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Bachelor of Creative Arts – (Creative Writing)

A Bachelor of Creative Arts from Flinders University will give you the creative, practical, critical and collaborative skills necessary to plan a career in the arts and communication industries. These skills will be complemented by the knowledge you will acquire completing a major in your chosen subject area and/or by taking closely related ‘theory’ subjects. It provides the ideal preparation for students seeking to work as editors, researchers, publishers, agents and writers in both new and traditional fields.

This exciting new niche degree course has four specialist streams: Creative Writing, Digital Media, Drama and Screen Production. It builds on Flinders’ established strengths in Drama, English/Creative Writing, Digital Media and Screen Studies, offering a unique combination of academic and professional training.

All streams have a limited intake. If you apply and do not gain admission for first year, or if you decide you would like to pursue a BCA once you have enrolled at Flinders, you can apply to transfer in second year, although tight quotas still apply. Each stream has specific admission requirements. Creative Writing requires students to submit a writing portfolio to be assessed. As well, they must fulfil all requisite entry requirements into Flinders University.

Creative Writing is based in the Department of English, Creative Writing and Australian Studies. Many of the topics in the BCA (Creative Writing) are also available to BA students who have taken appropriate prerequisite topics or to those who choose to major in Creative Writing within the BA.

What is the difference between the creative writing courses then?

The niche BCA/Creative Writing degree offers specialised CREA topics not open to those in the BA. For example, every year students enrol in a dedicated writing workshop where they develop their own creative projects. They normally have tutorials or workshops reserved for them in ENGL writing topics. They take other creative arts (CREA) topics with BCA students in all streams and further have the opportunity of engaging in collaborative interdisciplinary projects. Finally, they are invited to participate in a range of extension activities, including workshops with the Flinders May Gibbs Fellow and other invited guests. Industry placements at the honours level round out the educational experience.

For further information about the Creative Writing Program in general (such as our Writers and Their Worlds Seminars and our Writers-in-Residence), consult the Creative Writing Handbook. You can also contact the English, Creative Writing and Australian
Studies Office (8201 2053); or consult the BCA homepage: www.flinders.edu.au/creativearts.

The Program Coordinator of Creative Writing is Professor Jeri Kroll (8201 3400). Email: Jeri.Kroll@flinders.edu.au.

The BCA Course Coordinator is Mr John McConchie (8201 2313). Email John.McConchie@flinders.edu.au.

PLEASE CONSULT THE CREATIVE WRITING, DRAMA, SCREEN AND DIGITAL MEDIA AND ENGLISH 2/3 TOPIC HANDBOOKS FOR FULL INFORMATION ON ALL AVAILABLE TOPICS AND THE RELEVANT HONOURS HANDBOOKS. A range of new offerings will be available in 2011.
Please use this template to check your program prior to enrolment

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NOTES
• (4.5 or 6.0) = Unit Values of Topics.
• Upper Level Topics = Second or Third Level.
• Full-time study = 36 units per year for three years.

English Literature Electives (upper level)
Variations in Topics Offered

English 2/3 topics vary from year to year according to staff availability, so ideally students should plan their topic choices over two years. Please check the Flinders web pages for the most up-to-date information on topic offerings or consult the published English 2/3 Handbook available from the Cluster Office.

*Depending on which electives they choose, BCA/CW students can complete an English major at the same time as they complete their BCA/CW course. Consult the 2/3 Topic Handbook for guidelines.
Bachelor of Creative Arts – Honours
(Creative Writing)

Admission Requirements and Program

As an undergraduate BCA student, you will not only have developed your creative talents but your critical capabilities so that you are a flexible, independent thinker. The honours program enhances your ability to test your talents by completing an honours thesis that combines both creative and critical content. It also offers you the opportunity to find practical solutions to problems by familiarising you with workplace environments in the creative and communication industries. Finally, you will continue to develop creative and practical as well as academic skills by your participation in creative writing and related academic topics.

By completing a BCA (Creative Writing) Honours degree you will prepare yourself for employment or for postgraduate study (either coursework or research degrees).

To proceed to honours students normally are expected to have achieved grades of DN or better in at least 12 units of upper-level topics in the Creative Writing major sequence.

Students will follow a program as outlined at the end of this section (total of 36 units).

Honours students must take ENGL 7171 Special Topic in Creative Writing: *Theory and Practice of Writing A* (6 units). This topic introduces a range of issues that affect the creative, professional and economic well being of the writer. It is divided into two parts.

The first, the Writers and Their Worlds Seminar series, presents writers in all genres, including screenwriting, as well as those involved in the production and marketing of books. The second comprises discussion and workshopping, where students consider the aesthetics and craft of selected authors and receive constructive feedback on their own material. Negotiable assignments allow you to extend your skills.

You can also enrol in additional Honours segments (or Screen/Drama topics with approval) drawn from the English, Creative Writing and Australian Studies Department’s other Honours offerings. We expect that your choices will extend your reading interests and complement your creative work. Consult the relevant Honours Handbooks.
The Creative Honours Thesis: Details

The creative/critical Honours thesis, like the traditional thesis, comprises 12 units. Creative Writing honours students are required to enrol in 3 (semester 1) and 9 (semester 2) units.

This thesis combines a creative product and an exegesis (critical component). Those students wishing to follow this path should begin talking to potential supervisors as soon as possible. Staff members with their qualifications and interests are listed in the Creative Writing Handbook.

The creative product gives you the opportunity to work closely with a staff member on an extended creative piece (a short selection of poems or short stories, a novella, or creative nonfiction, for example). You negotiate the project with your supervisor.

The critical component, or exegesis, sets the work in a contemporary artistic, cultural and/or historical context, offers a clear conceptual framework that identifies its relationship to the creative product and demonstrates how you have incorporated theory into practice. Students will formulate a clear research question or questions and will annotate their sources as in any Honours thesis.

Your thesis will be assessed in-house as well as by an external arts industry professional and/or academic in appropriate fields.

Assessment by Exegesis and Creative Product:

1. Exegesis
   Students will submit a written exegesis of between **5000 and 6000 words**, supported by an appropriate bibliography. All deadlines and other requirements will conform to standard English Department practice. See the English Honours Handbook for further information about the preparation and submission of theses.

   The critical research relates specifically to the student’s own creative product.

2. Creative Product

   **Length:** This depends upon artform category.

   As a guideline, these submissions would be acceptable:
   
   a chapbook collection of poems;
   a selection of short fiction (a number of stories, depending on length);
   a novella; or
   chapters of a novel.
The creative product demonstrates the student’s ability to perform competently in his/her chosen artform. It displays a reasonable mastery of the appropriate craft.

The exegesis and the creative product can be separately bound but do not have to be.

Total word length: as in the standard thesis, 12,000-15,000 words.

**Weighting:**

Exegesis: 40%

Creative Product: 60%

**BCA/Creative Writing Honours Thesis Prize**

In 2007, Mr John Scott of New Morning Books agreed to sponsor an annual prize for the Bachelor of Creative Arts/Creative Writing Honours thesis that achieves the highest mark. It is known as the Henry Salter Prize, in memory of a former Drama Department staff member and actor. The value of the prize is $200.
Teaching Staff

Staff teaching in the program include:

Professor Jeri Kroll (Program Coordinator)
Associate Professor Rick Hosking (Deputy Program Coordinator)
Dr Steve Evans
Dr David Sornig

These staff members are available to supervise honours and postgraduate theses. Dr. Ruth Starke primarily supervises postgraduate theses but might be available to supervise honours. With the approval of the Program Coordinator, other staff members can also supervise creative theses.

For further information, contact the Coordinator, Professor Jeri Kroll (8201 3400), or the Deputy Coordinator, Associate Professor Rick Hosking (8201 3259), or email: jeri.kroll@flinders.edu.au or richard.hosking@flinders.edu.au.

You can also consult the English homepage:
To qualify for the Honours degree, Creative Writing Program, a student must complete satisfactorily 36 units of study as specified in the following program of study, or in a program of study specified by the Honours Program Coordinator.

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<td><strong>HUMN 7000</strong>: Research Skills and Professional Practice (6 units)</td>
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<td><strong>ENGL 7171</strong>: Theory and Practice of Writing A (6 units)</td>
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Supervisors for Creative Honours Projects and Master of Creative Arts and Research Higher Degrees

*Students can also arrange supervision with Screen or Drama staff with the Program Coordinator’s approval.

JERI KROLL has been teaching creative writing since the 1970s. She has wide experience supervising (and examining) undergraduate projects and honours and creative higher degree theses (fiction, poetry, creative nonfiction and writing for young people). She is past President of the Australian Association of Writing Programs and is on the editorial board of its journal, TEXT, as well as on the UK boards of New Writing: The International Journal for the Practice and Theory of Creative Writing and Write4Children. Her recent critical book, Creative Writing Studies: Practice, Research and Pedagogy (Multilingual Matters, UK, 2008), is co-edited with Professor Graeme Harper of the University of Bangor (Wales). In 2010, another co-edited book, Research Methods in Creative Writing, is due from Palgrave UK.

She has published six books of poetry – Death as Mr Right (second place in the Anne Elder Award); Indian Movies; Monster Love; House Arrest; and recently The Mother Workshops (2004), which was adapted for ABC Radio National’s PoeticA in 2006. In 2009, felis domestica came out with Picaro Press in the Wagtail series. Picaro will publish a selection of children’s poems in 2010. Adult fiction includes The Electrolux Man and Other Stories. She has won national prizes for her poetry and fiction and is represented in a number of national anthologies. In 2006, she was runner-up in the Josepahine Ulrick $10,000 Poetry Prize. In 2000, Jeri held a residential fellowship at Varuna – the Writers’ House in NSW; in 2005 a Tyrone Guthrie Centre Fellowship in Annaghmakerrig, Ireland; and in 2006 a May Gibbs Trust Fellowship in Canberra. In 2009 she held another residential fellowship at Varuna – the Readers’ House, for a verse novel. Also in 2009, Jeri was a Visiting Fellow at George Washington University in Washington, D. C. where workshopped readings of her verse novel took place.


Professor Jeri Kroll
Program Coordinator, Creative Writing
8201 3400
Humanities, Room 247
Jeri.Kroll@flinders.edu.au
www.jerikroll.com
**RICK HOSKING** has been teaching creative writing since the early 1980s. He has supervised a range of creative writing projects including travel writing, science fiction, writing for young adult readers, thrillers and historical fictions. He is particularly interested in Australian settings and in representations of the zone where Indigenous and non-Indigenous people interact.

Rick has published a number of short stories and reportage, has written a novel, *Evasions*. He has a cookbook, *First Catch, Your Tommy*, contracted to be published by Wakefield Press. He co-authored *Fatal Collisions: The Violence of Memory on the South Australian Frontier* (2001), a work that won the John Tregenza Prize for South Australian history.

Rick is particularly interested in South Australian settings, historical fictions and thrillers, and keeps remembering Joseph Furphy’s wonderful letter to the *Bulletin* announcing the completion of his novel, *Such is Life*: “temper, democratic, bias, offensively Australian.”

Associate Professor Rick Hosking  
Deputy Program Coordinator, Creative Writing  
8201 3259   Humanities, Room 237  
Richard.Hosking@flinders.edu.au

**STEVE EVANS** is especially interested in supervising the creative writing of adult fiction, poetry and nonfiction, and research into such modern works. Steve is a literary editor and reviewer, a poet and a fiction writer. He won the 1995 Queensland Premier's Poetry Award, and was shortlisted for the 1996 Adelaide Festival of Arts Poetry Award, the 1997 Canberra National Short Story Competition, and the 2009 *Adelaide Review* Short Story Competition. He won the 1998 Gawler Poetry Prize, the 2001 Union Art Prizes for Poetry and for Fiction, was placed in the 2003 Poetry Unplugged Competition and won the 2003 New England Poetry Prize. In 2008 he received the Barbara Hanrahan Festival Award for Literature.


Steve is also completing a collection of poetry based on weddings, short stories and (very slowly) three novels.

Dr Steve Evans  
8201 3166  
Humanities, Room 235  
Steve.Evans@flinders.edu.au
DAVID SORNIG taught in creative writing programs at Deakin, Monash and Victoria Universities before coming to Flinders in 2009. He is interested in supervising creative writing projects, including works of fiction that deal with contemporary political questions. In particular he is interested in fiction that deals with the cultures of climate change and the environment more broadly.

His debut novel Spiel was published by UWAP in 2009. His short fiction, non-fiction, and reviews have been published in Griffith Review, Overland Express, The Age, New Matilda, and The Adelaide Review. In 2008 he was the Charles Pick Fellow in Creative Writing fellow at the University of East Anglia in the UK.

David is currently writing his second novel.

Dr David Sornig  
8201 3258  
Humanities, Rm 239

RUTH STARKE Ruth Starke spent 20 years in marketing, PR and freelance journalism before returning full-time to Flinders University in 1992 to complete a long-abandoned BA. She eventually went on to gain the University Medal and a PhD in English. During this time she published ten novels for young people, as well as Readers, Writers and Rebels (Wakefield Press), a history of Adelaide Writers' Week based on her doctoral research. In 2002 she was awarded the Carclew Fellowship, which resulted in her novel, Orphans of the Queen (Lothian 2004), shortlisted for both the NSW and Queensland Premier’s Literary Awards. NIPS XI was a Children’s Book Council of Australia Honour Book for Younger Readers in 2001, and was shortlisted for both the 2002 Adelaide Festival Awards and the YABBAs. It also received an Honourable Mention in the 2003 UNESCO Prize for Children’s Literature and is being adapted into a film by an Australian production company. NIPS Go National was the popular sequel. Her seventeenth novel, Stella by the Sea (Penguin 2004), was shortlisted for both the CBCA Book of the Year and the Queensland Premier’s Literary Prize and is selling well in the USA. Her new books in 2009 were Captain Stella (Penguin) and the second graphic novel (with Greg Holfeld) Captain Congo and the Maharaja’s Monkey (Working Title Press).

Ruth is a past Chair of the SA Writers' Centre, a regular reviewer for Radio Adelaide, Australian Book Review and Viewpoint, and has taught creative writing in schools, at Adelaide TAFE and offshore for UniSA. In 2006 she was appointed one of the judges for the Independent Arts Foundation and Colin Thiele New Writing scholarships.

Dr Ruth Starke  
8201 5997  
Humanities, Room 234  
Ruth.Starke@flinders.edu.au  
Before the semester begins, always check the Flinders website and/or the Cluster Office to confirm times of lectures/tutorials/workshops.

Full topic information will be available on the web in 2010.

First-year BCA students might be interested in MDIA1001 – Essential Multimedia. Please check with the topic coordinator, Katie Cavanagh, before enrolling.
INTRODUCTION TO CREATIVE WRITING:  
BCA STUDENTS

CREA 1021

Topic Coordinator: Professor Jeri Kroll  (Tutor: TBA)
Semester: 1
Units: 4.5

This topic introduces Bachelor of Creative Arts (Creative Writing) students to their primary field of study and to the methodology of the workshop. Students will respond to their peers’ creative writing, learn to edit and to work collaboratively. In the even years when this topic is taught, it is expected that students will attend the Adelaide Festival of Arts Writers’ Week.

This topic aims:

- to enhance personal creativity;
- to provide opportunities for students to workshop their own creative work;
- to encourage students to attend as much of Writers’ Week as possible;
- to develop students’ skills as critical editors, readers and listeners;
- to develop students’ skills as presenters;
- to provide opportunities for students to discuss issues about the reading and writing of fiction, poetry and nonfiction in a collaborative atmosphere;
- to present some of the major critical issues of the day to students;
- to develop students’ advanced word-processing skills; and
- to allow students the opportunity to hear industry professionals and practitioners discussing aspects of the writing and publishing process.

Class Contact:  3 hours per week
   Workshop: Weekly (one 2-hour) Tues, 3-4:50, Hums 106
               (or TBA)
   Seminar: Writers and Their Worlds (one 1-hour)
            at scheduled times during the semester:
            Thurs, 12-12:50, Noel Stockdale Room, Central Library

Writers and Their Worlds Seminars: These seminars feature predominantly local writers in all genres: fiction, poetry, drama, film and TV scripts, writing for young people and nonfiction. Guests will also include those involved in the practical side of writing and
its dissemination: publishers, editors, booksellers and designers. Students will gain knowledge about the literary culture of South Australia.

A schedule of speakers will be distributed at the beginning of the semester. Seminars normally start in the third or fourth week.

**Set Texts:** Set topic readings will either be distributed as needed or available for purchase at Unibooks. Some texts will be chosen by you.

**Assessment:**

Workshop Participation 10%

Openings and Closings Exercise 25%

Writers’ Week Assignment OR
Writers and Their Worlds Assignment 25%

Creative Project 40%

ASSESSMENT WILL VARY DURING EVEN YEARS WHEN THE ADELAIDE FESTIVAL OF ARTS WRITERS’ WEEK OCCURS.

**Make sure that your Flinders email address is active.** A class list should be pasted into your address book.

**Professor Jeri Kroll**  
Humanities, Room 247  8201 3400  
Jeri.Kroll@flinders.edu.au
ADVANCED CREATIVE WRITING WORKSHOP:
BCA STUDENTS

CREA 2021

Topic Coordinator: Professor Jeri Kroll
Tutor: TBA
Semester: 1
Units: 6

This topic allows second-year Bachelor of Creative Arts (Creative Writing) students to focus on their own projects in an intensive workshop environment. It also aims to encourage them to attempt a longer, more experimental or collaborative work. Students will respond to their peers’ creative writing and so hone their editing skills. They will also have the opportunity to work collaboratively as well as to practise oral presentation. In the even years when this topic is taught, it is expected that students will attend the Adelaide Festival of Arts Writers’ Week.

This topic aims:

· to enhance personal creativity;
· to provide opportunities for students to workshop their own creative work;
· to encourage students to attend as much of Writers’ Week as possible;
· to develop students’ skills as critical editors, readers and listeners;
· to develop students’ skills as presenters;
· to provide opportunities for students to discuss issues about the reading and writing of fiction, poetry and nonfiction in a collaborative atmosphere;
· to present some of the major critical issues of the day to students;
· to develop students’ advanced word-processing skills; and
· to allow students the opportunity to hear industry professionals and practitioners discussing aspects of the writing and publishing process.

Class Contact: 3 hours per week
Workshop: Weekly (one 2-hour)
Seminar: Weekly (one 1-hour): Writers and Their Worlds
Thurs, 12-12:50, Noel Stockdale room, Central Library.

WRITERS AND THEIR WORLDS SEMINARS: These seminars feature predominantly local writers in all genres: fiction, poetry, drama, film and TV scripts, writing for young people and nonfiction. Guests will also include those involved in the practical side of writing and its dissemination: publishers, editors, booksellers and designers. Students will gain knowledge about the literary culture of South Australia.

A schedule of speakers will be distributed at the beginning of the semester. Seminars normally start in the third or fourth week.
**Set Texts:** Set topic readings will either be distributed as needed or available for purchase at Unibooks. Some texts will be chosen by you.

**Assessment:**

- Workshop Participation 10%
- Genre Exercise 25%
- Writers’ Week Assignment
- **OR**
- Writers and Their Worlds Assignment 25%
- Creative Project 40%

ASSESSMENT WILL VARY DURING EVEN YEARS WHEN THE ADELAIDE FESTIVAL OF ARTS WRITERS’ WEEK OCCURS.

Make sure that your Flinders **email** address is active. A class list should be pasted into your address book.
ADVANCED CREATIVE WRITING WORKSHOP:
BCA STUDENTS

CREA 3021

Topic Coordinator:   Professor Jeri Kroll
Tutor:   TBA
Semester:  1
Units:   6

This topic allows Bachelor of Creative Arts (Creative Writing) students to focus on their own projects in an intensive workshop environment. It also aims to encourage them to attempt a longer, more experimental or collaborative work. Students will respond to their peers’ creative writing and so hone their editing skills. They will also have the opportunity to work collaboratively as well as to practise oral presentation. In the even years when this topic is taught, it is expected that students will attend the Adelaide Festival of Arts Writers’ Week.

This topic aims:
· to enhance personal creativity;
· to provide opportunities for students to workshop their own creative work;
· to encourage students to attend as much of Writers’ Week as possible;
· to develop students’ skills as critical editors, readers and listeners;
· to develop students’ skills as presenters;
· to provide opportunities for students to discuss issues about the reading and writing of fiction, poetry and nonfiction in a collaborative atmosphere;
· to present some of the major critical issues of the day to students;
· to develop students’ advanced word-processing skills; and
· to allow students the opportunity to hear industry professionals and practitioners discussing aspects of the writing and publishing process.

Class Contact:    3 hours per week
Workshop: Weekly (one 2-hour)
Seminar: Weekly (one 1-hour): Writers and Their Worlds
Thurs, 12-12:50 pm, Noel Stockdale Room, Central Library.

WRITERS AND THEIR WORLDS SEMINARS: These seminars feature predominantly local writers in all genres: fiction, poetry, drama, film and TV scripts, writing for young people and nonfiction. Guests will also include those involved in the practical side of writing and its dissemination: publishers, editors, booksellers and designers. Students will gain knowledge about the literary culture of South Australia.
A schedule of speakers will be distributed at the beginning of the semester. Seminars normally start in the third or fourth week.

**Set Texts:** Set topic readings will either be distributed as needed or available for purchase at Unibooks. Some texts will be chosen by you.

**Assessment:**

- Workshop Participation 10%
- Writers’ Week Assignment **OR** Genre Exercise 20%
- Writers and Their Worlds Assignment 20%
- Creative Project 50%

ASSESSMENT WILL VARY DURING EVEN YEARS WHEN THE ADELAIDE FESTIVAL OF ARTS WRITERS’ WEEK OCCURS.

Make sure that your Flinders **email** address is active. A class list should be pasted into your address book.
INTRODUCTION TO THE CREATIVE ARTS

CREA 1001

Topic Coordinator: Nick Prescott
8201 2635
Hums, Room 259
Nick.Prescott@flinders.edu.au

Level: First Year (within the Bachelor of Creative Arts)
Unit value: 4.5
Duration: Semester 1
Contact hours: 3 per week (a 1-hour tutorial and 2-hour lecture/screening)

Note: This is a required course for all students undertaking their first year of a Bachelor of Creative Arts degree.

Contributing lecturers: Giselle Bastin, Nick Prescott and guest lecturers from the Departments of English, Creative Writing and Australian Studies and Screen Studies.

Introduction to the Creative Arts aims to engage its students in a consideration of a number of different creative texts (including novels, short stories, films and paintings) with the object of revealing and confronting their formal, practical and theoretical complexities. The course will be run in an intensive way, examining each of the texts in great detail, and considering them from a number of different disciplinary perspectives. The contributing lecturers will aim to involve all students in an ongoing analysis of the course materials; one of the aims of the topic is to reveal precisely the depth of analysis that each text opens itself to.

In examining the topic’s core texts through the eyes of a number of different disciplines, students will be privy to the richness of the texts themselves, and the history of the analytical/interpretive approaches taken by each of the lecturers and departments contributing to the topic. The topic aims to develop and enhance the skills students will need to excel in Creative Arts, both with regard to academic study and to arts practice. Recurrent themes such as the complexity and richness of academic and creative writing, intertextuality, theory and postmodernism, authorial rights and the complexities of adaptation will assert themselves as the course goes on. We expect a lively, provocative and exciting course, and one that invites deep and engaged discussion of the texts to be examined.
INTRODUCTION TO SCRIPT WRITING

CREA 2001

Topic Coordinator: Cole Larsen and/or another staff member
Cole.Larsen@flinders.edu.au
8201 2697 Sturt N406

Level: Upper
Units: 6
Duration: Semester 1
Contact hours: 2-hour lecture/screening & 1 hour tutorial
Prerequisites: Completion of 2 level 1SCRN topics OR BCA/CW ENTRY.
Co-requisites: None

Aims
• To introduce students to the basic elements of narrative, structure, genre, character development, sound, vision.
• To provide students with opportunities to identify and develop script writing skills.
• To instill in students the importance of scriptwriting to the short film form.
• To expose students to, and extend their knowledge of the short film in both narrative and non narrative form.
• To enable students to develop and complete a script from concept to final draft within a limited time.
• To provide students with opportunities to collaborate creatively and problem solve with their peers.

Syllabus
Formal lecture, screening/reading and tutorial. The topic focuses on aspects of screen writing, identifying script elements and analysing script structures in the short film form, applying this knowledge of scriptwriting to write a script, evaluating and further developing scriptwriting skills, collaborating with other students to develop scripts, characters, dialogue, resulting in a synopsis, treatment, outline, character breakdown & script for a 5 min short film.

Writing Exercises & Readings will be demonstrated in class. These exercises are to be further worked upon by students during the week and are designed to allow students to demonstrate the integration of theory into practice and to develop craft skills.

Timetable (Times might vary. Please check the web in 2010.)

Lecture: Mondays 1100 – 1250
Tutorials: Mondays Choice of 3 times (1 hour tutorials)
Students should note class attendance is compulsory. Students will be required to produce a medical certificate if unable to attend a class.

**Assessment**
Students are assessed on completed synopsis, treatment, character breakdown and two drafts of a short script.
ADAPTATION AND TRANSFORMATION

CREA 3001

Topic Coordinator: Cole Larsen and/or another staff member
Cole.Larsen@flinders.edu.au
8201 2697 Sturt N406

Level: Upper
Units: 6
Duration: Semester 2
Contact hours: 2-hr lecture/screening & 1 hr tutorial (Mondays)
Prerequisites: Admission to BCA
Successful completion of CREA2001 or SCRN 306

Co-requisites: None
Class Contact: One 2-hour seminar and screening weekly. One 1-hour tutorial weekly

This topic looks at how different creative works can be adapted and transformed from one medium to another. It examines the process by which a piece of work will develop and change to suit different formats and how these changes might translate stylistically, physically and emotionally whether a text is read, heard or seen. The different requirements of format and style for creative works ranging from short story, novel, plays, screenplays or multi-media will be considered.

Timetable for Lectures and Tutorials: TBA. Please check the Flinders website.

Students should note class attendance is compulsory. Students will be required to produce a medical certificate if unable to attend a class.

Assessment
TBC
PRACTICUM/PROJECT IN CREATIVE ARTS

CREA 3000

Topic Coordinator: John McConchie
Semester: 1 or 2
Units: 6
Contact hours: Various
Prerequisites: Topic Coordinator’s approval. Approval is also required from the relevant BCA Stream Coordinator.
Corequisites: None

Aims
- To provide students with work experience, contacts in the industry, exposure to current practices in the production and management of projects in the creative industries.
- To assist students in identifying a career path and beginning the transition from study to employment.

This topic allows students to gain work experience in the creative arts industries by taking up a project or position with an industry partner. Enrolment is restricted to Third Year Creative Arts. Students must consult with their coordinator to confirm that an appropriate project or industry placement is available. Availability, and the terms by which a project or practicum can be undertaken, may vary in any year.

*Students require the approval of both the Course Coordinator of the Bachelor of Creative Arts, and an academic member from the Creative Writing, Screen Production or Drama Centre programs.*

As well,
- Students must develop a set of personal and professional goals with the topic coordinator or Supervising Practitioner and submit this statement to the topic coordinator for approval, within two weeks of beginning the placement or project.
- Students are required to complete a written self-assessment at the end of the semester. This self-assessment is a reflection on the personal and professional goals developed at the start of the Practicum.
- Students are expected to complete 120 hours ‘on the job’.
- Students taking a practicum option must receive a satisfactory assessment from the Supervising Practitioner.

Assessment

Attendance and completion of the project or practicum. Non-graded passes may be used.
Creative Writing Honours A and B

THEORY AND PRACTICE OF WRITING A: ENGL 7171
THEORY AND PRACTICE OF WRITING B: ENGL 7172

Coordinator: TBA
Units: 6
Semester: 1 and 2

The topics aim to introduce students to a range of issues that affect the creative, professional and economic well-being of the writer. They will consider aesthetics and literary theory as well as the more practical side of the writing life. They aim to familiarise emerging writers with the creative process, supporting them as they create their own work. In addition, the topics offer knowledge about the business of publishing and about the alternative paths writers can follow to make a living.

Both topics will be divided into two parts. The first comprises a series of seminars that feature predominantly local writers in all genres: fiction, poetry, drama, film and TV scripts, writing for young people and nonfiction. Guests will also include those involved in the practical side of writing and its dissemination: publishers, editors, booksellers and designers. Students will gain knowledge about the literary culture of South Australia and, thus, have a broad context into which they can place information from previous creative writing topics.

The second part of each topic comprises discussion and workshopping. Students will consider the aesthetics and craft of selected writers and use this knowledge to decide how to balance theory and practice in their own productions. Small groups will offer constructive feedback on students’ major thesis projects and/or other creative work.

Class Contact: 3 hours per week
   Seminar: Weekly (one 1-hour): Writers and their Worlds
   Workshop: Weekly (one 2-hour)

Set Texts: Appropriate reading will be distributed as needed.

Assessment: Assessment will be flexible, allowing students to pursue their own interests while learning about the culture and industry of writing and publishing in Australia. It will be by creative work and by a choice of other written modes to be negotiated (for example: essay, book review, fictocritical essay, journal, work experience report, interview). Total: 5000-6000 words.

WORKSHOP time: TBA. Writers and Their Worlds Seminars (1 hour): Thursday 12-12:50 in the Noel Stockdale Room, Central Library. A schedule of speakers will be circulated.
CREE 7075
BACHELOR OF CREATIVE ARTS/CREATIVE WRITING HONOURS

CREATIVE WRITING: INDUSTRY PLACEMENT

Topic Coordinator:  Professor Jeri Kroll
Units:  6
Contact:  Industry Placement: 120 hours
Semester:  2 (or 1 with permission)
Prerequisites:  Completion of BCA/Creative Writing Course. Admission into the BCA/CW Honours program.

This topic allows Bachelor of Creative Arts Creative Writing honours students to work within a professional environment on professional projects. Students will be able to learn about how the workplace operates in creative arts and communication fields (ie. publishing, journalism, etc.) and how they can best contribute to that working environment. This will enable them to gain a realistic sense of the path ahead if they choose a career in this area.

**Topic Aims:** This topic aims to assist students to: identify possible career paths; begin the transition from study to employment by applying their knowledge in practice; learn to self-evaluate their performance in a professional context; set goals and manage their time to achieve them; develop their social, organisational and communication skills in a workplace environment; and develop their self-evaluation and reporting skills.

**Topic Outcomes:** Students will set and fulfil personal and professional goals; analyse and assess their performance in a workplace environment; recognise the relationship between study and employment; demonstrate self-evaluation and reporting skills; and identify possible career paths. In addition to the educational benefits of the placement, possible tangible outcomes might be letters of recommendation, portfolio pieces, or a network of professional associates.

Students will perform satisfactorily in a workplace environment; their supervising Industry Partner will assess this performance.

**Assessment:** This topic is offered as Non-graded Pass or Fail. This means that students must fulfil all of the requirements at a Pass standard in order to pass the topic. (*See Assessment Requirements.)

PLEASE CONTACT THE TOPIC COORDINATOR AT THE BEGINNING OF SEMESTER ONE TO DISCUSS YOUR PLACEMENT.