



Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS3034

Advanced Creative Writing (Docu-fiction)

Session 2, 2014

UNSW Course Outline

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2. Staff Contact Details

Position	Name	Email	Location and Consultation Time	Phone
Course Convenor	Dr. Josh Mei-Ling Dubrau	josh.dubrau@unsw.edu.au	Room 204, Robert Webster Building	9385 6684
Lecturer/tutor	Dr. Josh Mei-Ling Dubrau	josh.dubrau@unsw.edu.au	Consultation Time: Wednesday 12:00-13:00	

3. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

4. Lecture and Seminar Times and Locations

Lectures: Mondays 16:00-17:00 (Wks. 1-9,11-13) Mathews Theatre D Lecturer: Dr. Josh Dubrau

Seminar: Wednesday 09:00-11:00 (Wks. 2-9, 10-13) Quad 1045 Tutor: Dr. Josh Dubrau

Wednesday 13:00-15:00 (Wks. 2-9,10-13) Quad G053 Tutor: Dr. Josh Dubrau

5. Attendance Requirements

- A student is expected to attend all class contact hours.
- 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 application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- A roll will be taken in both lectures and seminars. If you know that you will be absent, or need to leave early from / arrive late to a lecture or tutorial, please inform your lecturer / tutor in advance.
- It is your responsibility to ensure your name has been marked off at each seminar and lecture.

6. Essential Information For FASS/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/>

7. Course details

Credit Points: 6 UoC

Summary of the Course

This course examines interdisciplinary writing across a range of literary, scholarly and documentary genres. In rethinking the category of the documentary 'real' it analyses the binaries of poetry versus history, fiction versus fact and the literary versus the non-literary. Students will formulate and research a topic of their choice. In the course of the semester they will develop this topic through a number of different genres to be discussed in lectures and seminars. The course encourages students to experiment with writing hybrid genres such as creative non-fiction and docu-poetry. The final documentary piece will consist of three different modes of writing.

Aims of the Course

1. This course will enable students to explore and understand how historical knowledge and memory constitute collective and personal identities, through the investigation of different genres of documentary text. It surveys modes of documentation such as memoir, fiction, poetry, and essay.
2. This course develops practical skills in cross-generic or multimodal writing practices and encourages students to be aware of the place of the author within such practices. In thinking about the category of the documentary it addresses issues relating to history, genre, ethics and the archive.

Student learning outcomes

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

1. Practice the craft of writing with an expanded repertoire.
2. Understand and appreciate the practical decisions writers make in relation to the craft of writing.
3. Critically appraise his/her own work and the work of others
4. Demonstrate improved skills in the drafting, editing and revision of manuscripts

Graduate Attributes

Students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. Attributes will be assessed within the prescribed assessment tasks, as shown in the table at section 10, 'Assessment'. The Graduate Attributes for Creative Writing subjects are listed here:

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

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

- Compose, draft and revise a multi-genre documentary text
- Undertake analysis and close reading of texts in English
- Engage in independent and reflective learning to research and draft the text
- Use effective communication skills (both giving feedback and listening) in the collaborative workshop environment

8. Rationale for the inclusion of content and teaching approach

This course is included to enable students to develop particular communications skills that will enhance their practice as both researchers and creative writers. The lectures provide background information about historical, theoretical and discursive issues germane to the course. They also provide students with examples of how to read texts and analyse them in relation to various cultural and historical contexts. This skill of 'reading as a writer' is of particular value to developing students' creative writing practice. The seminars provide an opportunity to develop communication and listening skills through group discussion and workshopping as well also space for independent thinking and planning.

9. Teaching strategies

- The course consists of one 1 hour lecture and one 2 hour seminar per week. A variety of teaching strategies will be adopted across these formats.
- In the first 3 seminars (Weeks 2, 3 and 4) we will be discussing the readings, planning the Major Projects and doing writing exercises which will enhance students' understanding of the writing process.
- In Weeks 5-12 the seminar is both a forum for workshopping and discussion of lecture readings.
- In Weeks 5-12 students are expected to spend one hour per week out of class reading and commenting on the material presented for workshop on Moodle. There are guidelines for workshopping available on Moodle. Workshopping on Moodle and discussions in the seminar encourage independent and reflective learning. They will provide the opportunity for students to work on a research plan and develop their Major Projects.
- 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.

10. Assessment

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

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Project plan	500 words	10%	1,2	2,4,5,6	Friday September 1, 23:59
Major Project	3,000 words	60%	1,2,3,4	1,2,4,5	Friday 25 October, 4pm at SAM office
<ul style="list-style-type: none"> • Workshop Preparation / Feedback • Writing Exercises 	See section below	30%	1,3,4	1,2,3,4,5,6,7	Workshopping and Writing Exercises are assessed throughout semester. The Moodle

<ul style="list-style-type: none"> Moodle Exercise 				<p>The Moodle exercise is due in Week 7 (Friday 8 September, 23.59) and must be completed but does not receive an individual mark.</p>
<p>Project plan: 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.</p> <p>Major Project: You will develop a topic for your project in the first 5 weeks of the course. You are encouraged to research this topic from a number of perspectives, drawing on specialist knowledges and other relevant writing. This project is interdisciplinary and requires you to employ a range of genres and writing styles (approximately 3-6) 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 library HUC in the preparation of your Major Project. If appropriate include references to the readings in your Project.</p> <p>Workshop preparation: You will be assessed on completion of writing exercises given throughout the semester and your written workshop feedback and presentation of your own piece for workshopping in Moodle. You will also be assessed on the Moodle exercise in Week 6 (but not assigned a mark) and on class discussions relating to workshopping and lecture materials.</p>				

Submission of Assessment Tasks

- The project plan will be submitted via a Turnitin assignment in Week 7.
- The Moodle exercise will be submitted via a Turnitin assignment available in Week 6.
- The major project may need to be submitted as a hardcopy due to formatting considerations. This will be discussed in lecture and in seminars.

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

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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. The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

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.

11. 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 \(http://www.lc.unsw.edu.au/plagiarism\)](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 \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](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. 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.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

12. Course schedule

Lecture Topic	Date	Seminar Topic	Required readings
Introduction: Docu-writing	Week 1 July 28	No seminar	All readings are in the HUC in the Library or on Moodle as well as in the study kit. (See full publication details on last page of Course Outline.) The two books, by Schultz and Coetzee, are available for purchase in the bookshop. Stott, W.

Docu-poetry	Week 2 August 4	Discussion (docupoetry) Exercises	Rukeyser, M. Dayton, T. Reznikoff, C. Carmody, T.
Susan Schultz <i>Dementia Blog</i>	Week 3 Aug 11	Discussion (docuwriting / memoir) Exercises	Schultz, S. <i>Dementia Blog</i>
Susan Schultz <i>Dementia Blog</i>	Week 4 August 18	Discussion (docuwriting / memoir) Exercises	Schultz, S. <i>Dementia Blog</i>
J.M. Coetzee <i>Diary of a Bad Year</i> Guest Lecturer: Dr. Chris Danta	Week 5 August 25	Discussion (docuwriting / memoir) Moodle exercise Q's Exercises	Coetzee, J. M. <i>Diary of a Bad Year</i>
J.M. Coetzee <i>Diary of a Bad Year</i> Guest Lecturer: Dr. Chris Danta	Week 6 September 1	Discussion (docuwriting / memoir) Moodle exercise Q's Exercises	Coetzee, J. M. <i>Diary of a Bad Year</i>
Moodle exercise due week 6 (Friday September 1, 23.59)			
The trace and the archive	Week 7 September 8	Discussion and Workshopping	Bond, A. Merewether, C. Harrington, J. (2 pieces)
Project Plan due week 7 (Friday September 8, 23.59)			
Genre	Week 8 Sep 15	Discussion and Workshopping	Bakhtin, M. Whorf, B. (2 pieces) Threadgold, T. Cohen, R. Miki, R. Lee, T.P. Boulton, K. Bruns, A. Brewster A. and Smith H.,
Genre	Week 9 Sep 22	Discussion and Workshopping	Hejinian, L. (2 pieces) Havelda, J. Levy, A.
Mid-semester Break 27 September – 6 October			
No lecture (Labor Day)	Week 10 October 6	Discussion and Workshopping	Seminar discussion will focus on reading / aspects of genre not covered in the previous two weeks. All these readings are in the study kit.
Genre: Topics and Issues	Week 11 October 13	Discussion and Workshopping	Orwell, G. Lennox, R. Murrell, D.
Collage	Week 12 October 20	Discussion and Workshopping	Perloff, M. Hanrahan, B

Extending Collaging Practice: Documenting with Mixed and Electronic Media	Week 13 October 27	Discussion / editing / final adjustments	Dubrau, J. Ruscha, E. Pink, L.
<i>Major Creative Work due via hardcopy to the SAM office, Thursday, October 30, 4 pm</i>			

13. Expected Resources for students

Novels: (available in the bookshop)

J. M. Coetzee, *Diary of a Bad Year*, Melbourne: Text Publishing, 2008.

Susan M. Schultz, *Dementia Blog*, Singing Horse Press, 2008

Study Kit: (available in the bookshop)

The study kit contains all other materials for ARTS3034 except for Week 10 (Topics and Issues) and Week 12 (Extending Collaging Practice)

Other Materials:

- Materials for Week 10 will be provided by link to a digitised copy in the Library's High Use Collection.
- Materials for Week 12 will be web-based. URL links will be provided in Moodle.
- Extra readings etc. will also be added via links in Moodle.

Bibliography: set readings for lectures (most but not all are in the study kit, please check Moodle regularly for any updates)

Bakhtin, Mikhail. 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.

Dubrau, J. 'Named'. *The Night Road*, Hunter Writers' Centre, Newcastle, 2009, p. 39.

Dubrau, J, and Havryliv, M. 'Derridas' (unpublished software demo. to be provided in class)

- 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, pp. 50-1.
- Lee, Tzu Pheng. 'To Locate Lucky Plaza', Lambada by Galilee & Other Surprises, Singapore: Times Books International, 1997, p. 13.
- Lennox, Rowena. 'Head of a Dog', *Southerly* 73.3, Sydney: The English Association Sydney, 2014, pp. 212-26.
- 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.114-19.
- 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.
- Murrell, Duncan. 'Why Documentary Writing?' True/Story Lab, 2012
<http://documentarywriting.org/archives/449>
- Orwell, George. 'The Spike', 1931, <http://gutenberg.net.au/ebooks03/0300011h.html> - part1
- 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.
- Pink, Sarah, and Macklin, Kerstin L. 'Video and a Sense of the Invisible: Approaching Domestic Energy Consumption Through the Sensory Home' <http://www.socresonline.org.uk/17/1/3.html>
- Ruscha, Ed. *Triumph* <http://au.phaidon.com/agenda/art/picture-galleries/2010/may/24/ed-ruscha-fifty-years-of-painting/?idx=10>
- , *Baby Jet* <http://au.phaidon.com/agenda/art/picture-galleries/2010/may/24/ed-ruscha-fifty-years-of-painting/?idx=11>

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

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

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

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.

Supplementary Readings: held in HUC (High Use Collection) UNSW main library. Some of these may be the whole text as opposed to a portion we look at in the lecture.

Listed below are the weeks in which supplementary materials relate to set texts.

Week 1-7, 13: Derrida, Jacques. 'Archive Fever'

Week 1-4: Rukeyser, M. 'The Book of the Dead'; Reznikoff, C. 'Holocaust'

Week 1-7: Best, Susan. 'The Trace and the Body' in Bond, *Trace*

Week 1-7: Merewether, Charles, *The Archive*

Week 9: Hejinian, L. *My Life*

UNSW Library Website – <http://info.library.unsw.edu.au/web/services/services.html>

14. Course evaluation and development

This course has been revised. At its completion students will be asked to evaluate this course through CATEI questionnaires which will be made available to them through email. Based on feedback from the previous iteration of the course, seminars will be conducted in a two hour block on campus to allow more time for discussion of workshopped pieces and lecture texts.