

## Unit outline for HSW111.8 Effective Creativity: The Writer as Product

Name of unit
Effective Creativity: The Writer as Product (HSW111.8)

Unit description
This unit enables students to effectively represent themselves and their creative work as professional creatives within a rapidly changing media environment. Students explore their own creative practice from the perspective of the other practitioners, as well as professional editors, publishers and producers in order to understand the value and purpose of their own creative work, including their identity as a creative 'product'. Students research the procedures involved in preparing creative artefacts for submission, including the need for maintaining professional editing and proofreading standards, developing a CV and maintaining a web presence. Throughout, continuities and new trends in publishing are detailed, including the rise of online and vanity publishing, as well as the staples of traditional printed media, in support of students' own publishing ambitions.

### SECTION 1 – GENERAL INFORMATION (CORE)

#### Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Graduate Certificate Graduate Diploma Masters	One semester	Intermediate	Dr Pete Court

#### Core or elective unit

Indicate if the unit is a:

- core unit (for all Grad Dip and Masters students)
- elective unit (for Grad Cert students)
- other (please specify below):

#### Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
6	24 (Grad Cert) 48 (Grad Dip) 96 (Masters)

## Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3	6	9

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

## Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes  No

## SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit	
On successful completion of this unit students will be able to:	
1.	Critique the rapidly changing publishing and media environment in order to represent themselves and their creative work in a professional manner
2.	Analyse, edit and present their creative writing and communication artefacts to a professional standard in light of contemporary editing and publishing conventions
3.	Communicate a clear sense of their own identity as a marketable product by building and maintaining a high quality professional profile
4.	Develop and execute a plan for their own ongoing professional and creative development

Topics included in the unit	
Understanding the Writer as a Creative Product	<ul style="list-style-type: none"> <li>• Going to Market Without selling your Soul</li> <li>• Writers as Products from a Marketing Perspective</li> <li>• Writers as Products from a Publisher's Perspective</li> </ul>
The Changing Face of Traditional Print Media	<ul style="list-style-type: none"> <li>• The Evolution of Print Publishing and Rise of the New Independent Presses</li> <li>• Self-publishing and other Creative Alternatives</li> <li>• Literary Agents: How and Why?</li> </ul>
Making the Most of Multi-media and E-Publishing	<ul style="list-style-type: none"> <li>• On the importance of looking beyond traditional print media</li> <li>• Blogging: Why &amp; How?</li> <li>• Print &amp; Digital: making the best of both worlds</li> </ul>
Quality Counts: Editing & Proofreading Your Way into Print	<ul style="list-style-type: none"> <li>• Self-Editing for Writers</li> <li>• A Writer's Guide to Proofreading</li> <li>• Breaking the Rules: Why and How?</li> </ul>
The Art & Soul of the Pitch	<ul style="list-style-type: none"> <li>• Writing and Presenting a Publishing Proposal</li> <li>• Developing an Online Presence</li> <li>• Building a Personal Portfolio</li> </ul>

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week  (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
<p>Pitch &amp; Proposal (2000 words)</p> <p>Part A (approx. 1000 words)</p> <p>Research and identify 3 potential publishers for one of your creative projects. Include a rationale for why you identify these three publishers as suitable for your work, and which one you would target first.</p> <p>Part B (approx. 1000 words)</p> <p>Develop a complete written proposal/pitch to be sent with work samples to one of your preferred publishers. Your proposal should evidence your understanding of the relevant market, the product you have developed, and your identity as a creative product.</p>	<p>Week 4 Part A</p> <p>Week 13 Part B</p>	<p>25% Part A</p> <p>25% Part B</p>	<p>1, 4</p>
<p>Developing an Online Presence (Approx. 2000 words)</p> <p>Create or further develop an existing online/social media presence, demonstrating your understanding of your presented self and how this can be used to promote your work.</p>	<p>Week 10</p>	<p>25%</p>	<p>3, 4</p>
<p>Editing &amp; Proofreading Task (Approx. 1500 words)</p> <p>Select a 1000 word sample of written work to be included as part of the pitch proposal assignment. Edit and revise your sample to a professional standard and submit a before and after version, together with a 500 word summary of changes made in light of editing and proofreading workshops.</p>	<p>Week 13</p>	<p>25%</p>	<p>2, 4</p>

## 2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

### Required text

Whitton, R. & Hollingworth, S. (2008). *A decent proposal: how to sell your book to an Australian publisher or literary agent* (3rd ed.). Strawberry Hills, NSW: .Keesing Press (Australian Society of Authors Pty Ltd).

### Recommended texts

Browne, R. and King, D. (2004). *Self-editing for fiction writers: how to edit yourself into print* (2nd ed.). New York: Harper-Collins.

Casagrande, J. (2010). *It Was the Best of Sentences, It Was the Worst of Sentences: A Writer's Guide to Crafting Killer Sentences*. New York, NY: Ten Speed Press.

Bykofsky, S. & Sander, J. B. (2006). *The complete idiot's guide to getting published* (4th Ed.). New York: Alpha Books.

Lukeman, N. (2000). *The first five pages*. New York: Fireside.

McKenzie, M. (2004). *Australian handbook for writers and editors: grammar, usage & punctuation*. Warriewood, NSW: Woodslane Press.

Mitchell, E. (2000). *Self-publishing made simple: the ultimate Australian guide*. South Yarra, Victoria: Hardie Grant Books.

Prose, F. (2007). *Reading like a writer*. New York: Harper Perennial.

Task, R. L. (2001). *Mind the gaffe: the Penguin guide to common errors in English*. London: Penguin.

Tredinnick, M. (2006). *The little red writing book*. Sydney: UNSW Press.

Tredinnick, M. (2008). *The little green grammar book*. Sydney: UNSW Press.

Truss, L. (2005). *Eats shoots and leaves: the zero tolerance approach to punctuation*. London, UK: Profile Books.

### Online Readings and Resources

**Graves** – *Is Self-Promotion Sinful?*

<http://www.christianitytoday.com/women/2010/february/is-self-promotion-sinful.html>

**Hoffman & Perrotta** – *Literary v. Commercial Fiction: Why Success Matters*

[https://www.youtube.com/watch?v=qmmrk9a\\_9wA](https://www.youtube.com/watch?v=qmmrk9a_9wA)

**Penn** – *The Rise of Indie Authors and How This Helps Publishing*

<http://www.thecreativepenn.com/2012/03/22/rise-of-indie/>

**DeFilippo** – *Indie Publishing Versus Self-Publishing: The Rise of the Indie Author*

<http://1106design.com/2016/09/indie-publishing-versus-self-publishing-rise-indie-author/>

**Obenauf** – *The Revenge of Print*

<http://brooklynrail.org/2009/07/express/the-revenge-of-print>

**Damke** – *Publishing in the Future or the Rise of Independent Authors*

[http://www.huffingtonpost.co.uk/christian-damke/publishing-in-the-future-1\\_b\\_5879690.html](http://www.huffingtonpost.co.uk/christian-damke/publishing-in-the-future-1_b_5879690.html)

**Friedman** – *Please Don't Blog your Book: 4 Reasons Why*

<https://janefriedman.com/please-dont-blog-your-book/>

**Williams** - *The State of Blogging, Content Marketing and Online Publication in 2016*

<https://medium.com/@ow/the-state-of-blogging-content-marketing-and-online-publishing-in-2016-2fc160c35dcd>