



# WRIT11025 *Creative Nonfiction*

## Term 2 - 2020

Profile information current as at 07/05/2024 10:58 pm

All details in this unit profile for WRIT11025 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

This unit provides students with an introduction to the practice and craft of Creative Nonfiction writing. This emerging genre offers nonfiction writers the opportunity to incorporate literary devices such as description, dialogue and development of scenes. The student will be introduced to the concept of reportage, examine the work of creative nonfiction luminaries such as Joan Didion, Truman Capote and Helen Garner, the ethics of nonfiction writing and research, and develop their literary essay writing skills with practical writing activities in a range of subgenres including the personal essay, review writing and food and nature writing.

#### Details

Career Level: *Undergraduate*

Unit Level: *Level 1*

Credit Points: 6

Student Contribution Band: 10

Fraction of Full-Time Student Load: 0.125

#### Pre-requisites or Co-requisites

There are no requisites for this unit.

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 2 - 2020

- 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 Undergraduate 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 Unit Evaluation

##### Feedback

There were different due dates throughout the moodle site and unit profile

##### Recommendation

Unit coordinator to ensure that dates are consistent across different platforms and documents.

#### Feedback from Unit Evaluation

##### Feedback

The requirements for Assessment 2 unclear as the assessment page and learning guides gave different instructions.

##### Recommendation

Unit coordinator to ensure that assessment instructions are consistent across different platforms and documents.

#### Feedback from Unit Evaluation

##### Feedback

The example essay for the pitch to get an idea of what was expected, was different from what the marker wanted.

##### Recommendation

The unit coordinator will find or develop a better exemplar for the next iteration of the unit.

## Unit Learning Outcomes

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

1. Draft and effectively redraft a sustained piece of creative nonfiction writing
2. Research and write creative nonfiction writing using ethical practice

## Alignment of Learning Outcomes, Assessment and Graduate Attributes



### Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes	
	1	2
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
1 - Communication	•	•
2 - Problem Solving	•	•
3 - Critical Thinking	•	•
4 - Information Literacy		
5 - Team Work		
6 - Information Technology Competence		
7 - Cross Cultural Competence		
8 - Ethical practice	•	•
9 - Social Innovation		
10 - 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	9	10
1 - Written Assessment - 0%	•	•						•		
2 - Written Assessment - 55%	•	•						•		
3 - Written Assessment - 45%	•	•						•		

## Textbooks and Resources

### Textbooks

WRIT11025

#### Prescribed

##### Writing true: the art and craft of creative non-fiction

Edition: 2nd edn (2014)

Authors: Perl, S & Schwartz, M

Cengage Learning

Florence , KY , USA

ISBN: 9781133307433

Binding: Paperback

#### Additional Textbook Information

If you prefer to study with a paper copy you can purchase at the CQUni Bookshop here: <http://bookshop.cqu.edu.au> (search on the Unit code). eBooks can be purchased at the publisher's website.

[View textbooks at the CQUniversity Bookshop](#)

### IT Resources

#### You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)

## Referencing Style

All submissions for this unit must use the referencing style: [Harvard \(author-date\)](#)

For further information, see the Assessment Tasks.

## Teaching Contacts

**Stephen Butler** Unit Coordinator

[s.butler@cqu.edu.au](mailto:s.butler@cqu.edu.au)

## Schedule

### Week 1 - 13 Jul 2020

Module/Topic	Chapter	Events and Submissions/Topic
Introduction	- Perl & Schwartz, 'Why creative non-fiction', pp.3-18	

### Week 2 - 20 Jul 2020

Module/Topic	Chapter	Events and Submissions/Topic
Notebook & Research	- Perl & Schwartz, 'The power of the notebook', pp.19-31; - Perl & Schwartz, 'The role of research', pp.132-148.	

### Week 3 - 27 Jul 2020

Module/Topic	Chapter	Events and Submissions/Topic
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- Perl & Schwartz, 'Memoir', pp.10-11;
- Perl & Schwartz, 'Ten ways to a draft', pp.32-55;

Memoir plus Drafting

**Reading: memoir**

- Perl & Schwartz, Alice Walker, 'Beauty: when the other dancer is the self', pp.169-175;
- Perl & Schwartz, Lee Martin, 'Never thirteen', pp.175-185;

**Week 4 - 03 Aug 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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- Perl & Schwartz, 'Taking shape', pp.32-55;

Memoir plus Shaping

**Reading: Memoir**

- 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;

**Week 5 - 10 Aug 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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- Perl & Schwartz, 'Finding voice', pp.56-70;

Personal essay plus Finding voice

**Readings**

- 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;

**The Pitch: proposal for creative nonfiction piece** Due: Week 5 Friday (14 Aug 2020) 11:55 pm AEST

**Vacation Week - 17 Aug 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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**Week 6 - 24 Aug 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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- Perl & Schwartz, 'Work-shopping a draft', pp. 75-92;

Personal essay plus Work-shopping a draft

**Readings**

- 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;

**Week 7 - 31 Aug 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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- Perl & Schwartz, 'Portrait', p. 12;
- Perl & Schwartz, 'The craft of revision', pp. 93-113;

#### Readings

Portrait 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;

### Week 8 - 07 Sep 2020

Module/Topic	Chapter	Events and Submissions/Topic
	- Perl & Schwartz, 'Exploring new media', pp. 114-131;	
	<b>Readings</b>	
Portrait plus Exploring new media	- Perl & Schwartz, Alice Steinbach, 'The Miss Denis School of Writing', pp. 264-269;	<b>Reflective CNF Journal</b> Due: Week 8 Friday (11 Sept 2020) 11:55 pm AEST
	- Perl & Schwartz, Susan Allen Toth, 'Going to the movies', pp. 269-271;	
	- Perl & Schwartz, Jerald Walker, 'Before grief', pp. 271-274;	

### Week 9 - 14 Sep 2020

Module/Topic	Chapter	Events and Submissions/Topic
	- Perl & Schwartz, 'The ethics of creative non-fiction', pp. 149-163;	
	<b>Readings</b>	
Essay of place plus the 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;	

### Week 10 - 21 Sep 2020

Module/Topic	Chapter	Events and Submissions/Topic
	<b>Readings</b>	
Narrative journalism	- Perl & Schwartz, 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;	

### Week 11 - 28 Sep 2020

Module/Topic	Chapter	Events and Submissions/Topic
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Stories of craft	<b>Readings</b>	
	- Perl & Schwartz, Patricia Hampl, 'Memory and imagination', pp. 323-335; - Perl & Schwartz, Kim Stafford, 'The writer as professional eavesdropper', pp. 335-343; - Perl & Schwartz, Sue Miller, 'A lecture on revision', pp. 344-355; - Perl & Schwartz, Colin Rafferty, 'Ten year reunion: writing 'Boys least likely to'', pp. 355-358;	

**Week 12 - 05 Oct 2020**

Module/Topic	Chapter	Events and Submissions/Topic
Short shorts	<b>Readings</b>	
	- 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;	
		<b>Creative non-Fiction Piece Due:</b> Week 12 Friday (9 Oct 2020) 11:55 pm AEST

**Review/Exam Week - 12 Oct 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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**Exam Week - 19 Oct 2020**

Module/Topic	Chapter	Events and Submissions/Topic
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## Assessment Tasks

### 1 The Pitch: proposal for creative nonfiction piece

**Assessment Type**

Written Assessment

**Task Description**

**Explanation**

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 agreed (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.

**Assessable component**

Chose a genre of creative nonfiction: portrait, essay of place or narrative journalism (**note:** not a memoir or personal essay). Write a 300-400 word pitch for a written piece in this genre to myself as 'editor'. 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.

**NOTE: Creative non-Fiction pieces submitted WITHOUT a prior pitch being received and marked may be**



penalised.

**Assessment Due Date**

Week 5 Friday (14 Aug 2020) 11:55 pm AEST

**Return Date to Students**

Week 7 Friday (4 Sept 2020)

Proposals are due in Week 5 but may be submitted earlier.

**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**

Upload to Moodle

**Learning Outcomes Assessed**

- Research and write creative nonfiction writing using ethical practice

**Graduate Attributes**

- Communication
- Problem Solving
- Ethical practice

## 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 reading, concepts, ideas and activities that are examined in this course.

**Assessable component**

- You are expected to respond to the weekly activities/questions from weeks 2-8 as listed on the course Moodle website (one only), 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 may receive a grade but no feedback.**

**Assessment Due Date**

Week 8 Friday (11 Sept 2020) 11:55 pm AEST

**Return Date to Students**

Week 8 Friday (11 Sept 2020)

**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 course (including the set text);
2. Clarity of expression including spelling and grammar and appropriate referencing.

### Referencing Style

- [Harvard \(author-date\)](#)

### Submission

Online

### Submission Instructions

Upload to Moodle

### Learning Outcomes Assessed

- Draft and effectively redraft a sustained piece of creative nonfiction writing
- Research and write creative nonfiction writing using ethical practice

### Graduate Attributes

- Communication
- Problem Solving
- Ethical practice

## 3 Creative non-Fiction Piece

### Assessment Type

Written Assessment

### Task Description

You are required to write a creative nonfiction piece (based on 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 may receive a grade but no feedback.**

### Assessment Due Date

Week 12 Friday (9 Oct 2020) 11:55 pm AEST

### Return Date to Students

The CNF Piece will be returned as soon as practicable after the end of term.

### 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

Upload to Moodle

### Learning Outcomes Assessed

- Draft and effectively redraft a sustained piece of creative nonfiction writing
- Research and write creative nonfiction writing using ethical practice

### Graduate Attributes

- Communication
- Problem Solving
- Ethical practice

## 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