Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal

Course Details

Units of Credit 6

Summary of the Course

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

Assessment Criteria يخ Reading as a Writer يم

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- produce a clearly written, grammatically correct and logically structured essay

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: 13 September - 17 September		Introduction: Plot versus Character? *Ḫb^afkdp ^s^fi^_ib sf^ K l l aib* Dave Eggers, “Notes for a Story of a Man Who Will Not Die Alone" Helen Garner, "Life of Art" Barbara Wels, "Gorgeous" Helen Fielding, opening to *@0fadbq Hl kbp↓ Bf^0v* Peter Carey, “Do You Love Me?”
Week 2: 20 September - 24 September		My Story or Their Story? First-person and Third-person Narration *Ḫb^afkdp ^s^fi^_ib sf^ K l l aib* Patrick Suskind, opening to *b0cr j b* Tim Winton, opening to *eb Ḫfab0p* Toby Litt, "Map-Making Among the Middle-Classes" Zoe Bradley, “Mould” Zadie Smith, opening to *T efqb bbqe* Gail Jones, “On the Piteous Death of Mary Wollonstonecraft”

		Susanna Moore, opening to *Gk qeb Arq* Jonathan Littell, opening to *eb Ifkaiv Ckbp* Taylor Jenkins Reid, opening to *B^fpv HIkbp ^ka qeb fu* Ewan Morrison, “Re: Your ad” Jenny Zhang, “We Love you Crispina” Chris Flynn, opening to *K^ j j Iqe* Jenny Offil, opening to *Bbmq Ic mb`ri^qfIk*
Week 3: 27 September - 1 October		Your Story or Our Story? Second-person and First-Person Plural Narration *Ḫb^afkdp ^s^fi^_ib sf^ KIlaib* Jeffrey Eugenides, opening to *eb Sfodfk rf`fabp*  Lorrie Morre, “How”  Frederick Barthelme, “Shopgirls”  Carol Kepnes, opening to *VIr*  Megan Delahunt, opening to *Lfdeq fab Ic qeb AIrkqov*  George Saunders, opening to *Jfk`Iik fk qeb @^oal* Eimear McBride, opening to *? Efoi fp ^ F^ic+ cIo j ba efkd* David Foster Wallace, “Good Old Neon” Ian McEwan, extract from *?qIkb j bkq* Jonathan Franzen, opening to *eb AIoob`qfIkp*
Week 4: 4 October - 8 October		The Line in Contemporary Poetry

		Ḫb^afkdp ^s^fi^_ib sf^ K l l aib Glenda Adams, "Reconstruction of an Event" Margaret Atwood, opening to *eb F^ka j ^fa\p ^ib* Bret Easton Ellis, “Morning” from *? j b0f` ^k pv` e l* Isabelle Allende, “Phantom Palace” Raymond Carver, "Are You a Doctor?" Laurent Binet, opening to *FFeF*
Week 8: 1 November - 5 November		Protest Poetry and Urban Poetry *Ḫb^afkdp ^s^fi^_ib sf^ K l l aib* Adrienne Rich, “Rape” Erica Dawson, “Today I Told Donald Trump” Gig Ryan, "If I had a Gun" Ouyang Yu, “Fuck You Australia," "A Racist Chinese Father" Ania Walwicz, "Australia" Les Murray, “The Suspension of Knock” Paul Dawson, "Thanks for the Poems, Pauline Hanson" Lionel Fogarty, "Fuck all Departments", "Ain't No Abo Way of Communication" Kenneth Slessor, "William Street" Coral Hull, "Liverpool" John Mateer, "Muslim Woman, Carlton"

		Jill Jones, “Saturday Morning in Ashfield” Omar Musa, "CAPITAL LETTERS"
Week 9: 8 November - 12 November		The lyric ѝlў and its Others *Ḫb^afkdp ^s^fi^_ib sf^ K l l aib* Anne Sexton, “The Addict”; “The Ballad of the Lonely Masturbator” Sharon Olds, “When it Comes” Rupi Kaur, “apparently it is ungraceful of me”; “i want to apologize to all the women” Bronwyn Lea, “Dog Days”; “ A Place”; “Bronwyn Lea” Coral Hull, "Sparrow" Ouyang Yu, “Translating Myself” Bob Perelman, "Chronic Meanings" Bernard Welt, "I Stopped Writing Poetry" Emma Barnes “I am a Man” T.C. Tolbert, “My Melissa”
Week 10: 15 November - 19 November		From First Draft to Printed Page: Drafting, Revision, and Editing NO READINGS FOR THIS WEEK'S LECTURE

Resources

Prescribed Resources

Weekly readings will be available via Moodle

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.

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided.)