

## Unit outline for HSW 112.8 Writing Prose Fiction

<b>Name of unit</b>
Writing Prose Fiction (HSW112.8)

<b>Unit description</b>
This unit fosters high level knowledge and application of the writing craft through critical and analytical approaches to both reading and creative composition. Students refine and demonstrate their mastery of such literary devices as imaginative composition, character and plot development, writing for a specific audience, and self-editing for publishing purposes. The focus throughout this unit is on developing ideas for short stories and longer works of creative prose fiction (such as novels) to a professional standard for the purpose of long-term development and publication. The unit is an important foundation for those seeking publication or intending further study at Masters level.

### 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 James Cooper

#### Core or elective unit

Indicate if the unit is a:

- core unit
- elective unit
- 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).

<b>Unit credit points</b> Example: 10 credit points	<b>Total course credit points</b> Example: 320 credit points
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6	24 (Grad Cert) 48 (Grad Dip) 96 (Masters)
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### 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

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

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)**

<b>Learning outcomes for the unit</b>
<b>On successful completion of this unit students will be able to:</b>
1. Demonstrate advanced creative writing and editing skills through collaborative and independent experimentation with form, style, voice, POV and other techniques
2. Develop ideas for extended creative writing pieces with a view to publication
3. Critically discuss contemporary writing practices and reflect on their own writing in light of established practice and Christian faith/personal worldview
4. Critique the evolving culture of creative writing and publishing in Australia in order to explain and effectively promote their own work

<b>Topics included in the unit</b>
Introduction: Can Creative Writing be Taught? Setting Goals; Finding Inspiration to Write.
Getting into Character: Where All Good Stories Begin
What are they saying? Writing Good Dialogue
Whose story is it? Mastering Point of View and Tense
Conflict, Plot and Structure: To Plan or Not to Plan?
Setting the Scene and Telling by Showing: the Art of Descriptive Writing
Questions of Style: Word Choice, Sentencing, Voice and Tone
Writing Short Stories; Over-writing and How to Avoid it
Writing Novels: From Little Things Big Things Grow
Fiction, Faith and Worldview
Editing & Revision: Becoming Your Own Best Critic
Publishing Trends; Staying Off the Slush Heap

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>Attendance and Participation</p> <p>Regular attendance of weekly lectures (or forums if external) and in-class exercises</p> <p>Participation in forum/tutorial discussion of weekly readings</p> <p>Workshopping of draft compositions at least twice per semester – equiv. 500 words</p>	Weekly and at least 2 scheduled workshops	15	1,2,3,4
<p>Composite short story and editing exercise</p> <p>Work collaboratively to generate, develop and edit an effective short story</p> <p>1500 words in total</p>	Week 8	30	1 & 2
<p>Major creative composition and reflective statement</p> <p>2500 words in total</p> <p>Short story OR Opening chapter(s) of a novel and reflection statement on literary techniques used</p>	Week 13	35	1,2, & 3
<p>Publishing Pitch/Presentation</p> <p>Approx. 1000 words</p> <p>Research and present to class potential publishing markets for your work, including a detailed pitch proposal and rationale for selected publisher/s</p>	Weeks 7-14	20	1, 3 & 4

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

## 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

Burroway, J. (2019). *Writing Fiction: A Guide to Narrative Craft*. Chicago, IL: University of Chicago Press.

### Recommended texts

Browne, R. & King, D. (2004). *Self editing for fiction writers: Second Edition: How to Edit Yourself into Print*. New York, NY: William Morrow.

Disher, G. (2003). *Writing fiction*. Crow's Nest, NSW: Allen & Unwin.

Dufresne, J. (2004). *The lie that tells the truth*. New York, NY: W.W. Norton.

Elsheimer, J. 2001, *The Creative Call*, Colorado Springs, CO: Shaw Books.

Forster, E.M. (1962). *Aspects of the novel*. London, UK: Penguin.

Gotham Writers Workshop (2003). *Writing Fiction: The Practical Guide from New York's Acclaimed Creative Writing School*. New York, NY: Bloomsbury.

Grenville, K. (1999). *The Writing Book: A Workbook for Fiction Writers*. Crows Nest, NSW: Allen & Unwin.

Le Guin, U. (1998). *Steering the craft*. Portland, OR: The Eighth Mountain Press.

L'Engle, M. (2001). *Walking on Water: Reflections on Faith and Art (5<sup>th</sup> Ed)*. Colorado Springs, CO: Waterbrook Press.

Lodge, D. (1994). *The Art of Fiction: Illustrated from Classic and Modern Texts*. London, UK: Penguin.

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

Marsden, J. (1998). *Everything I Know about Writing*. (Rev. Ed.). Sydney: Pan Macmillan.

Marshall, E. (2004). *Novel Writing: 16 Steps to Success*. (2<sup>nd</sup> ed.). London: A&C Black.

Novakovich, J. (2008). *Fiction Writer's Workshop*. Cincinnati, OH: Writer's Digest Books.

O'Connor, F. (1977). *Mystery and Manners: Occasional Prose*. New York, NY: Farrar Strauss and Giroux.

Prose, F. (2007). *Reading Like a Writer: A Guide for people Who Love Books and Those Who Want to Write Them*. New York, NY: Harper Collins.

Strunk, W. & White, E.B. (1999). *The Elements of Style*. (4<sup>th</sup> ed.). London, UK: Longman.

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

### Recommended journals and websites

[www.litmags.com.au](http://www.litmags.com.au)

[www.textjournal.com.au](http://www.textjournal.com.au)

[www.imagejournal.org](http://www.imagejournal.org)

[www.reliefjournal.com](http://www.reliefjournal.com)

[www.ruminatemagazine.com](http://www.ruminatemagazine.com)