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ARTS2020

Creative Writing

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

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School Contact Information

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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: *Creative Writing*

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

The aim of this course is to familiarise you with a wide range of contemporary literature and to encourage you to experiment with a variety of different styles and genres in your own writing. By undertaking this course you will acquire a practical understanding of how literature works by developing your critical reading skills, and will have the opportunity to gain feedback on your own writing in a supportive workshop environment. You will also develop the craft skills necessary to generate, revise and edit your own work.

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

1. Demonstrate knowledge of movements, styles and genres in contemporary literature
2. Identify formal elements of literature and how they operate in specific genres
3. Understand the practical decisions writers make in relation to the craft of writing
4. Appreciate the importance of the critical faculty to the creative process
5. Critically appraise their own work and the work of others
6. Draft, revise and edit their own manuscripts

Teaching Strategies

Rationale for the inclusion of content and teaching approach

There is no 'canon' in Creative Writing pedagogy so the material in the course reader is an inevitable reflection of the individual tastes of the course convenor and the lecturers. Nonetheless, these readings have been selected to give you a feel for the range of contemporary literature, for what is being written now. Without understanding the current state of the art it is hard to be innovative or fresh with your own writing. The readings have also been selected as exemplars of the various formal devices discussed in lectures, and as examples of good writing. They will hopefully provide you with models, with standards to aspire to, with inspiration to write. You are encouraged to be rigorous with your reading, to really focus at the level of the sentence, or the poetic line, on how literary effects are achieved by writers. You are encouraged to experiment with forms and styles you are not familiar with, and, above all, to be ambitious.

Teaching strategies

- lectures to impart knowledge of the range of genres and formal devices evident in contemporary literature; to provide an understanding of the craft of writing; and to share with you the great joys of literature
- writing exercises to encourage practical experimentation with these genres and devices, and to generate material for the creative folio
- a minor exercise in "reading as a writer" to further develop the critical reading skills which are essential

to the creative process

- workshopping of your manuscripts to gain peer group feedback on works in progress and to develop skills of critical appraisal, editing and redrafting

Assessment

1) Minor Assignment: "Reading as a Writer"

- 750-1000 word practical criticism of a sample of writing in the course reader
- The model for this essay should be the critical practice of 'reading as a writer' conducted in lectures. When analysing your chosen piece the following questions should guide you:
 - **What are the most striking formal elements of this piece?** Choose one or two which are most important to its success, and analyse how they operate, ie.: plot structure, narrative voice, point of view, dialogue, description, etc for fiction; line breaks, stanzaic structure, metaphor, layout or metrical form, etc for poetry.
 - **How does the writer's use of these elements inform the aesthetic, thematic or political effects of the piece?** For instance, how is irony generated by a particular narrative voice; how does point of view create or exclude sympathy for specific characters; how do certain metaphors establish a critical or otherwise tone; how is everyday language semantically reoriented when included in a poem; how does a line break shift or multiply the meaning of a sentence?
 - **How does this piece fit into a broader critical context?** Does it draw upon recognisable generic conventions? Is it part of a particular movement or literary style? What is its relationship to other similar works (of fiction or non-fiction), to a moment in history, to public debate?
- 30% of overall mark
- DUE DATE: **Friday 31st August** (week six)

2) Major Assignment: Creative folio

- 3000-3500 words of prose (12-14 double-spaced pages) **or** 300 lines of poetry (approx. 15 pages – max 20 lines per page). Some of you will hand in a combination of these genres, in which case your total folio should not exceed twenty pages
- The folio will be comprised of redrafts of material workshopped during the semester
- All pieces must be complete; no fragments or work in progress (unless you are handing in part of a longer piece and have cleared this with your tutor)
- All submissions must meet professional standards of presentation: double-spaced, page-numbered, twelve-point font with wide margins on left and right-hand sides (poetry can have 1.5 spacing). Manuscripts must be proof-read for spelling, grammar, punctuation, syntax, etc.
- 60% of overall mark
- DUE DATE: **Friday 2nd November**

3) tutorial preparation

- All students must submit a draft manuscript of their Creative Folio for formal workshopping in class.
- Students are expected to attempt the writing exercises for each week of the semester, even when formal workshopping has commenced. To ensure that this requirement is meant, students will be asked at random throughout the duration of the semester to submit their exercises to the class tutor.
- Students are expected to provide written commentary on all manuscripts submitted for

workshopping by their peers. This commentary should be uploaded onto Moodle for each submission. Alternatively, students may provide written feedback on hard copies, or annotations via track changes on soft copies (the tutor will need to see evidence of this feedback).

- 10% of overall mark

To pass this course students must:

- attend at least 80% of lectures and tutorials (a roll will be taken)
- satisfactorily complete each mode of assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Creative Folio(60	60%	02/11/2018 01:00 PM	N/A
Reading as a Writer(30	30%	31/08/2018 05:00 PM	N/A
Tutorial Preparation(10	10%	Not Applicable	N/A

Assessment Details

Assessment 1: Creative Folio(60

Start date:

Details: 3000-3500 words. This is the final assessment task. Students will receive written feedback from their tutor.

Assessment 2: Reading as a Writer(30

Start date:

Details: 750-1000 words. Students will receive written feedback from their tutor.

Assessment 3: Tutorial Preparation(10

Start date:

Details: Students must attempt the weekly exercises and retain copies. They must provide written feedback on all manuscripts submitted for workshopping. Students will receive written feedback on manuscripts from their peers during the workshops and a numerical grade on their portfolio of tutorial exercises and feedback to other students.

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 of 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 webstie:

<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	<p>Monday 23rd July</p> <p>Introduction</p> <p>Wednesday 25th July</p> <p>Plot versus Character?</p> <p><i>readings</i></p> <p>David Eggers, "Notes for a Story of a Man Who Will Not Die Alone"</p> <p>Helen Garner, "Life of Art"</p> <p>Barbara Wels, "Gorgeous"</p> <p>Helen Fielding, opening to <i>Bridget Jones' Diary</i></p>
Week 2: 30 July - 5 August	Lecture	<p>Monday 30th July</p> <p>Narrative Voice: Third Person</p> <p><i>readings</i></p> <p>Patrick Suskind, opening to <i>Perfume</i></p> <p>Tim Winton, opening to <i>The Riders</i></p> <p>Toby Litt, "Map-Making Among the Middle-Classes"</p> <p>Edward Berridge, "Bored Teenagers"</p> <p>Wednesday 1st August</p>

		<p>Narrative Voice: First Person</p> <p><i>Readings</i></p> <p>Susanna Moore, opening to <i>In the Cut</i></p> <p>Jonathan Littell, opening to <i>The Kindly Ones</i></p> <p>Eimear McBride, opening to <i>A Girl is a Half-formed Thing</i></p> <p>Bret Easton Ellis, opening to <i>The Rules of Attraction</i></p> <p>Ewan Morrison, "Re: Your ad"</p>
	Tutorial	weekly exercises
Week 3: 6 August - 12 August	Lecture	<p>Monday 6th August</p> <p>Narrative Voice: First Person Plural ('We') and Second Person Narrators</p> <p><i>readings</i></p> <p>Jeffrey Eugenides, opening to <i>The Virgin Suicides</i></p> <p>Lorrie Morre, "How"</p> <p>Frederick Barthelme, "Shopgirls"</p> <p>Carol Kepnes, opening to <i>You</i></p> <p>Paul Dawson, "A Gun in Your Pocket"</p> <p>Wednesday 8th August</p> <p>Description and Narrative Time</p> <p><i>readings</i></p> <p>Glenda Adams, "Reconstruction of an Event"</p> <p>Margaret Atwood, opening to <i>The Handmaid's Tale</i></p>

Bret Easton Ellis, "Morning" from *American Psycho*

	Tutorial	weekly exercises
Week 4: 13 August - 19 August	Lecture	<p>Monday 13th August</p> <p>Showing and Telling</p> <p><i>readings</i></p> <p>Isabelle Allende, "Phantom Palace"</p> <p>Jarrett Kobek, opening to <i>i hate the internet</i></p> <p>Wayne Macauley, "The Affair in M–"</p> <p>Raymond Carver, "Are You a Doctor?"</p> <p>Wednesday 15h August</p> <p>The Double Voice: Narrator and Character</p> <p><i>readings</i></p> <p>Ian McEwan, extract from <i>Atonement</i></p> <p>Tom Wolfe, extracts from <i>I am Charlotte Simmons</i></p> <p>David Foster Wallace, extract from "Mr. Squishy"</p> <p>Jonathan Franzen, opening to <i>The Corrections</i></p> <p>Hubert Selby Jr, opening to <i>Last Exit to Brooklyn</i></p>
	Tutorial	weekly exercises
Week 5: 20 August - 26 August	Lecture	<p>Monday 20th August</p> <p>Read it and Weep: The Sound of Poetry</p> <p>Wednesday 22nd August</p> <p>The Line in Contemporary Poetry</p> <p><i>readings</i></p>
	Tutorial	weekly exercises

		<p>Bronwyn Lea, "The Other Way Out"</p> <p>Robert Gray, "Late Ferry"</p> <p>Coral Hull, "How Do Detectives Make Love?"</p> <p>Nin Andrews, "Where Memory Ends"</p> <p>Stephen Lawrence, "Is this Poetry?"</p> <p>Andrew Zawacki, "1-3", <i>Masquerade</i></p> <p>Beth Shepherd, "Friday March 21 2003"</p> <p>Michael Batinic, "Death in Autumn"</p>
	Tutorial	Weekly exercises
Week 6: 27 August - 2 September	Lecture	<p>Monday 27th August</p> <p>The Poetic State of Mind</p> <p><i>readings</i></p> <p>Anthony Lawrence, "Thanatos"</p> <p>John Leonard, "Confessional"</p> <p>Jordie Albiston, "The Fall"</p> <p>Bronwyn Lea, "Tomorrow I Will Plant Flowers, Find a New Place to Hang my Keys"</p> <p>Andrew Taylor, "Developing a Wife"</p> <p>John Ashberry, "Summer"</p> <p>Paul Dawson, "Imagining Winter"</p> <p>Kate Fagan, "Anti-landscape: Lighthouse Beach", "Lighthouse Series"</p> <p>Wednesday 29th August</p> <p>From First Draft to Printed Page: Drafting, Revision and Editing</p>

		<i>readings</i> Paul Dawson, "Thomas Pennington's Fetich"
	Tutorial	Workshopping
Week 7: 3 September - 9 September	Lecture	Monday 3rd September How the Writing Workshop Works Wednesday 5th September Dying in the First Person
	Tutorial	Workshopping
Week 8: 10 September - 16 September	Lecture	Monday 10th September The lyric 'I' and its Others <i>readings</i> Anne Sexton, "The Addict"; "The Ballad of the Lonely Masturbator" Sharon Olds, "When it Comes" Bronwyn Lea, "Dog Days"; "A Place"; "Bronwyn Lea" Hera Lindsey Bird, "Keats is Dead so Fuck me from Behind" Emma Jones, "Waking" Coral Hull, "Sparrow" Ouyang Yu, "Translating Myself" Bob Perelman, "Chronic Meanings" John Kinsella, "Imitations of Sign and Subjectivity in York" Bernard Welt, "I Stopped Writing Poetry"

		<p>Wednesday 12th September</p> <p>Poetry from the Margins/Poetry of Social Protest</p> <p><i>readings</i></p> <p>Adrienne Rich, "Rape"</p> <p>Gig Ryan, "If I had a Gun"</p> <p>Ouyang Yu, "Fuck You Australia," "A Racist Chinese Father"</p> <p>Ania Walwicz, "Australia"</p> <p>Les Murray, "The Suspension of Knock"</p> <p>Paul Dawson, "Thanks for the Poems, Pauline Hanson"</p> <p>Kevin Hart, "To Australia"</p> <p>Omar Musa, "Capital Letters"</p> <p>John Kinsella, "Steel-box Filing Cabinet", "The Zoo Ark"</p> <p>Lionel Fogarty, "Fuck all Departments", "Ain't No Abo Way of Communication"</p>
	Tutorial	Workshopping
Week 9: 17 September - 23 September	Lecture	<p>Monday 17th September</p> <p>Poetry of Urban Space: Writing the City</p> <p><i>readings</i></p> <p>Kenneth Slessor, "William Street"</p> <p>Coral Hull, "Liverpool"</p> <p>John Mateer, "Muslim Woman, Carlton"</p> <p>Komninos, "The Ballad of King Street"</p> <p>Jill Jones, "Saturday Morning in Ashfield"</p> <p>Paul Dawson, "Daybreak"</p>

		<p>Lionel Fogarty, "Urban Black"</p> <p>Susan Sinclair, "Night Rider"</p> <p>Jorie Graham, "Updraft"</p> <p>John Updike, "New York City," "Icarus"</p> <p>Charles Martin, "After 9/11"</p> <p>Wednesday 19th September</p> <p>Postmodern Exhaustion: Magic Realism and Metafiction</p> <p><i>Readings</i></p> <p>Peter Carey, "Do You Love Me?"</p> <p>Jeanette Winterson, extract from <i>The Passion</i></p> <p>Julia Slavin, "Dentaphilia"</p> <p>David Foster Wallace, "Octet"</p> <p>Tim O'Brien, "How to Tell a True War Story"</p>
	Tutorial	Workshopping
Week 10: 1 October - 7 October	Lecture	<p>Monday 1st October</p> <p>NO LECTURE – PUBLIC HOLIDAY</p> <p>Wednesday 3rd October</p> <p>Historical Fiction</p> <p><i>readings</i></p> <p>Gail Jones, "On the Piteous Death of Mary Wollonstonecraft"</p> <p>Michel Faber, opening to <i>The Crimson Petal and the White</i></p>

		Simon Leys, opening to <i>The Death of Napoleon</i> Edward P. Jones, opening to <i>The Known World</i> Laurent Binet, opening to <i>HHhH</i>
	Tutorial	Workshopping
Week 11: 8 October - 14 October	Lecture	<p>Monday 8th October</p> <p>The Contemporary Voice: Minimalism to Maximalism</p> <p><i>readings</i></p> <p>Gautam Makalni, opening to <i>Londonstani</i></p> <p>Chimimanda Ngozi Adichie, "Jumping Monkey Hill"</p> <p>Zadie Smith, opening to <i>White Teeth</i></p> <p>Adam Thirlwell, opening to <i>Politics</i></p> <p>Nicola Barker, opening to <i>Clear</i></p> <p>Sheila Heti, opening to <i>How Should a Person Be?</i></p> <p>Wednesday 10th October</p> <p>The Contemporary Sentence</p> <p><i>readings</i></p> <p>Cormac McCarthy, opening to <i>The Road</i></p> <p>James Ellroy, opening to <i>American Tabloid</i></p> <p>Salman Rushdie, opening to <i>Satanic Verses</i></p> <p>David Foster Wallace, "Luckily the Account Representative Knew CPR"</p>
	Tutorial	Workshopping
Week 12: 15 October - 21 October	Lecture	<p>Monday 15th October</p> <p>Poetry for the People: performance poetry/spoken word/poetry slam/ hip-hop</p>

		<p><i>readings</i></p> <p>Justin Chin, "Chinese Restaurant"</p> <p>Lynne Procope, "Untitled"</p> <p>Staceyann Chin, "I Don't Want to Slam"</p> <p>Saul Williams, extract from "NGH WHT"</p> <p>Emilie Zoe Baker, "Wet (moist page remix)"</p> <p>alicia sometimes, "good i can be," "the amp, the kick & the pretty kitties"</p> <p>Wednesday 17th October</p> <p>Student Readings (volunteers needed)</p>
	Tutorial	Workshopping
Week 13: 22 October - 28 October	Tutorial	Workshopping

Resources

Prescribed Resources

weekly readings will be available on Moodle

Recommended Resources

Course Evaluation and Development

[Briefly outline how student feedback (both formal and informal) on the course will be gathered, how it will be analysed and how it will be acted upon to improve the student learning experience. For example, you might discuss what was identified in past feedback and how this course was changed to address the issue.]

Image Credit

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