ARTS3025

Advanced Creative Writing

Term Three // 2019

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr Catherine Fargher	catherine.fargher@unsw.edu.au	by appointment (email please)	room 208, level 2, Robert Webster Building	938556715

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

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.

Course Details

Credit Points 6

Summary of the Course

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

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.

Course Learning Outcomes

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

Teaching Strategies

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 LMS and workshop discussion will be summarized in the seminars.

Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Workshop preparation, feedback and editing	20%	Throughout the week 7-10 workshop period	1,2,3,4
Major Assignment	60%	22/11/2019 11:46 PM	1,3,4
Presentation in Class	20%	Presentations given in class throughout the term, times to be determined in class	2

Assessment Details

Assessment 1: Workshop preparation, feedback and editing

Start date: throughout the week 7-10 workshop period

Length: 100 words of feedback will be presented for each workshop piece (approx 20 x 100 in total)

Details: Students will be assessed on their responses on the Learning Management System and in the seminars to workshop pieces. Students will be asked to write 100 words of feedback in response to workshop pieces (approx. 20 in total over the semester). Feedback will be given orally in class and on turnitin/moodle

Submission notes: this will be utilised in class for the purpose of discussion, but also uploaded to a workshop blog for the benefit of the students workshopping

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Major Assignment

Start date:

Details: The Major Assignment allows students to write, revise and redraft a substantial piece of work over the course of the semester. 3000 words. Feedback given on turnitin

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

Assessment 3: Presentation in Class

Start date: Presentations given in class throughout the term, times to be determined in class

Details: 5 minutes presentation on literary and theoretical texts. Feedback provided orally in class by tutor and on turnitin.

Additional details:

students will prepare 5 minute presentation of literary/theoretical or research methodologies, relevant to their major project

Submission notes: Notes will be presented to tutor in class before presentation

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 16 September - 20 September	Lecture	**Introduction to course - Cross-genre, ficto-criticism and advanced research and writing methodologies** **Assessments/ readings/ workshopping** **required texts**
Week 2: 23 September - 27 September	Lecture	**Week 2. Cross – Generic writing,** Cross-Genre and Genre-convergence - Re-writing, hybridising and re-mediating in times of media/cultural/social convergence. Subverting Genre – post-modern approaches of genre subversion – where to now? • **Subverting genres** • **hybrid genres** • **Adaptation of Genre** • **Rewriting/hybridizing/Aesopic Storytelling:** Folk Tales/ Fairy tales/Morality Tales retold: Margaret Atwood- The Handmaids Tale / TV Adaptation Creative Texts: Intan Paramaditha – *Apple and Knife*. Brow Books (2018) Atwood, Margaret - *The Handmaids Tale.* Vintage (2017) Fargher, Catherine – *Dr Egg and the Man with No Ear* (Playscript) Australian Plays (2008) https://australianplays.org/script/ASC-1244

		A.S Byatt, *Little Black Book of Stories*. Body Art pp. 55-125 A.S Byatt, *Little Black Book of Stories*. A Stone Woman p129- 183. Readings: theory readings under Moodle week headings
	Seminar	Seminar: Inventing/Adapting/hybridising genres –
Week 3: 30 September - 4 October	Lecture	**Week 3. Genre Subversion. Cross-Generic Writing: Advanced Tools.** Advanced Tools: - Monologue/Dialogue/ - Epic/Poetic/Super-natural genre Advanced Structure: - Non-linear storytelling - - Flashback, - multiple journeys Readings: Saunders, George. *Lincoln in the Bardo,* Bloomsbury *(2017)* O'Rowe, Mark. *Terminus* – Nick Hern Books (2011) Mayr, Suzette. *Monoceros* – Coach House Books Toronto (2011) Further Reading. Kushner , Tony. *Angels in America* –Nick Hern Books 2017 Readings: theory readings under Moodle week headings
	Seminar	Monologue/dialogue/structure Workshop Student presentations on readings

Week 4: 7 October - 11 October	Lecture	**Week 4 Genre Subversion. Cross-Generic Writing: Advanced Tools continued.**
		• Advanced Gender in Genre/Writing Body -
		Divided self/Multiple narratives: Dialogue for multiple bodies-
		Gender in Games/cinema/literature
		Creative Texts and theory readings under Moodle week headings
	Seminar	Exercise – Writing gender. Identifying performance of gender in language
		Student Presentations on readings
Week 5: 14 October - 18 October	Lecture	*WEEK 5. Ficto⬚criticism / inter⬚textuality* **part 1.**
		Ficto-criticism / inter-textuality
		History of inter-textuality
		• Constructivism • Dada • Oulipo/ constraints/ La Jettee • Perrec/ Beats • Documentary and living newspaper • Hybridity
		Essayistic approaches -
		Documentary sources theatre/fiction
		Readings: Theoretical texts/articles/films
		Articles:
		Pearlman K and Heftberger A 'Recognizing Women's work as Creative' (2019)
		Perloff M - Collage
		Eisenstein, S - Montage

		Creative Texts Cross-Genre: Fargher, Catherine. – *The Woman Who Knitted Herself a Child* (ABC Radio National 2005) (radio/hybrid text) Australian Plays (2007) https://australianplays.org/script/ASC-848 Fargher, Catherine. *There Waits the Wolf* (ABC Radio National 1998) Pearlman, Karen– 'Woman with the Editing Bench' (2016) research documentary Film:
	Seminar	Student presentations from readings.
Week 7: 28 October - 1 November	Lecture	**Week 7. Ficto-criticism/Inter-textuality - part 2.** History of inter-textuality recap Documentary/digitally found sources - Ficto-Criticism - Epistolery storytelling - Readings: Creative Works: McKinnon, Catherine – *Storyland,* Harper Collins (2017) Julie Gough – Past Tense – Indigeonous documentary art Morris D - Frankenstein. https://www.inklestudios.com/frankenstein/ Fargher, Catherine. – *The Violin Player* (ABC Radio National 2010) (radio/hybrid text) Australian Plays (2011) https://australianplays.org/script/ASC-1245
	Seminar	Workshop: Creating Timelines. World laws, rules and archaeologies.

		Workshopping
Week 8: 4 November - 8 November	Lecture	**Week 8. Cross- genre. Post-modern strategies revisited: Playing with time - Fantasy, quantum physics and temporality** Creative Texts: McKinnon, Catherine – *Storyland,* Harper Collins (2017) LeGuin, Ursula K. - *The Birthday of the World collection.* Harper Collins (2003) Readings: theory readings under Moodle week headings
	Seminar	Workshop: Creating Timelines. World laws, rules and archaeologies. Continued. Workshopping
Week 9: 11 November - 15 November	Lecture	*Week 9. Research methodologies associated with documentation,* *Sourcing your own material* *Advanced research tools:* *Anthropological and Archeological Research Tools.* *Performance Studies as research* Readings: theory readings under Moodle week headings Wallworth, Lynette. "Paths to Convergence." Converge: Where Art and Science Meet– 2002 Biennial of Australian Art. Adelaide: AGSA, 2002. Kate Rossmanith: Griffith Review Helen Garner: The Feel of Steel 'Arrayed for the Bridal' Picador
	Seminar	Workshopping
Week 10: 18 November - 22 November	Lecture	**Week 10-11 Lectures:** Editing/Proof and structural editing

	Seminar	Workshopping
Week 11: 25 November - 29 November	Lecture	**Week 10-11 Lectures:** Editing/Proof and structural editing
	Seminar	Workshopping

Resources

Prescribed Resources

Course Texts:

- Intertextuality/ ficto-criticism/ documentary texts

McKinnon, Catherine – *Storyland,* Harper Collins (2017)

LeGuin, Ursula K. - *The Birthday of the World collection.* Harper Collins (2003)

Fargher, Catherine. – *The Violin Player* (radio/hybrid text) Australian Plays (2011)
https://australianplays.org/script/ASC-1245

Catherine Fargher – *The Woman Who Knitted Herself a Child* (radio/hybrid text) Australian Plays (2007)
https://australianplays.org/script/ASC-848

- Cross-Genre

Intan Paramaditha – *Apple and Knife*. Brow Books (2018)

Atwood, Margaret - *The Handmaids Tale.* Vintage (2017)

Fargher, Catherine – *Dr Egg and the Man with No Ear* (Playscript) Australian Plays (2008)
https://australianplays.org/script/ASC-1244

A.S Byatt, *Little Black Book of Stories*. Body Art pp. 55-125

A.S Byatt, *Little Black Book of Stories*. A Stone Woman p129- 183.

- Advanced dialogue/monologue

Saunders, George. *Lincoln in the Bardo,* Bloomsbury *(2017)*

O'Rowe, Mark. *Terminus* – Nick Hern Books (2011)

Mayr, Suzette. *Monoceros* – Coach House Books Toronto (2011)

Recommended Resources

Further Reading.

Kushner, Tony. *Angels in America* –Nick Hern Books 2017

Whitehead, Colson. *The Underground Railroad.* Doubleday (2016)

Course Evaluation and Development

Each year, reading materials and pedagogical strategies are revised as a result of students' responses, as long as they are considered and productive. Students are encouraged to comment informally on the course throughout the semester. The formal, and anonymous, CATEI evaluation process at the end of semester is of vital importance for the ongoing development of this course.

Now that CATEI evaluations are conducted online, student participation has dropped dramatically, resulting in feedback which is statistically unreliable. For instance, when only a small proportion of students respond, one dissatisfied student can constitute 20% of the overall response. It tends to be only the students who loved a course or those who were disillusioned by it who take the time to fill out the surveys. This presents a skewed overall impression of what students thought. You are thus urged to take the time to fill out the CATEI survey at the end of semester. Remember too, that in the same way comments on an assignment are more helpful than a mark, your written feedback on the course is more important than the boxes you tick, or the circles you click on with your mouse.

Submission of Assessment Tasks

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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

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

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/

Image Credit

Illustrations by Jonathon Oxlade for Dr Egg and The Man With No Ear

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