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new.”
— Ezra Pound

ARTS1032

The Literature Laboratory: Writing Beyond Limits

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

| Name | Email | Availability | Location | Phone |
|----------------|--|---------------|--------------|--------|
| Julian Murphet | j.murphet@unsw.edu.au | Tuesday 11-12 | Webster 246C | x54521 |

Tutors

| Name | Email | Availability | Location | Phone |
|----------------|--|--------------|---------------------------------|----------|
| Mette Jakobsen | m.jakobsen@unsw.edu.au | TBA | Room 231L, Robert Webster | 93856016 |
| Meera Atkinson | sam@unsw.edu.au | | | |
| Elizabeth King | e.king@unsw.edu.au | | | |

School Contact Information

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

This course can also be studied in the following specialisation: *Creative Writing*

This introductory course challenges you to think about writing as experimental, world-building, adventurous, challenging, radical, and even dangerous, and to write as though it can change the way things are. It teaches that literature has been the engine-room of many of history's most decisive changes to social, cultural, ideological, and behavioural norms. Divided into four primary modules – Utopian Speculation, The Urgency of Now, Beyond Form and Formlessness, Rhetorics of The Inhuman – it exposes you to some of the most exciting and unconventional writing in English, and equips you with some of the skills necessary to resist the cultural conformities that deaden the mind. Treating literature as process, intervention, and experiment, the course asks you to see writing as a lifelong education in how - to use Samuel Beckett's phrase - to fail better.

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

1. think and write about literature in its social contexts
2. think and write about literature as an ongoing process
3. recognise and discuss the long tradition of experimentation in English literature
4. participate in the experimental project of literary production

Teaching Strategies

This course will be taught by 1 x 1.5 hr lecture and 1 x 1.5 hr tutorial per week and will deploy LMS.

Assessment

Please be aware that ALL assessment tasks are required course components (hurdle components). You MUST attempt each task in order to pass the course. Failure to complete any of these tasks will result in a failure of the entire course, even if your results in the other two tasks might add up to a numerical passing grade.

It is also a requirement of the course that you attend all classes, lectures and tutorials. Failure to attend 80% of all classes will result in a failure of the course, unless you have made direct arrangements with the Course Administrator and/or Special Consideration.

Please be aware that we prefer the use of the Chicago Manual of Style, 17th edition, for all style and referencing matters.

http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

We also like to see a strong independent voice in all written tasks. Find confidence in your own views and judgements, while testing them against the ideas of other critics and thinkers.

Assessment Tasks

| Assessment task | Weight | Due Date | Student Learning Outcomes Assessed |
|----------------------|--------|---------------------|------------------------------------|
| The Writing Lab | 35% | 05/10/2018 03:56 PM | 2,4 |
| Literary experiments | 35% | 10/09/2018 03:58 PM | 1,2,3 |
| Final exam | 30% | 15/10/2018 09:00 PM | 1,2,3 |

Assessment Details

Assessment 1: The Writing Lab

Start date:

Length: 2000 words per student

Details: The writing lab is a scaffolded assessment with two components that support weekly preparation. Students will submit work from their writing journals. Students will receive individual marks and comments.

Additional details:

Remember that this is a task that you will be working on for most of the semester, starting early in Week 2. Either alone or in groups, you must make weekly progress, as overseen by your tutor. On August 16, your work in progress will be collected for preliminary review and comment.

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

Assessment 2: Literary experiments

Start date:

Length: 1500 words

Details: This essay asks students to address the work of two writers in view of one of two module themes: 'Utopian Speculations' and 'The Urgency of Now'. Students will receive individual marks and comments and general feedback will be provided in tutorials and lectures.

Additional details:

This assessment can take the form either of a critical reflection (essay) or creative piece that attempts to write a text in the genre selected. Either way, it MUST demonstrate awareness of the texts on the course.

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

Assessment 3: Final exam

Start date:

Length: 1500 words

Details: This 2 hr exam covers the final two modules of the course which focus on how to write beyond known personal and literary experience. This is the final assessment for the course. Exams are marked but no feedback is provided.

Additional details:

You will be given 6 days in which to complete this take-home examination task, from the moment of the release of the questions on Moodle to the due date.

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

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, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

| Date | Type | Content |
|-------------------------------|---------|---|
| Week 1: 23 July - 29 July | Lecture | The course will be introduced. We will focus of the kinds of language use that don't describe the ways things are, but seek to change them. We will look at a variety of modes, voices, and genres that avoid the strategies of realism. We will then turn to look at one such genre: the 'utopia'. |
| Week 2: 30 July - 5 August | Lecture | We will consider in some detail the founding text of the 'utopian' genre: Sir Thomas More's <i>Utopia</i> (1516). |
| | Tut-Lab | The class will go over the course essentials and get to know one another. Activities will be provided to start an inquiry into 'non-realist' language use and the kinds of literature that seek to do more than describe what already exists. Groups will be formed for group work, if applicable, and students will become familiar with the assessment regime. Time will be set aside to begin the writing of the 'Literature Laboratory' component. |
| Week 3: 6 August - 12 August | Lecture | We will look at later variations of the utopian genre, particularly at late Victorian examples, before focusing on the classic utopian novel <i>The Dispossessed</i> , by Ursula K. LeGuin. We will be interested in the many changes the genre has been through, and the constants that have made it a powerful and recognisable genre still today. |
| | Tut-Lab | Sir Thomas More's <i>Utopia</i> will be discussed extensively. All students must have read it in totality. Activity sheets will have been prepared beforehand, and a few small activities completed in class. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 4: 13 August - 19 August | Lecture | In this lecture, we move to the next course module, which focuses on manifestos narrowly, but more broadly on the difficult challenge of writing the 'now' – a punctual, pivotal, opportune moment ripe for the plucking, which if we fail to act on, will quickly close. We will look at the poetical work of Percy Byssche Shelley as the optimum example of a literature caught up in inventing and urging the 'now' of its own writing – a present tense the reader is enjoined to seize. Shelley's legacy is everywhere with us today, and no writer in history was more |

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| | | influential in making the present visible and available for action. |
| | Tut-Lab | Work will continue on More's <i>Utopia</i> . A mini debate will be conducted about the polity of More's ideal society. Discussion will then turn to LeGuin's <i>The Dispossessed</i> . Small activities will be completed in class. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 5: 20 August - 26 August | Lecture | This lecture will turn to the most explosive genre of modernity: the manifesto. Looking in detail at a few manifestos – Marx and Engels' <i>Communist Manifesto</i> , Marinetti's <i>Futurist Manifesto</i> , etc. – we will consider the wider rules of the form and ask what motivated its proliferation between 1890-1930 in particular. Later examples will also be considered. The link between politics and the arts is a major point of concern. |
| | Tut-Lab | Work continues on Le Guin's science-fictional utopia. Students will come prepared with a small homework assignment, to be shared in class. In-class activities will be conducted, including a debate between 'Antarrean' and 'Urrasian' representatives on the relative merits of their ways of life. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 6: 27 August - 2 September | Lecture | We will turn to consider the late modifications to the genre of political 'now-writing' in the work of James Baldwin, and his inflection of it through the accents of prophecy and Biblical rage. Looking at the tradition of the oppressed (particularly the descendants of American slaves) as a critical resource for literature, we will see how Baldwin fused two traditions into one incendiary genre. |
| | Tut-Lab | The class will come to session having read, closely, three manifestos (details on the activity sheet for week 6). The various activities will be worked through. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 7: 3 September - 9 September | Lecture | Entering the next module of this course – on experimental writing, formless or unprecedented kinds of textuality – we will look in detail at one of the greatest innovators in the history of writing, William Blake. Showing how his concern for spiritual liberty informed every rule he broke and every mark he left behind him, the lecture will consider in particular detail his illuminated book, <i>The Marriage of Heaven & Hell</i> , as an example of |

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| | | writing without limits or predictable directions. |
| | Tut-Lab | The class will come to session having read, closely, three further manifestos (details on the activity sheet for week 7). The various activities will be worked through. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 8: 10 September - 16 September | Lecture | Continuing with our focus on experimental modes of writing, we take a look at the period known as 'modernism', which saw the emergence of many very strange and utterly unprecedented textual forms. We survey a few of these, and explain some of their motivations, before settling in for a closer look at Gertrude Stein's <i>Tender Buttons</i> , a classic of the genre. |
| | Tut-Lab | The class will turn to look at James Baldwin's pivotal 1960s essay, <i>The Fire Next Time</i> , in the context of 'now-writing' and the manifesto form, as well as the background presence of the prophetic mode. Classroom activities will be completed. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 9: 17 September - 23 September | Lecture | Turning finally to the postmodern period, this lecture will explore the experimental forms to have proliferated in the age of media saturation and the triumph of neoliberal capitalism as a global way of life. Considering some of the more outrageous and daring forms of recent years, we will turn to look at a recent book of poetry – M. NourbeSe Philips' <i>Zong!</i> – as an outstanding instance of what writing can do today. |
| | Tut-Lab | Why did modernism look the way it did? Looking in detail at Gertrude Stein's loopy text <i>Tender Buttons</i> , the class will investigate some of the reasons why words might be asked to do this kind of thing, and complete a couple of in-class activities. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Break: 24 September - 30 September | | |
| Week 10: 1 October - 7 October | Lecture | Our final module, on writing the non-human, or post-human, begins with a look at various forms of monstrosity in literature. Zombies, vampires, ghouls, were-creatures, and so on, have played a major role in popular fiction and in some serious fiction as well. We will look at Stoker's classic vampire novel, <i>Dracula</i> , to grapple with some of the issues arising from a form of writing that tests the |

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| | | very limits of the human. |
| | Tut-Lab | The class will look at <i>Zong!</i> in some detail. Using the activity sheet, students will work through some of the major issues arising from this highly challenging, highly affecting text. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 11: 8 October - 14 October | Lecture | Continuing our consideration of post-human modes of discourse, we will look at the work of H. P. Lovecraft, the high priest of 'weird writing' and a cult figure of the post-human. |
| | Tut-Lab | The class will look at the various forms of writing to have taken a leap away from the 'human' as the stable reference-point of literature. In-class activities will get students thinking about the implications of writing about monsters and the undead. We will begin our in-depth analysis of <i>Dracula</i> with a couple of in-class activities. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 12: 15 October - 21 October | Lecture | Drawing the lecture series to an end with some final remarks about the non-human in literature, we will turn at last to the very question of writing itself as a technology at once profoundly human and weirdly inhuman – a technological supplement that both extends the bounds of the human and renders those bounds porous with what is not human: symbolic systems, media, ink and paper, cataloguing numbers, and so on. |
| | Tut-Lab | This class will look in more detail at <i>Dracula</i> as a book where the borderlines between the human and non-human are eroded and suffused with feelings of anxiety, dread, and horror. Towards the end of the session, time will be set aside to continue the writing of the 'Literature Laboratory' component. |
| Week 13: 22 October - 28 October | Tut-Lab | This final class will allow students to reflect on their semester's work on writing that presses against reality rather than trying to reflect it. It will be a free-form class with a festive atmosphere. |

Resources

Prescribed Resources

The set texts for this course are:

Book Sir Thomas More, *Utopia* (1516): at book shop and on Moodle

Book Ursula LeGuin, *The Dispossessed* (1974): at book shop

Book James Baldwin, *The Fire Next Time* (1963): at book shop

Other Various artistic and political manifestos: on Moodle

Book Gertrude Stein, *Tender Buttons* (1914): at book shop & on Moodle

Book M. NourbeSe Philip, *Zong!* (2008): at book shop

Book Bram Stoker, *Dracula* (1897): at book shop and online

Recommended Resources

There will be reference to the following texts, and the Course Administrator strongly advises motivated students to read as many of them as possible:

William Morris, *News from Nowhere*

Charles Fourier, materials on the phalansterie

Percy B. Shelley, selected poems

Further selected manifestoes

William Blake, *The Marriage of Heaven & Hell*

H. P. Lovecraft, selected 'weird' tales

All of these will be available on the course Moodle site

Course Evaluation and Development

We regularly alter the course to reflect student feedback and criticism.

This year, we have reduced the set reading of the course by 1/3, without reducing the variety and spread of the modules.

We have also altered the assessments so that no student has to work in a group or do 'creative writing', although all are still strongly advised to do both.

Please feel free to offer commentary and criticism to the Course Authority at any time.

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