HUMT20014 *Creative Non-Fiction: true stories told well*

Term 1 - 2019

Profile information current as at 12/10/2024 03:06 pm

All details in this unit profile for HUMT20014 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student).The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

General Information

Overview

You will be introduced to the practice and craft of Creative Nonfiction – an emerging genre that offers writers the opportunity to incorporate literary devices such as description, dialogue and scenes into their writing. You will be introduced to the work of creative nonfiction luminaries such as Joan Didion, Truman Capote and Helen Garner. You will develop your skills with practical writing activities in a range of subgenres including the memoir, the personal essay, the portrait, the essay of place, review writing and narrative journalism.

Details

Career Level: *Postgraduate*
Unit Level: *Level 9*
Credit Points: *6*
Student Contribution Band: *10*
Fraction of Full-Time Student Load: *0.125*

Pre-requisites or Co-requisites

Prerequisites: HUMT20012 Elements of Creative Writing I HUMT20013 Elements of Creative Writing II
Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the Assessment Policy and Procedure (Higher Education Coursework).

Offerings For Term 1 - 2019

- Online

Attendance Requirements

All on-campus students are expected to attend scheduled classes – in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

Website

This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.

Class and Assessment Overview

Recommended Student Time Commitment

Each 6-credit Postgraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

Class Timetable

Regional Campuses
Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

Metropolitan Campuses
Adelaide, Brisbane, Melbourne, Perth, Sydney

Assessment Overview

1. **Written Assessment**
Weighting: Pass/Fail
2. **Written Assessment**
Weighting: 55%
3. **Written Assessment**
Weighting: 45%

Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the University's Grades and Results Policy for more details of interim results and final grades.

CQUniversity Policies

All University policies are available on the CQUniversity Policy site.
You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the CQUniversity Policy site.

Previous Student Feedback

Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

Feedback from Student Unit Evaluation Comment

Feedback

Very well constructed and presented. The readings provided an interesting, entertaining and instructive insight to the various sub-genres of creative nonfiction.

Recommendation

The UC will continue to provide quality learning materials to maximise student satisfaction in the unit.

Feedback from Student Unit Evaluation Comment

Feedback

'Writing True' is the hardest writing I've used to write a story. It's so easy to make things up, but to tell it from within yourself. That's hard!

Recommendation

The UC will continue to provide topical themes to challenge students in the practice and craft of creative writing.

Feedback from Student Unit Evaluation Comment

Feedback

The Zoom sessions and the feedback provided was very helpful.

Recommendation

The UC will continue to support and encourage student engagement using Zoom sessions in providing a platform for collaborative feedback and peer interaction in the practice of creative writing.

Unit Learning Outcomes

On successful completion of this unit, you will be able to:

1. Craft an industry standard ‘pitch’ to an editor
2. Analyse the craft of creative nonfiction through a weekly reflective journal
3. Research, draft and write a sustained piece of creative nonfiction writing

Alignment of Learning Outcomes, Assessment and Graduate Attributes

— N/A Level | • Introductory Level | • Intermediate Level | • Graduate Level | ∘ Professional Level | ∘ Advanced Level

Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes		
	1	2	3
1 - Written Assessment - 0%	•		
2 - Written Assessment - 55%		•	
3 - Written Assessment - 45%			•

Alignment of Graduate Attributes to Learning Outcomes

Graduate Attributes	Learning Outcomes		
	1	2	3
1 - Knowledge	∘	∘	∘
2 - Communication	∘	∘	
3 - Cognitive, technical and creative skills	∘		∘
4 - Research		∘	∘
5 - Self-management	∘		
6 - Ethical and Professional Responsibility			
7 - Leadership			
8 - Aboriginal and Torres Strait Islander Cultures			

Alignment of Assessment Tasks to Graduate Attributes

Assessment Tasks	Graduate Attributes							
	1	2	3	4	5	6	7	8
1 - Written Assessment - 0%	∘	∘	∘					
2 - Written Assessment - 55%	∘	∘	∘	∘				
3 - Written Assessment - 45%	∘	∘	∘	∘	∘		∘	

Textbooks and Resources

Textbooks

HUMT20014

Prescribed

Writing true: the art and craft of creative non-fiction
Edition: 2 (2014)
Authors: Perl, S. & Schwartz, M.
Cengage Learning
Florence , KY , USA
ISBN: 9781133307433
Binding: Paperback

Additional Textbook Information
Copies can be purchased from the CQUni Bookshop here: http://bookshop.cqu.edu.au (search on the Unit code)

View textbooks at the CQUniversity Bookshop

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)
- Zoom account (Free)

Referencing Style

All submissions for this unit must use the referencing style: Harvard (author-date)
For further information, see the Assessment Tasks.

Teaching Contacts

Nicole Anae Unit Coordinator
n.anae@cqu.edu.au

Schedule

Week 1 - 11 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 1 - INTRODUCTION ('WHY CREATIVE NON-FICTION?)'	Reading: Perl & Schwartz, Chapter 1, 'Why creative non-fiction', pp. 3-18 Kenny Tanemura, 'Creative Nonfiction in Writing Courses', Online Writing Laboratory, Purdue University, viewed 8 November 2018, https://owl.english.purdue.edu/owl/owlprint/753/	Journal Activities: Perl and Schwartz provide us with a number of exercises under the heading 'Ways in . . .' (pp. 14-18). This week for your journal, let's see if we can do two of these (try to get these done in the first week, but if the exercise takes two weeks, that's OK).

Week 2 - 18 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic

WEEK 2 - NOTEBOOK AND RESEARCH	• Perl & Schwartz, 'The power of the notebook', pp.19-31; • Kim Stafford, 2003, 'The writer as professional eavesdropper', • Perl and Schwartz (2014, pp. 335-343). • Perl & Schwartz, 'The role of research', pp.132-148. • Howard, M 2016. 'Who's afraid of the big, bad bluff?', *Australian Author*, 23rd February, viewed 9 November 2017, https://overland.org.au/2016/02/whos-afraid-of-the-big-bad-bluff/	Joan Didion's excellent piece on the Notebook raises a number of very pertinent issues about what a Notebook is and why we keep them. Identify at least three key points from the article and comment on how they might apply to your own notebook/journal. (So, this is an example of doing research and writing a brief CNF piece in response to an issue in which you have an interest - keeping a journal). Lengthwise, 100-200 words should be enough, and then post it to the relevant Week 2 forum.

Week 3 - 25 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 3 - MEMOIR PLUS DRAFTING	• Perl & Schwartz, 'Memoir', pp.10-11; • Perl & Schwartz, Chapter 3, 'Ten ways to a draft', pp.32-55; • Perl & Schwartz, Chapter 11, Alice Walker, 'Beauty: when the other dancer is the self', pp.169-175	1) Read Joan Didion's famous memoir 'Goodbye to all that' (see focus materials). Didion gives an account of a younger Joan swept up in the hype about life in New York and how this hype meets to day-to-day reality of living in a city that has little empathy for any of its inhabitants. What does Joan learn during her eight years in New York? About New York? About herself? What are the key CNF features of this memoir? Lengthwise, 300-400 words should be enough, and then post it to the Week 3 forum.

Week 4 - 01 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 4 - MEMOIR PLUS SHAPING	• Perl & Schwartz, Lee Martin, 'Never thirteen', pp. 175-185; • Perl & Schwartz, Lisa D Chavez, 'Independence Day: Manley Hot Springs, Alaska', pp. 186-192; • Perl & Schwartz, Nora Ephron, 'A few words about breasts', pp. 193-199; • Perl & Schwartz, Tony Early, 'Somehow form a family', pp. 199-207	Read the excerpt from James Baldwin's famous memoir, Notes of a native son, which details the racism he experienced growing up, built around a story of the death and funeral of his father. The story was written prior to the civil rights movements of the 1960s. The story is frank and confronting but reveals the values of those discussed. Construct a map of the obvious values of the main characters. What techniques and the devices (e.g. scene, summary, reflection) does Baldwin use to achieve his 'confronting' techniques. Lengthwise, 400-500 words should be enough, and then post it to the Week 4 forum.

Week 5 - 08 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic

WEEK 5 - PERSONAL ESSAY PLUS FINDING VOICE	• Perl & Schwartz, Brian Doyle, 'Being Brians', pp. 209-215; • Perl & Schwartz, EJ Levy, 'Mastering the art of French cooking', pp. 215-223; • Perl & Schwartz, Scott Russell Sanders, 'Under the influence', pp. 223-234	Reading Perl and Schwartz on 'Finding Voice' (Chapter 5, pp. 56-70). Voice is a combination of authenticity and trust generated buy a 'mix of words, rhythms, and attitude' (2014, p. 56). In some writing, 'who' is speaking doesn't matter, but in CNF, 'who does matter'. When you write, the who is you. Read 'Being Brians', (2014, pp. 209-215), and identify the features of Doyle's voice using the 'voice' characteristics identifies by Perl and Schwartz in Chapter five. Lengthwise, 200-300 words should be enough, and then post it to the Week 5 forum.

Vacation Week - 15 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic

Week 6 - 22 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 6 - PERSONAL ESSAY PLUS WORKSHOPPING A DRAFT	• Perl & Schwartz, Kandi Tayebi, 'Warring memories', pp. 235-239; • Perl & Schwartz, Dudley Clendinen, 'The good short life', pp. 239-242; • Perl & Schwartz, Rebecca McClanahan, 'Book marks', pp. 242-255	See voluntary activities for Week 6 on the unit moodle site. Concentrate on completing your proposal. **Assignment 1: The Pitch: Proposal for creative non-fiction piece** Due: Week 6 Friday (26 Apr 2019) 11:45 pm AEST

Week 7 - 29 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 7 - PORTRAIT ESSAY PLUS REVISION	• Perl & Schwartz, Charles Simic, 'Dinner at Uncle Boris's', pp. 257-260; • Perl & Schwartz, Jill Lapore, 'Poor Jane's Almanac', pp. 260-262; • Perl & Schwartz, Max Apple, 'Roommates', pp. 262-264	1. Question 1 - Perl & Schwartz : 'Take an early draft that you plan to do more with (an early draft of your creative piece would be good). Make a diagnosis of what you think it needs, using the list of revision strategies as your guide'. (2014, p.113). 2. Now that you have improved your draft, write a 300-400 word report on on how these revision strategies worked (or didn't), and post this to the Week 7 forum.

Week 8 - 06 May 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 8 - PORTRAIT PLUS EXPLORING 'NEW MEDIA'	• Clark, RP 2001, 'The line between fact and fiction', Creative Nonfiction, no. 16, viewed 6 November 2017, https://www.creativenonfiction.org/online-reading/line-between-fact-and-fiction • Perl & Schwartz, Susan Allen Toth, 'Going to the movies', pp. 269-271; • Perl & Schwartz, Jerald Walker, 'Before grief', pp. 271-274; • Ronalds, P 2012, 'Creative nonfiction is keeping it real', blog post, 24 August, viewed 6 November 2017, http://futureoflongform.com/creative-nonfiction-keeping-real/	In Alice Steinbach's 'The Miss Denis School of Writing', Miss Dennis tells Alice: '"Don't be afraid to discover what you are saying in the act of saying it"' (Perl & Schwartz 2014, p. 266). Why might be the significance of this piece of advice for CNF writers? For you? Has there ever been a Miss Dennis-type teacher/ character in your life? Describe him/ her in 200-300 words or so and post to the relevant forum. Is the portrait about Miss Dennis or the narrator?

Week 9 - 13 May 2019

Module/Topic	Chapter	Events and Submissions/Topic

WEEK 9 - ESSAY OF PLACE PLUS ETHICS OF CREATIVE NON-FICTION	• Perl & Schwartz, Pico Iyer, 'Chapels', pp. 275-281; Perl & Schwartz, Yunte Huang, 'Southern hospitality, but not for newcomers', pp. 281-283; • Perl & Schwartz, Gretchen Legler, 'Moments of being an Antarctic Quintet', pp. 283-291; • Perl & Schwartz, Dagoberto Gilb, 'Living al Chuco', pp. 292-293; • Perl & Schwartz, EB White, 'Once more to the lake', pp. 293-298	Read Lisa Knopp's piece on '"Perhapsing": the use of speculation in creative nonfiction', Perl & Schwartz, pp.333-335. Knopp remind us that truth is an imperative in CNF, but that there are times when speculation is permissible PROVIDED we signal this to the reader using the subjunctive or modal verbs. Words like 'perhaps. . .' signal to the reader that the writer is speculating, perhaps with excellent grounds, but speculating nonetheless. Perhapsing is often used in memoir where a memory is incomplete or someone's motive might be unclear. Modal verbs such as might, could, should or may can also be used to signal speculation. Think of a memory from your own 'memoir', one that is incomplete in some way, and fill in the gaps using 'perhapsing'. 200 words and post to the Week 9 forum. **Assignment 2: Reflective CNF Journal** Due: Week 9 Friday (17 May 2019) 11:45 pm AEST

Week 10 - 20 May 2019

Module/Topic	Chapter	Events and Submissions/Topic
WEEK 10 - NARRATIVE JOURNALISM	• Perl & Schwartz, Chapter 15, Richard Selzer, 'Four appointments with the discus thrower', pp. 300-302; • Perl & Schwartz, Susan Orlean, 'Meet the Shaggs', pp. 303-313; • Perl & Schwartz, George Orwell, 'A hanging', pp. 313-317; • Perl & Schwartz, Tracy Kidder, 'from Among schoolchildren', pp. 317-321	Read George Packer's account of the Sabrina Rubin Erdely scandal. Erdely wrote a piece in The Rolling Stone in November 2014, which turned out not to be true (or at least where she broke most of the important rules of narrative journalism). Packer says that 'Faced with a series of decisions and turning points, again and again the magazine took the path that would lead toward what could be called a "better" story'. Trace these turning points and give a brief account of why they breached the basic protocols of narrative journalism (especially getting the facts straight). 300-400 words, and post to the Week 10 forum.

Week 11 - 27 May 2019

Module/Topic	Chapter	Events and Submissions/Topic

WEEK 11 - STORIES OF CRAFT	• Perl & Schwartz, Patricia Hampl, 'Memory and imagination', pp. 323-335; • Perl & Schwartz, Kim Stafford, 'The writer as professional eavesdropper', pp. 335-343; • Perl & Schwartz, Colin Rafferty, 'Ten year reunion: writing 'Boys least likely to"', pp. 355-358	Read Perl and Schwartz's chapter 7 on the 'craft of revision' (2014, pp.93-113), and Sue Miller's 'A lecture on revision' (2014, pp. 344-355). Develop a revision schema (i.e. a 'plan or theory in the form of an outline or model') that you can apply to you own creative nonfiction piece. It should include the strategies identified by Perl and Schwartz (such as 'adjusting a shaky voice', 'facing the dragon', 'sharpening the focus', 'transforming shopping list narratives', 'adding opposing points of view', 'developing back story', 'adjusting pacing', 'imagining your toughest reader', and 'copyediting'). Now apply this to you CNF piece, and write a 300 word report and post to to the forum. What did you find/learn/correct?
Week 12 - 03 Jun 2019		
Module/Topic	**Chapter**	**Events and Submissions/Topic**
WEEK 12 - SHORT SHORTS	• Perl & Schwartz, Bailey White, 'Buzzard', pp. 359-360; • Perl & Schwartz, Sven Birkerts, 'Every Day', pp. 360-361; • Perl & Schwartz, Kathleen Norris, 'Rain', p. 362; • Perl & Schwartz, Amy Butcher, 'Still things', pp. 362-364; • Perl & Schwartz, Judith Kitchen, 'Only the dance', p. 364; • Perl & Schwartz, Stephen Dunn, 'Locker room talk', pp. 365-366; • Perl & Schwartz, Maureen Stanton, 'Water', pp. 366-369; • Perl & Schwartz, Norma Elia Cantó, 'Tino & Papi', pp. 369-370	**Assignment 3 - Final Creative Non-Fiction Piece (Creative Artefact)** Due: Week 12 Friday (7 June 2019) 11:45 pm AEST
Review/Exam Week - 10 Jun 2019		
Module/Topic	**Chapter**	**Events and Submissions/Topic**
Exam Week - 17 Jun 2019		
Module/Topic	**Chapter**	**Events and Submissions/Topic**

Term Specific Information

Assessment item 1: The Proposal/Pitch is pass/fail only. This means that you are required to complete the proposal/pitch, but this does not contribute to the overall grade percentage. Why? Because the final creative artefact is around 2000 words, you must first show that you have actually undertaken research to ensure it is 'do-able' as well as identified the publication or choice, and nominated the experimental writing technique via which the content will be written. Therefore, a proposal/pitch not only gives you the opportunity to focus your creative writing process, but is also good practice as well as an essential part of the creative writing process.
NOTE: Student must submit this assessment item. It is a condition of the unit that students submit this assessment item on or before the specified due date. Creative writing pieces submitted WITHOUT a prior proposal/pitch being received and marked will be penalised (as Assessment Item 2 and 3 are conditional on the submission of an approved pitch/proposal as indicated in the assessment criteria for each item).

Assessment Tasks

1 Assignment 1: The Pitch: Proposal for creative non-fiction piece

Assessment Type
Written Assessment

Task Description
Chose a genre of creative nonfiction: memoir, personal essay, portrait, essay of place or narrative journalism. Write a 300-400 word pitch for a written piece in this genre to myself as 'editor'.
Explanation
You are required to write a creative nonfiction piece for your major piece of assessment. This assignment has two parts: the pitch (or proposal) (pass/fail); the CNF piece itself (45%). This first part is pass/fail only. This means that you are required to complete the pitch (on which you will receive feedback), but this does not contribute to the overall grade percentage. Why? Because it is a prelude to the major piece of assessment which is graded. As any writer will tell you, if you want to get a CNF piece published, editors expect a pitch BEFORE the main piece is sent. This is the case in most publishing: writing a book first and then trying to get a publisher can be a dangerous waste of time. So writers produce a pitch first, and then go ahead once the editor has agree (preferably with a signed book contract). For shorter works, editors will still expect a pitch. This not only saves time but gives the editor the opportunity of suggesting changes to the focus or tone of the piece. Senior writers who work for The Atlantic or The New Yorker may be able to pursue their own writing, but if general commentary is anything to go by, even they have to pitch for approval. So the pitch (or proposal) is good practice and an essential part of the creative non-fiction genre.
NOTE: Creative non-Fiction pieces submitted WITHOUT a prior pitch being received and marked may be penalised.
Weighting: PASS/FAIL

Assessment Due Date
Week 6 Friday (26 Apr 2019) 11:45 pm AEST

Return Date to Students
Week 8 Friday (10 May 2019)

Weighting
Pass/Fail

Assessment Criteria
This assessment will be examined to the degree that it demonstrates:

1. Overall coherence and interest of the Pitch;
2. Understanding of key purposes, forms and techniques of the selected genre of creative nonfiction;
3. Clarity of expression including spelling and grammar and appropriate referencing.

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit the item using the appropriate assessment platform on the unit moodle site.

assessmentOutcome

- Craft an industry standard ‘pitch’ to an editor

assessmentGradAttribute

- Knowledge
- Communication
- Cognitive, technical and creative skills

2 Assignment 2: Reflective CNF Journal

Assessment Type
Written Assessment

Task Description
Students are expected to keep a CNF Journal during term. The purpose of the CNF Journal is to provide students with an intellectual space where they can consider and record their reflections on the readings, concepts, ideas and activities that are examined in this unit.
Weighting: This item is worth 55% of your overall grad for the unit.

Assessable component
You are expected to respond to the weekly activities/questions from weeks 1-9 as listed on the course Moodle website, and to submit these electronically as a single a word document through the Moodle website by the due date; Each reflection/answer should be no less than 350 words and no longer than 500 words; You are expected to post these answers to the relevant Moodle discussion forum and to participate in the weekly discussions; Your reflections/answers should be thoughtfully considered and demonstrate evidence of reading and research (including from the set text).
NOTE: Late assignments submitted without an approved extension will receive a grade (with late penalty applied) but no feedback.

Assessment Due Date
Week 9 Friday (17 May 2019) 11:45 pm AEST

Return Date to Students
Week 11 Friday (31 May 2019)

Weighting
55%

Assessment Criteria
This assignment will be marked using the following evaluation criteria:

1. The extent to which the CNF Journal engages with the ideas and concepts explored in the unit (including the set text);
2. Clarity of expression including spelling and grammar and appropriate referencing.

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit the item using the appropriate assessment platform on the unit moodle site.

assessmentOutcome

- Analyse the craft of creative nonfiction through a weekly reflective journal

assessmentGradAttribute

- Knowledge
- Communication
- Cognitive, technical and creative skills
- Research

3 Assignment 3 - Final Creative Non-Fiction Piece (Creative Artefact)

Assessment Type
Written Assessment

Task Description
You are required to write a creative nonfiction piece (based on the the Pitch submitted as part of the pass/fail Assignment #1).
Assessable components

- A proofread and polished piece of creative nonfiction (no less than 2000 words);
- A critical reflection that gives an account of the creative process from pitch to piece (no less than 400 words).

NOTE: Late assignments submitted without an approved extension will receive a grade (with late penalty applied) but no feedback.

Assessment Due Date
Week 12 Friday (7 June 2019) 11:45 pm AEST

Return Date to Students
Exam Week Friday (21 June 2019)

Weighting
45%

Assessment Criteria
The assignment will be marked using the following evaluation criteria:

1. The overall connection with the ideas developed in the pitch;
2. A revealing, 'truthful' and in-depth CNF piece using the techniques of the selected CNF genre;
3. Clarity of expression and flawless referencing.

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit the item using the appropriate assessment platform on the unit moodle site.

assessmentOutcome

- Research, draft and write a sustained piece of creative nonfiction writing

assessmentGradAttribute

- Knowledge
- Communication
- Cognitive, technical and creative skills
- Research
- Self-management
- Leadership

Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the **Student Academic Integrity Policy and Procedure**. This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

What is a breach of academic integrity?
A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

Why is academic integrity important?
A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

Where can I get assistance?
For academic advice and guidance, the Academic Learning Centre (ALC) can support you in becoming confident in completing assessments with integrity and of high standard.

What can you do to act with integrity?

Be Honest
If your assessment task is done by someone else, it would be dishonest of you to claim it as your own

Seek Help
If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)

Produce Original Work
Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem