



UNSW
AUSTRALIA

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS3034

Advanced Creative Writing

Session 1, 2016

UNSW Course Outline

Table of contents

Staff Contact details.....2	Extension Procedure5
School of the Arts and Media contact information.....2	Special Consideration.....6
Attendance requirements.....2	Academic Honesty and Plagiarism.....6
Essential Information for SAM students.....2	Course Schedule.....8
Course Details.....2	Prescribed Resources.....9
Assessment.....4	Course Evaluation and Development.....9
Late Submission.....5	

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Roanna Gonsalves	roanna@unsw.edu.au	Mon 2-3pm	See Moodle	See Moodle

LECTURE: MON 1-2 pm Colombo Theatre B (K-B16-LG04)

SEMINARS: TUE 2-4 pm Webster 250 (K-G14-250) **OR**
WED 3-5 pm Quadrangle 1045 (K-E15-1045)

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster
Building Phone: 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).

- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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 Units of credit
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Summary of the Course:

A practice-based course in cross-generic writing, this course builds on foundations in the analysis and writing of creative texts. You will have experimented with a range of writing genres in Level 1 and 2 Writing courses. You will develop research methodologies associated with documentation, sourcing your own material. As a Level 3 course this course will provide a sustained opportunity for you to improve and extend your writing skills and to work on a larger writing project based on your own original research.

You will be introduced to the theoretical issues associated with fictocriticism and cross-generic writing, and analyse key sample texts from this field. The course will provide for more in-depth workshopping than a Level 2 course. This course aims to foster a peer-centred co-operative learning process which encourages you to take responsibility for your own development and learning.

Student learning outcomes

At the conclusion of this course, you as the student will be able to:

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

Rationale for the inclusion of content and teaching approach

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 analyze 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 workshopped in Moodle and workshop discussion will be summarized in the seminars. Students will further develop their editing skills in a cross-cultural context by engaging with students from Sun Yat Sen University in an editing exercise where UNSW students will read and provide feedback on Sun Yat Sen University students' work.

Teaching strategies

- The course will generally have one lecture per week, followed by a seminar.
- The seminars will include discussion of the lecture materials and, where time permits, writing exercises.
- In the first 3 seminars (Weeks 2, 3 and 4) we will be discussing and planning the Projects.
- In Week 6 there is no lecture. In Week 6 students are expected to engage in a Flipped Classroom activity by spending one hour on a Moodle exercise. This will be a discussion lead by questions devised by the teacher, on the set texts by Schultz and Coetzee.
- The seminars in Weeks 7-12 will comprise workshopping, with Week 13 focussing on Reworking and Revising. Students will undertake one workshop presentation of their own work, which will allow them to refine their Major Project. The Major Project will accommodate interdisciplinary writing experiments thus allowing students to develop creative approaches to their project topics. Work will be posted on Moodle for comment before the seminar. In workshopping seminars each student's work will be introduced and summarized by another student.
- There are Guidelines for Workshopping available on Moodle.
- Workshopping on Moodle and the seminar discussions encourage independent and reflective learning. Seminar attendance is compulsory. University regulations stipulate that you must attend at least 80% of seminars and lectures
- In addition to workshopping in class, UNSW students have the opportunity to read, edit and provide feedback on the creative writing from Chinese students at the leading Chinese University, Sun Yat Sen University in Guangzhou. UNSW students will read and comment upon Chinese students' work. Work from the Chinese students will be emailed to you by Mar 28. You are expected to submit your edits and feedback by Week 6, April 11. We will have a discussion in class about this process, in the Week 6 seminars.

Assessment

Assessment Items to Learning Outcomes

Project Plan

Understand and appreciate the practical decisions writers make in relation to the craft of writing

Major Project

Practice the craft of writing to expand your repertoire

Understand and appreciate the practical decisions writers make in relation to the craft of writing

Demonstrate improved skills in the drafting, revising and editing of manuscripts

Workshop preparation, feedback and editing.

Practice the craft of writing to expand your repertoire

Understand and appreciate the practical decisions writers make in relation to the craft of writing

Critically appraise your own work and the work of others

Demonstrate improved skills in the drafting, revising and editing of manuscripts

Assessment & Weighting	Length	Due date	Feedback
Project Plan (10%): Your project plan should outline your topic and the kinds of approaches you are going to explore in your project. List the genres/styles you are going to use. You must include a short bibliography.	500 words	8 pm, Thu Mar 24	Online
Major Project (55%): You will develop a topic for your project in the first 4 weeks of the course. You are encouraged to research this topic from a number of perspectives, drawing on specialist knowledge and other relevant writing. This project is interdisciplinary and requires you to employ a range of genres and writing styles (approximately 3) in your exploration of the topic. If you want to use more than this you must discuss it with your tutor). You are expected to make use of the theoretical readings for this course in the preparation of your Major Project. If appropriate, include references to the readings in your Project. You are also required to attach a Writer's Statement (300 words) explaining the rationale of your Project at the beginning of the Project. This is in addition to the 3000 word count of the Project.	3000 words + 300 word Writer's Statement	8 pm, Fri Jun 10	Online
Workshop preparation; feedback and editing; and collaborative editing exercise with Chinese students (35%): You will be assessed on your written workshop feedback in Moodle. You will also be assessed on the Flipped Classroom Moodle exercise in Week 6 (but not assigned a mark) and on class discussions relating to workshopping and on your editing and feedback to the Chinese students' projects.	Variable	Ongoing, Chinese students work submissi on: 8 pm April 11	Online

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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 Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment 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. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- 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.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- 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.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this

intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational 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. 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

WEEK	LECTURE CONTENT	LECTURE DATE	SEMINAR CONTENT	REQUIRED READINGS
1	Introduction: Docu-writing	Feb 29	No seminar	
2	Docu-poetry	March 7	Docupoetry (Rukeyser, Reznikoff)	Stott, W Rukeyser, M Dayton, T Reznikoff, C Carmody, T
3	Schultz, S. <i>Dementia Blog</i>	March 14	Docuwriting (Schultz)	Schultz, S. <i>Dementia Blog</i>
4	Schultz <i>Dementia Blog</i>	March 21	Docuwriting (Schultz)	Schultz, S. <i>Dementia Blog</i>
Project plans due Thursday Mar 24 by 8 pm via Turnitin. Marks will be deducted for late submissions. Chinese students' work will be sent to you by March 28.				
MID-SEMESTER BREAK Mar 25- Apr 3				
5	Coetzee <i>Diary of a Bad Year</i>	Apr 4	Coetzee	Coetzee, J. M. <i>Diary of Bad Year</i>
6	NO LECTURE: FLIPPED CLASSROOM. Do Moodle exercise on <i>Diary of a Bad Year</i> and <i>Dementia Blog</i> . Submit feedback to Chinese students. SEMINARS AS USUAL	April 11	Coetzee, J. M. <i>Diary of Bad Year</i> Schultz, S. <i>Dementia Blog</i>	Coetzee, J. M. <i>Diary of Bad Year</i> Schultz, S. <i>Dementia Blog</i>
7	The trace/the archive	April 18	Workshopping	Bond, A Merewether, C Harrington, J (2 pieces)
8	NO LECTURE: ANZAC DAY PUBLIC HOLIDAY. SEMINARS AS USUAL	April 25	Workshopping	
9	Genre	May 2	Workshopping	Bakhtin, M Whorf, B (2 pieces) Threadgold, T Cohen, R Miki, Roy Lee, T.P. Boulton, K Bruns, A Brewster A. and Smith H.,
10	Genre	May 9	Workshopping	Hejinian, L. (2 pieces) Havelda, J Levy, A
11	Collage	May 16	Workshopping	Perloff, M. Hanrahan, B
12	Student presentations	May 23	Workshopping	
13	NO LECTURE. SEMINARS AS USUAL.	May 30	Reworking and Revisions	
Final submission of Major Project Friday June 10, 8 pm via Turnitin. Marks deducted for late submissions				

Prescribed Resources

Schultz, Susan, *Dementia Blog*, California: Singing Horse Press, 2008

Coetzee, J.M., *Diary of a Bad Year*, Melbourne: Text Publishing, 2012 (2007)

Both of these books are available for purchase in the UNSW bookshop. All other readings (below) are available on Moodle.

Bibliography: Set Readings for lectures (available on Moodle)

Bakhtin, M.M., from *Problems of Dostoevsky's Poetics*, Minneapolis: Uni. of Minneapolis Press, 1984, pp. 106, 157, 159.

Bolton, Ken, 'Criticism', *Otis Rush* No. 4, 1989, pp. 72-84.

Bond, Anthony. *Trace*, Liverpool: Liverpool Biennial of Contemporary Art in association with Tate Gallery Liverpool, 1999, pp. 12-23.

Brewster, Anne, and Smith, Hazel, 'ProseThetic Memories', in *Salt. 16, Memory Writing*, ed. Terri-Ann White, Perth: Salt Publishing, 2002, pp. 199-211

Bruns, Antonia, 'The Diary of Embraces', *Telling Ways*, eds A. Couani & S. Gunew, Adelaide: Australian Feminist Studies Publications, 1988, pp. 22-3.

Carmody, Todd, 'The Banality of the Document: Charles Reznikoff's Holocaust and Ineloquent Empathy' *Journal of Modern Literature* 32.1, 2008, pp. 86-110

Cohen, Ralph, 'History and Genre', *New Literary History*, no. 17, Winter, 1986, pp. 204, 207.

Dayton, Tim. *Muriel Rukeyser's the Book of the Dead*. Columbia: Univ of Missouri Press, 2003, pp 62-157

Hanrahan, Barbara, 'Miracle Nite', *Otis Rush*, No. 2, pp. 44-50, 1988.

Harrington, Charles, 'Docupoetry' and Archive Desire, unpublished essay, Kansas State University, 2010.

Harrington, Charles, 'Things come on', *P-Queue*, 6, 2009, SUNY Buffalo, Buffalo, NY, USA, pp. 111-138

Havelda, John, and Nunes, Joao, 'The Implosion of the Vulgar Tongue', in *Chain 9 dialogue*, Eds. J.

Osman, J. Spahr, C. Vicuna and T. Field, Honolulu, New York, Philadelphia: Department of English, Temple University, 2002, pp. 111.

Hejinian, Lyn, 'The Rejection of Closure', *Writing Talks*, ed. B. Perelman, Carbondale: Southern Illinois Uni. Press, 1985, pp. 270-91.

---, from *My Life*, In *The American Tree*, ed. R. Silliman, Orono: National Poetry Foundation, 1986, 50-1.

Lee, Tzu Pheng, 'To Locate Lucky Plaza', *Lambada by Galilee & Other Surprises*, Singapore: Times Books International, 1997, p. 13.

Levy, Aaron, 'If it cannot look at itself' in *Chain #7 memoir/anti-memoir*, eds. Jena Osman & Juliana Spahr, Honolulu: Dept English, Uni of Hawaii, 2000, pp.114-119

Merewether, Charles. *The Archive*, London, Whitechapel Press, 2006, pp. 121-138 **Miki, Roy**, 'don't drink the water', *Random Access File*, Alberta: Red Deer College Press, 1995, p. 8. **Perloff, Marjorie**, 'The Invention of Collage', *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*, Chicago: U Chicago P, 1986, pp. 44-79.

Reznikoff, Charles, *Holocaust*. 1st Black Sparrow Books ed. Boston: David R. Godine, 2007, 'Gas Chambers and Gas Trucks', pp 27-35

Stott, William, *Documentary Expression and Thirties America*, Chicago, U Chicago Press, 1986, pp. 5-19.

Rukeyser, Muriel, *U.S. 1*, Covici Friede: NY 1994, 'Absalom', pp 27-30, 'The Disease', pp.31-32

Threadgold, Terry, 'Talking About Genre: Ideologies and Incompatible Discourses', *Cultural Studies*, 3.1, 1989, pp. 104-15.

Whorf, Benjamin Lee, 'The Relation of Habitual Thought and Behavior to Language', in *Language, Thought and Reality*, Cambridge: MIT Press, 1956, pp. 134-42, 156-9.

---, 'Science and Linguistics', in *Language, Thought and Reality*, Cambridge: MIT Press, 1956, pp.212-19.

Course evaluation and development

This course has been revised and restructured. At its completion students will be asked to evaluate this course through CATEI questionnaires which will be made available to them through email. In the past positive feedback was received about Moodle exercises, so this has been included again.

