assignment and thus be deemed as having failed the course. If an assessment is submitted late due to misadventure or illness, students may apply for an extension or for special consideration as outlined below:

**Extensions:**

1. A student enrolled in an undergraduate or postgraduate course taught by the Faculty of Arts and Social Sciences may apply for an extension of time to complete an assessed task.
2. These guidelines for an extension apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:
  - i. any form of test/examination/assessed activity undertaken during regular class contact hours
  - ii. any task specifically identified by the Course Authority (the academic in charge of the course) in the course outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.
  - iii. A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.3.
  - iv. A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
3. The Course Authority should respond to the request within two working days of the request.
4. The Course Authority can only approve an extension up to five days. A student requesting an extension of greater than five days should complete an application for Special Consideration.
5. If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

**Special Consideration:**

Sickness, misadventure, or other circumstance beyond your control may prevent you from completing a course requirement or may significantly affect your performance in assessable work. In cases of illness or misadventure affecting a number of different courses, you may make formal application for Special Consideration. Should you choose to do so, you should apply as soon as practicable after the problem occurs and within three working days of the assessment due date. You can apply for consideration for the affected assessments through your Student Profile in myUNSW.

**8. Description of Assessment Tasks:****Research Essay**

For this assignment you are expected to research and write a critical essay on one of the topics considered in the lectures between weeks 2 and 7. The essay is not to exceed 1500 words. In this essay you are expected to focus on the process and practice of writing, the practice of reading as a writer and the poetics of the short story form. This assessment will develop your understanding of how the short story works, how certain effects are achieved, and 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. *Essay questions will be provided in week 3.*

### **Major Creative Work**

For this major assignment you are expected to write a short story. 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.

### **Writing Workshop**

*Formal workshopping of material will begin in Week 3.*

Two or three students will have their writing workshopped in each tutorial (approximately 15 minutes each). A class timetable will be drawn up 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.*
- Please ensure that your pages are numbered and your name is on each page of your piece. This is a large course and everybody is dealing with a lot of paper.
- You are expected to submit your piece for workshopping at least **2 full weekdays prior to the workshop**. Depending on the arrangements of the tutor you will submit your work through Moodle or via an e-mail list. *LATE SUBMISSION of workshop material will result in no feedback from the tutor.*
- When it is your turn to be workshopped, it is your responsibility to email your draft manuscript to the class. **All manuscripts submitted for workshopping should be double-spaced, page numbered, with a minimum of two centimetre margins.** It is the responsibility of all students to print up and read these manuscripts before class and come to class prepared to edit and critically assess the material. **All manuscripts should be returned in hardcopy to the author with written feedback. To ensure that this requirement is met, the tutor will collect all manuscripts and check the feedback** before this is returned to the respective writer.
- You will be expected to participate in discussion.

## **9. Assessment Criteria**

### **Workshop**

- Thoughtful and courteous written feedback to peers

- Quality of creative work presented i.e. evidence of craft skills, originality, use of images, emotional integrity. For further details see the guidelines for assessment criteria in relation to the Major Work.
- Capacity to take into consideration issues raised in the readings and the lectures

### **Research Essay**

- 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 of passages from the text
- Originality and initiative in using reflective, analytical and critical thinking
- Appropriate academic referencing, presentation and style.

### **Major Creative Work**

- 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
- Use of language: precision, experimentation, 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

## 10. 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.
- **Duplication:** 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.
- Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).
- The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:
  - 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. Please see the document, Essential Information for All Students, for information about the following: Submission Procedure, Extension Procedure, Special Consideration, School's Expectations of Students, Plagiarism, Occupational, Health, and Safety Issues, Student Support Services. This document may be downloaded from the following site: <http://empa.arts.unsw.edu.au/resources/>. Relevant sections are provided at the end of this document.

## **11. Lecture Schedule**

### **Week 1 –Tuesday March 3**

Introduction

*No readings this week*

### **Week 2 – Tuesday March 10**

Creative Thinking/Creative Writing

*Readings:*

Gerald Murnane “Why I Write What I Write”

Raymond Carver “On Writing”

Julie Schumacher “Turning Real Life into Fiction”

Siri Hustvedt “Three Emotional Stories”

### **Week 3 - Tuesday March 17**

Minimalism and the “Slice of Life”

*Readings:*

Chekhov “Misery”

Lydia Davis “Order”, “A Strange Impulse”, “What I Feel”, “A Double Negative”

### **Week 4 - Tuesday March 24**

Aesthetics of the Mundane and the Sublime: the role of the epiphany

*Readings:*

Sue Woolfe, excerpt from *Making Stories*

Helen Garner “Postcards from Surfers” Helen Garner “I”

### **Week 5- Tuesday March 31**

Character Consciousness

*Readings:*

Anne Enright “Yesterday’s Weather”

Antonia Nelson, extract from *Funny Once*

Other readings *TBC*

### **MID-SEMESTER BREAK: April 3-12**

### **Week 6 - Tuesday April 14**

Patterns of Memory and Narrative Design

*Readings:*

Colm Toibin “One Minus One”, “The Empty Family”  
Hilary Mantel “Winter Break”

**Week 7 - Tuesday April 21**

The Symbolic Mode: metonymy, dream, association

*Readings:*

Deborah Levy, “Shining a Light”, “Placing a Call”  
A.L Kennedy “Tea and Biscuits”

**Week 8 – Tuesday April 28**

Process of Composition: the fictional and the imaginary, truth v. facts

*Readings:*

Stephanie Bishop “Weatherman”  
Other readings *TBC*

**Week 9 - Tuesday May 5**

Adapting the story form: Creative non-fiction

*Readings*

Extracts from Philip Lopate *The Portrait Inside My Head*  
Other readings *TBC*

**Week 10 - Tuesday, May 12**

Twitterature and the micro story

*Readings:*

Jennifer Egan, “Black Box”  
Teju Cole, excerpts from *Small Fates*

**Week 11 – Tuesday, May 19**

Editing, polishing and reflecting

*Readings:*

No new readings are assigned for this week. Students will spend part of the lecture period considering the influence of lecture topics and undertaking editing activities

**Week 12 – Tuesday, May 26**

Student readings and chocolate eating

## **12. Expected Resources for students**

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

## **13. Additional readings relating to theoretical aspects of the course**

List of suggested extra readings:

(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.

