CREATIVE WRITING HANDBOOK

Undergraduate Program
Creative Writing Topics
Creative Writing Major
Bachelor of Creative Arts/Creative Writing
Honours Program
Postgraduate Programs

Program Coordinator: Professor Jeri Kroll
Deputy Coordinator:
Associate Professor Rick Hosking

2009
Creative Writing at Flinders

Contents

CREATIVE WRITING AT FLINDERS ................................................................................. 4
Introduction ......................................................................................................................... 4
UNDERGRADUATE TOPICS IN CREATIVE WRITING ................................................ 5
The Topics ............................................................................................................................ 5
  First Year: ......................................................................................................................... 5
  Second/Third Year: ........................................................................................................ 5
    Prerequisites for English 2/3 topics ......................................................................... 6
Other Options ...................................................................................................................... 6
Seminars: Writers and Their Worlds ............................................................................. 7
The Creative Writing Major ............................................................................................... 8
  Course Overview .......................................................................................................... 8
Bachelor of Creative Arts (Creative Writing) ................................................................. 10
Writers-in-Residence ........................................................................................................ 11
  The Flinders May Gibbs Fellow – May Gibbs Children’s Literature Trust Partnership ... 11
HONOURS .......................................................................................................................... 12
  The Thesis..................................................................................................................... 12
    Assessment by Exegesis and Creative Product: ....................................................... 13
      1. Exegesis ........................................................................................................... 13
      2. Creative Product ............................................................................................ 13
TEACHING STAFF .......................................................................................................... 15
  Supervisors for Creative Honours Projects, Master of Creative Arts and Research Higher Degree Theses ................................................................. 15
WRITING TOPICS ........................................................................................................... 19
POSTGRADUATE PROGRAMS ..................................................................................... 31
  Graduate Diploma in Creative Arts ............................................................................. 32
  Master of Creative Arts ............................................................................................... 32
    Course Overview .................................................................................................... 32
    Entry Requirements ................................................................................................ 32
      Graduate Diploma in Creative Arts ....................................................................... 32
      Master of Creative Arts ....................................................................................... 33
    Program of Study ..................................................................................................... 34
      Graduate Diploma in Creative Arts ....................................................................... 34
      Master of Creative Arts ....................................................................................... 35
    Credit ....................................................................................................................... 35
    Course Fees ............................................................................................................ 35
    How to Apply Using Gradstart ............................................................................. 36
Information for Postgraduate Students and Examiners..............................................37
Creative MA and PhD Degrees..........................................................................................37
Assessment by Exegesis and Creative Product...............................................................37
1. Exegesis ..................................................................................................................37
2. Creative Product ...................................................................................................37
The Creative Writing Program at Flinders University has grown enormously in recent years. We now offer a variety of study plans that cater for a diverse student body.

We believe that there are considerable benefits in our program. Creative writers are creative readers; they are also flexible writers, sensitive editors and lateral thinkers. Our topics can hone your skills so that even if you do not intend to become a novelist, poet, screenwriter, dramatist or digital media expert, you will be an adept professional in the workplace.

You might already be a committed writer; you might only have space in your timetable to taste what our experienced staff can offer. The range of topics available enables you to design a plan to fulfil your needs. Many of our Creative Writing students will also major in English, but such a combination is not compulsory. We welcome interested writing students from around the university.

**Major and Niche Degree:** Creative Writing can be taken as a major sequence within a Bachelor of Arts. Flinders also offers a Bachelor of Creative Arts (see separate handbook), which includes a Creative Writing stream designed for students already planning a career in the arts and communication industries. Select the appropriate degree on the web for links to the relevant program of study.

Pathways exist for students to move from undergraduate study in writing to a Graduate Diploma or Master of Creative Arts or research MA and PhD.

Read on to find out more about the wealth of topics available and the course of study right for you.
UNDERGRADUATE TOPICS IN CREATIVE WRITING

The Topics

We believe that the most effective way to study writing is in conjunction with literature. Committed writers read widely. Hence we recommend in first year that students acquire a critical as well as creative background.

First Year:

Students normally begin by taking ENGL 1003: Imagined Worlds: Approaches to Literature, followed by one or more of the following:

ENGL 1004: Writing Australia
ENGL 1007: Short Stories and Their Writers (writing topic).

Also only one of the following:

ENGL 1001: Professional English (writing topic) OR
ENGL 1011: Professional English in Law OR
ENGL 1013: Professional English for Teachers OR
ENGL 1014/PROF 1901: Communication Skills for the Workplace.

Please note: ENGL 1003 was previously offered as Approaches to Literature and ENGL 1004 as Fictions and Transformations. These earlier versions also qualify as approved topics (prerequisites) for upper-level creative writing and English topics. ENGL 1008 Fictions and Transformations (not offered in 2009) is an approved prerequisite topic as well.

*All offerings are also available as six-unit topics (that is, for first- or second-year students).

Second/Third Year:

We offer a variety of writing topics in both semesters.
**Prerequisites for English 2/3 topics**

Admission to English major and creative writing upper-level topics is open to students who have successfully completed nine units of approved first-year topics. This means two of those listed above. Consult the English 2/3 Topic Handbook for further information. **Some topics are not offered every year.**

**Semester 1**
- ENGL 2503  *Introduction to Creative Writing*
- ENGL 2410  *Life Writing: Reading and Writing the Self*
- ENGL 2507  *‘Wish You Were Here’: Workshopping Travel Writing*
- ENGL 2600  *Publishing & Editing* (alternates with 2500)
- ENGL 2500  *Creative Nonfiction* (alternates with 2600 – not offered in 2009)
- ENGL 2007  *Professional Writing* (prerequisite ENGL 1001)

**Semester 2**
- ENGL 2300  *Writing for Children* (alternates with 2301)
- ENGL 2301  *The Craft of Poetry* (alternates with 2300 – not offered in 2009)
- ENGL 1007  *Short Stories and Their Writers* (as 6-unit topic)
- ENGL 2110  *Writing and Designing for the Web* (not offered in 2009)

In the second year, normally you begin with *Introduction to Creative Writing*, an introductory topic that emphasises editing skills.

You can then focus on more specific areas (poetry, creative nonfiction, the short story, travel writing or writing for children). You will also consider the creative process itself and address theoretical as well as practical issues.

Most of our writing topics make use of professional writers and/or editors, in addition to our experienced staff.

**Other Options**

Many of our literature offerings complement creative writing topics. Consider *Fiction for Young Readers* (ENGL 2302) and *Adaptations: Reading Texts and Film* (ENGL 2111), for example.

The Department of Screen and Media offers subjects of interest to writing students as well. Consider MDIA 2104 *Creating Digital Texts* (which covers similar areas to Writing and Designing for the Web), Multimedia Design (SCRN 2007) or Project in Writing for the Screen (SCRN 3060). Consult the relevant Department topic
handbooks for further information and prerequisites. The Philosophy Department offers PHIL 2401 (Philosophy of the Arts) that can be taken as an elective by any university student. Contact Dr George Couvalis.

In addition, students can select from a new range of professional subjects, such as Grants and Sponsorships and Project Management, which can expand employment options after graduation. Consult the Professional Studies Handbook for further information.

**Seminars: Writers and Their Worlds**

Each year the Department of English, Creative Writing and Australian Studies offers an exciting program of seminars in which writers, publishers, editors, illustrators and booksellers as well as other industry professionals talk about their world. These sessions are attended by writing students as well as by the wider university community. They make up a compulsory third hour for many topics.

We acknowledge the support of Arts SA that enables us to present these speakers.
The Creative Writing Major

Creative Writing can be taken as a major sequence within a Bachelor of Arts. The core aim of the Creative Writing Major is to develop in students the creative, practical, critical and collaborative skills necessary to pursue a career in the communication and creative industries or to advance to Honours or higher degree study. These core skills will be complemented by the skills and knowledge acquired by students taking related literary studies topics in addition to those in other BA disciplines. The major, then, will develop flexible, independent thinkers capable of analysing problems from different perspectives and of critical evaluation of their own and their peers’ work.

Course Overview

A major sequence in Creative Writing draws together a number of highly popular topics. As part of a BA, it consists of 9 units of first-year English topics and a choice at upper level of English and Screen topics, making up 18 units plus a further 6 units of a literary topic offered in the English major.

Topics offered cover a range of writing practices and genres, including those developed in tandem with new technologies, as well as training in reading all of the major traditional genres of literature. Graduating creative writing majors will be able to demonstrate a variety of skills and will have a portfolio of their creative achievements that will make them attractive to employers in the arts and communication industries. In conjunction with an English or other BA major, it will prepare them to be trained as teachers.

Students will also have the opportunity to engage with members of the literary culture – writers, editors, and publishers – through presentations organised by the department.

First Year:
ENGL 1007  Short Stories and Their Writers  4.5 units

And 4.5 units from one of the following:
ENGL 1001  Professional English  4.5 units
ENGL 1003  Imagined Worlds: Approaches to Literature  4.5 units
ENGL 1004  Writing Australia  4.5 units
Upper level:

18 units from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 2110</td>
<td>Writing and Designing for the Web</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2300</td>
<td>Writing for Children</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2301</td>
<td>The Craft of Poetry</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2410</td>
<td>Life Writing: Reading and Writing the Self</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2503</td>
<td>Introduction to Creative Writing</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2500</td>
<td>Creative Nonfiction</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2507</td>
<td>Wish You Were Here: Workshopping Travel Writing</td>
<td>6</td>
</tr>
<tr>
<td>ENGL 2600</td>
<td>Publishing and Editing</td>
<td>6</td>
</tr>
<tr>
<td>SCRN 3060</td>
<td>Introduction to Screenwriting</td>
<td>6</td>
</tr>
</tbody>
</table>

And 6 units from the Group A list of Literary Studies topics offered in the English Major.

*Topic availability varies from year to year.*
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 course has four specialist streams: Creative Writing, Digital Media, Drama and Screen Production. It builds on Flinders’ established strengths in Drama, English, Digital Media and Screen Studies, offering a unique combination of academic and professional training.

Creative Writing is based in the Department of English, Creative Writing and Australian Studies and has 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.

Many of the topics in the BCA (Creative Writing), however, 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 BCA, consult the Bachelor of Creative Arts/Creative Writing Handbook; or contact the English, Creative Writing and Australian Studies Office (8201 2053); or consult the BCA homepage: www.flinders.edu.au/creativearts.
Writers-in-Residence

Our Creative Arts program hosts four Writers-in-Residence to enrich the undergraduate experience.

Department of English, Creative Writing and Australian Studies: Award-winning children’s writer, Dr Ruth Starke, is writer-in-residence. As well as teaching in the Bachelor of Creative Arts/Creative Writing program, she has been supervising postgraduate students.

_Australian Book Review_ partnership: Flinders is proud to be a sponsor of _Australian Book Review_. Its editor, Peter Rose, is Flinders’ writer and editor-in-residence in the School of Humanities. He spends time on campus each month.

Diane Bell, Professor Emerita of Anthropology, The George Washington University, is also a writer-and-editor-in-residence at Flinders.

The Flinders May Gibbs Fellow – May Gibbs Children’s Literature Trust Partnership

Flinders University has a partnership with the national May Gibbs Children’s Literature Trust that involves a yearly residency. Fellows reside in the Trust’s unit in Norwood and spend fifteen hours over the course of a month on campus at Flinders.

To date, Flinders has welcomed five May Gibbs Fellows who have given lectures, seminars and workshops to creative arts students and to the university at large. Those fellows have been: playwright, screenwriter, dramaturge and children’s book author Richard Tulloch (2004); novelist, poet and multimedia writer Libby Hathorn (2005); novelist, multimedia and documentary film writer Pam Rushby (2006); award-winning children’s author and literacy advocate, Libby Gleeson, AM (2007); and best-selling children’s author and former TV producer Deborah Abela (2008).

The Creative Arts Program hopes to expand its residencies to provide a more integrated and culturally inclusive educational experience.
If you find you have an aptitude for creative work and want to develop your talent as well as to find out what the writing life entails, then the Flinders Creative Writing Honours program will suit you. It emphasises both the theoretical and practical to support you in your major creative project.

If you have completed a major in English and normally twelve units of writing topics (except where students have taken 4.5 unit writing topics), or receive the Coordinator's approval, or have majored in Creative Writing, you can apply for entry. Normally you will have achieved at least a Distinction grade in one of those writing topics. As well, you will submit a portfolio of creative work to the Coordinator. This can be work already submitted for assessment in other writing topics. Contact Professor Jeri Kroll for details.

Honours students will take Special Topics in Creative Writing A and B: Theory and Practice of Writing (12 units), which introduce a range of issues that affect the creative, professional and economic wellbeing of the writer. Both topics are divided into two parts.

The first, the Writers and Their Worlds Seminar series, is supported by funds from Arts SA. It presents writers in all genres, including scriptwriting, 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 as well as receive constructive feedback on their own material. Short-term placements at appropriate organisations (such as publishing houses, writers’ centres and journals) and negotiable assignments allow you to extend your skills.

You will also enrol in an additional three Honours topics (18 units) 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. (See the Department’s Honours Handbook.)

The Thesis

The creative Honours thesis, like the traditional thesis, comprises 12 units. Students enrol each semester in the appropriate ENGL 7000 thesis topic numbers (3 and 9 units respectively). Consult the English Honours Handbook for guidance.
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 at the end of this section.

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 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 an 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%
TEACHING STAFF

Professor Jeri Kroll (Program Coordinator)
Associate Professor Rick Hosking (Deputy Program Coordinator)
Mr Steve Evans

Additional expert staff will be available by negotiation, including Dr Ruth Starke. With the approval of the Honours Coordinator (Dr Kate Douglas) and the Creative Writing Program Coordinator (Jeri Kroll), other staff can also supervise creative theses. In 2009, we hope to have a new creative writing staff member available.

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: http://engdram.flinders.edu.au/English/english.html.

Supervisors for Creative Honours Projects, Master of Creative Arts and Research Higher Degree Theses

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 board of New Writing: The International Journal for the Practice and Theory of Creative Writing. Her most 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).

She has published five books of poetry – Death as Mr Right (second place in the Anne Elder Award); Indian Movies; Monster Love; House Arrest; and most recently The Mother Workshops (2004), which was made into a program for ABC Radio’s PoeticA in 2006. 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 Josephine 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 will take up another residential fellowship at Varuna – the Writers’ House.


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 both the 1996 Adelaide Festival of Arts Poetry Award and the 1997 Canberra National 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.

Mr Steve Evans
8201 3166
Humanities, Room 235
Steve.Evans@flinders.edu.au

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 2008 were *Noodlepie* (Omnibus) and the graphic novel (with Greg Holfeld) *Captain Congo and the Crocodile King* (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. At present she is writer-in-residence in the Department of English, Creative Writing and Australian Studies.

Dr Ruth Starke  
8201 5997  
Humanities, Room 234  
*Ruth.Starke@flinders.edu.au*  
WRITING TOPICS

Consult the English 2/3 Handbook to check years topics are offered.
SHORT STORIES AND THEIR WRITERS

ENGL 1007

Units: 4.5 units
(A 6-unit version is available for students who have completed 36 units of a degree)

Semester: Two

Prerequisites: Successful completion of ENGL1003 Imagined Worlds (or Professional English) will be assumed.

This topic is designed as an introduction to the craft of writing short stories, and serves as a sound basis for further work in Creative Writing. Students are introduced to a range of short texts, from Australia and overseas, and will be encouraged to use those texts as models for their own creative explorations.

The topic aims to broaden students’ appreciation of the short story genre, and to help them understand the evolution of the short narrative form. The short story is particularly appropriate for encouraging comparative analysis between literary cultures and phases of literary development.

The workshop course offers students the opportunity to gain practical expertise in writing and editing, reading a variety of texts, reading and responding to diverse forms and styles, and considering the writers’ own responses to the creative process.

Class Contact: One 1-hour lecture and one 2-hour workshop per week

Set Text: A class anthology will be available from Unibooks before semester two begins.

Assessment: Two short stories (10% and 20%)
One critical essay 30%
Five in-class, short answer tests (4% each, totalling 20%)
Participation mark 20%

Coordinator: Mr Steve Evans, Humanities Rm 235, Ph. 8201 3166
PROFESSIONAL WRITING

ENGL 2007

Units: 6
Semester: One
Prerequisites: Professional Writing requires prior completion of ENGL 1001

Students may not take ENGL2007 and PROF2101

This topic allows students to acquire high level team-based and individual business writing skills during weekly intensive workshops. In the first term, you will build a portfolio of business documents that you have created as part of a team. In the second term, you will work independently on two writing projects. At the end of the course you will be confident of producing high level business documentation and of being able to offer specialist writing and team skills to current and future employers.

This topic is designed for students who have covered the basic Professional English (ENGL1001), and who wish to improve their writing further for a career that may involve writing business documentation.

Class contact: Twelve 2-hour weekly workshops plus one hour weekly homework. N.B. Full workshop attendance is compulsory for this team-based course.

Assessment: Writing and editing in workshops as part of a team to develop a document portfolio.
Two independent writing assignments (2000 words each)

Coordinator: Dr Dymphna Lonergan, Humanities Rm. 282, Ph. 8201 2079
E-mail: Dymphna.lonergan@flinders.edu.au
WRITING & DESIGNING FOR THE WEB

ENGL 2110
Not offered in 2009

Units: 6
Semester: Two, every year
Prerequisites: See p. 1 of English 2/3 Handbook.

The Web is essentially another form of written communication, albeit one with some unique features not covered in most English composition topics. Communicating effectively via the Web requires specialised, new skills that blend those of the writer with those of the graphic designer. It also requires some grasp of the underlying technology.

This Group B topic uses classroom instruction and hands-on experience in a computer lab. Areas covered include composing and editing text to appear on websites; specific screen-centred writing skills; sourcing text content and converting text documents to HTML; website design paying particular attention to Web communication issues, and hosting sites.

This topic should appeal to those interested in publishing creative writing of all kinds on the Web, no less than those who wish to extend the range of their workplace writing skills.

Class Contact: 3 hours per week, comprising:
Lecture/Seminar: Weekly (one 1-hour).
Lab Session: Weekly (one 2-hour): Contact the English Office.

Assessment: Websites designed under guidance: (2 at 33.3% each)
Essay: (33.3%)

Coordinator: Katie Cavanagh, Humanities Rm 128, Ph. 8201 2077.
Email: Katie.Cavanagh@flinders.edu.au
WRITING FOR CHILDREN

ENGL 2300

Units: 6
Semester: Two, odd years
Prerequisites: See page 1 of 2/3 Handbook.

This topic alternates yearly with ENGL2301 The Craft of Poetry. It offers the opportunity to write for children in intensive workshop sessions. Students will learn about the craft of writing as well as about the cultural environment in which writing for children is received. The focus is on a young audience (roughly 0-12). Students examine the crucial issues affecting children’s writers (for example, censorship; how children learn to read, etc.) and gain an understanding of the relationship between verbal and visual narratives. In addition, students develop their creativity, polish writing skills and sharpen critical abilities.

The topic consists primarily of workshop sessions devoted to student writing. It considers picture books, poetry (individual poems and poetic narratives for picture books) and the beginning reader (chapter book). Regular exercises will encourage students to keep writing.

Whatever happened to Peter Pan and Wendy? Children’s books have come a long way in Australia in the past thirty years. Learn just how far in Writing for Children.

Class Contact: 3 hours per week, comprising:
Seminar: (one 1-hour): Writers and Their Worlds at scheduled times during semester (Thurs 12 noon)
Workshop: Weekly (one 2-hour)

Set Texts: Topic readings are contained in the handbook (available from Unibooks). A list of recommended books will also be available.

Assessment: Interview/Discussion: 20%
Writing Portfolio: (30%)
Workshop Participation: (10%)
Creative Project: (40%).

Coordinator: Professor Jeri Kroll, Humanities Rm 247, Ph. 8201 3400
Email: Jeri.Kroll@flinders.edu.au
THE CRAFT OF POETRY

ENGL 2301
Not offered in 2009

Units: 6
Semester: Two
Prerequisites: See p. 1 of English 2/3 Handbook.

This topic alternates yearly with ENGL2300 Writing for Children. It offers the opportunity to write poetry in intensive workshop sessions. Students will learn about the writer’s life in contemporary Australia and the performance aspect of poetry as well as about the variety of forms and styles developed over the centuries. Frequent exercises will be set to stimulate the imagination and to allow students to practise their craft. Students will discuss figurative language and metre as well as poetic subject matter to enhance their understanding of what poetry makes possible (and what makes poetry possible). Through selected readings, workshopping and exercises, students will realise that inspiration must be accompanied by perseverance. Craft and imagination must go hand in hand. At the end of the semester, each student will submit a creative project for assessment. There is usually a poetry reading at semester’s end.

This topic, then, aims to extend students’ knowledge of a range of periods and national traditions of poetry, as well as to improve students’ imaginative, editing and critical skills. It will also increase students’ understanding of figurative language, form and metre.

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

Set Texts: Topic readings are contained in the handbook (available from Unibooks). A list of recommended books will also be available.

Assessment: Book Review or Interview/Discussion with Poet: (20%)
Writing Portfolio: (30%)
Workshop Participation: (10%)
Creative Project: (40%).

Coordinator: Professor Jeri Kroll, Humanities Rm 247, Ph. 8201 3400
Email: Jeri.Kroll@flinders.edu.au
LIFE WRITING: READING AND WRITING THE SELF

ENGL 2410

Units: 6
Semester: One

The topic will review the history and genres of life writing—from ‘lives’, confessions, poetry, letters and diaries, through to biography, autobiography, memoir, essays, testimony, art work, photography, websites and social networking.

The themes we will cover include: truth, subjectivity, self, identity, privacy/disclosure, memory, trauma, and the ethical, moral and legal issues surrounding the representation of the self and others in life writing modes. We will explore ways of researching and resourcing life writing projects. Students will explore both the theories and practice of life writing genres, and will be give the option of critical and/or creative life writing pieces for their assessment.

Class contact: 2 hours per week, comprising:

Seminar: Weekly (one 2-hour)

Set Texts: Course Reader (will include primary text extracts)

- Thomas de Quincey *Confessions of an English Opium Eater* (1822)
- Jeanette Winterson *Oranges Are Not the Only Fruit* (1985)
- Art Spiegelman *Maus* (1986)
- Janet Malcolm *The Silent Woman* (1994)
- Mary Karr *The Liars’ Club* (1995)

+ a “Virtual Reader” of on-line resources which are required reading for the topic.

Assessment: Tutorial activities/FLO Worksheets: (30%)

Short Assignment: (30%)

Major Assignment: (40%)

Coordinators: Dr Kylie Cardell - Humanites Rm 240, Ph 8201 2836
E-mail: Kylie.Cardell@flinders.edu.au; and

Dr Kate Douglas - Humanities Rm 246, Ph. 8201 2292
E-mail: Kate.Douglas@flinders.edu.au
CREATIVE NONFICTION

ENGL 2500
Not offered in 2009

Units: 6
Semester: One
Prerequisites: See p. 1 of English 2/3 Handbook.

This topic is offered in even years and alternates with ENGL2600 Publishing & Editing. During the first week of the semester, students are required, as much as possible, to attend activities at Writers’ Week that relate to nonfiction writing and to compile information and opinions on these. Further details will be available in this respect before the beginning of the semester.

This topic aims to improve students' sensitivity to language and to introduce them to the range of styles and techniques that is possible in the best nonfictional prose. We will introduce and analyse examples of different styles, and study models suitable for the main nonfictional sub-genres.

We will focus, for example, on life writing, science and technical writing, commercial writing, reviews, and essays in their various forms. The accent is also on understanding the market in which the written work is situated and ways to develop pieces for an intended readership. We look at research and inspiration issues; getting ideas beyond the original rough form to a polished version. The major writing project will be on a topical issue and must be written in a lively manner, as if for a reputable publication.

Creative Nonfiction will appeal to students who want to refine their writing styles, perhaps with a view to making a career in journalism, commissioned authorship, public relations, advertising, in-house publishing, or similar fields.

Class Contact: 3 hours per week, comprising:
Lecture: Weekly (one 1-hour): Tue 2-3pm.
Workshops: Weekly (one 2-hour): Contact the English Office.

Set Texts: Selected readings are included in the topic handbook.

Assessment: Article or Review (20%); Life Writing Piece (30%);
Major Writing Project (50%);

Coordinator: Steve Evans, Humanities Rm 235, Ph. 8201 3166
Email: Steve.Evans@flinders.edu.au
INTRODUCTION TO CREATIVE WRITING: A WORKSHOP COURSE

ENGL 2503

Units: 6
Semester: One

This Group B topic is designed around a series of weekly two-hour workshops that encourage students to read and creatively in a collaborative atmosphere. We will discuss major critical issues of the day in a manner designed to enhance personal creativity. Students will be exposed to the works of influential writers of fiction and poetry.

A prepared series of writing exercises will provide the initial motivation for writing in preparation for each workshop. Students will be expected to have completed at least six substantial drafts, each submitted a week in advance. Each workshop session will be devoted to considered and annotated responses to the drafts, with students expected to respond to other students’ work both in writing and through discussion, making both line and structural editorial suggestions. If there is sufficient demand, there may be separate workshops for those interested in writing only prose or poetry.

Class Contact: 3 hours per week (plus W&TW Seminar), comprising:
Lecture: Weekly (one 1-hour): Wednesday 9:00–9:50 (North 1)
Seminar: Writers and their Worlds: Thursday 12:00–12:50 (Library)
Seminar/Workshop: Weekly (one 2-hour)

Set Texts: Selected readings are included in the topic handbook.

Assessment:
Creative Piece: (50%)
Essay on Effective Writing: (30%)
In-Class Activities: (20%)

Coordinator: Dr Kylie Cardell, Humanities Rm 240, Ph. 8201 2836
E-mail: Kylie.Cardell@flinders.edu.au

Essay on effective writing: (40%)
In-Class Activities: (20%).
‘WISH YOU WERE HERE’: WORKSHOPPING TRAVEL WRITING

ENGL 2507

Units: 6
Semester: One
Prerequisites: For English majors, see start of booklet
This topic is available as an elective for Bachelor of Cultural Tourism students.

This Group B topic is designed as an elective for both BA and Bachelor of Cultural Tourism students and is offered every year. Travel writing is a flourishing genre in international publishing that draws on a number of discursive traditions: fiction, the diary and the journal, the picaresque, political journalism, philosophical meditations, environmental writing, food writing, autobiography, history, garden and horticulture writing, literary criticism, photography and ethnography. Such eclecticism is one of its strengths, allowing travel writing to range across many issues of concern in a globalising world: migration, transculturation, displacement, diaspora, authenticity, environmentalism, racism, nationalism, cultural conflict, centres and margins.

This topic is designed around a series of weekly two-hour workshops in which students will read and respond to their peers’ travel writing both on the page and through discussion, making editorial suggestions that will develop their skills as professional, thoughtful, sensitive and reflective writers. There will be an emphasis on travel and other kinds of ‘creative’ writing undertaken by tourism professionals and on other modes and forms of professional writing.

Class contact: 4 hours per week, comprising:
  Lecture: Weekly, one 1-hour: Tuesday 11.00-11.50 (Hums North 2)
  Seminar: Writers and their Worlds: Thursday 12:00–12:50 (Library)
  Workshop: Weekly (one 2-hour)

Set Texts: Robyn Davidson Tracks (Picador)
        Topic Reader
        Plus other texts to be announced

Assessment: Essay; In-class activities and/or FLO activities;
            One Substantial Piece of Polished Writing.

Coordinator: TBA. Direct enquiries to the Director of Studies, Mr Steve Hemming (steve.hemming@flinders.edu.au), Dr Christine Nicholls, or Head of English, Dr Giselle Bastin.
PUBLISHING AND EDITING

ENGL 2600

Units: 4.5 or 6
Semester: One

Publishing & Editing investigates both the history of the book in Australia and diversity (or lack of it) in the modern publishing industry. We consider the impact of new technology such as electronic publishing and the Internet, and we consider different perspectives on the roles of the author, the editor and publisher in the publishing process. We also look at who decides what we are able to read, as well as the economics of the industry, and the implications of these things for Australia’s national identity.

Students are expected to read widely, submit assignments on a variety of topics, and demonstrate understanding of the issues by constructive participation in workshops. Students are also expected to research the book publishing industry by approaching writers, editors, publishers, and professional bodies like the Writers’ Guild, the Fellowship of Australian Writers, and the Australian Society of Authors. Contact details for these organisations are listed in the Australian Writers' Market Place. Students should frame their essays and tutorial papers in a mode suitable for publication in journals, niche magazines, or newspapers. You will be expected to explain your particular choice of intended market in each case.

Publication of the results of your research and enquiry in reputable markets is encouraged, so think about sending your work to editors for consideration.

You are also encouraged to attend Writers & Their Worlds, a series of seminars at which writers and publishers talk about their working lives. These are held in the Noel Stockdale Room in the Central Library on Thursdays at noon. Look for posters detailing the dates and who is appearing.

Class contact: One 1-hour lecture and one 2-hour workshop each week.

Assessment:
Class presentation (20%)
Case-study (40%)
Essay (40%)

Coordinator: Mr Steve Evans, Humanities Rm 235, Ph: 8201 3166, e-mail: steve.evans@flinders.edu.au
SPECIAL TOPICS IN CREATIVE WRITING A and B

THEORY AND PRACTICE OF WRITING

ENGL 7171 (Sem 1) and ENGL 7172 (Sem 2)

Topic Coordinator: Dr Kylie Cardell

Units: 6

Class Contact: 3 hours per week

The topics aim to introduce students to a range of issues that affect the creative, professional and economic wellbeing 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 is supported by funds from Arts SA and 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.

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: 6000 words.

Class Contact: 3 hours per week, comprising:

  Seminar: (one 1-hour): Writers and Their Worlds
  at scheduled times during semester (Thurs 12 noon)

  Workshop: Weekly (one 2-hour) – TBA

Set Texts: Appropriate reading will be distributed as needed.

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.
POSTGRADUATE PROGRAMS
Graduate Diploma in Creative Arts
[GradStart: 2GD008 Creative Writing/ 2GD047 Drama/2GD048 Screen Production]

Master of Creative Arts
[GradStart: 2CM017 Creative Writing/ 2CM063 Drama/2CM064 Screen Production]

FAST FACTS
Graduate Diploma (36 units) - 1 year full-time, or part-time equivalent.
Masters (72 units) - 2 years full-time, or part-time equivalent.
Mode: Internal
Full fee-paying

Apply through GradStart.

Course Overview
This articulated program aims to provide writers, actors, directors and producers with the opportunity of enhancing their creative and practical skills in a framework of high quality academic study. It fulfils the need for professional studies in creative writing, drama and screen production at postgraduate level. Candidates will undertake coursework in one of these streams.

Entry Requirements

Graduate Diploma in Creative Arts

CREATIVE WRITING
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in creative writing.
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants must submit a portfolio of writing of approximately 20 pages, a statement of no more than 300 words, a CV of no more than 3 pages detailing publications, work and educational background plus any relevant professional or community experience. Materials must be sent to Department of English, Creative Writing & Australian Studies, School of Humanities, Flinders University, GPO Box 2100, Adelaide SA 5001. Applicants must visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.
ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

DRAMA
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in drama performance.
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants who reside in Australia, must attend an audition/interview and present a portfolio of work. Applicants who reside outside of Australia must submit a video or DVD of their work to the Drama Centre and be available for a telephone interview. Materials must be sent to Mr Richard Back, Drama Centre, School of Humanities, Flinders
University, GPO Box 2100, Adelaide SA 5001. Applicants must visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.

ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

SCREEN PRODUCTION
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in screen production.
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants must submit a portfolio of work, a statement of no more than 2 pages, a CV of no more than 3 pages detailing industry experience, publications and educational background, plus any relevant professional or community experience. They must also be available for an interview (phone if necessary). Materials must be sent to Department of Screen Studies, School of Humanities, Flinders University, GPO Box 2100, Adelaide SA 5001. Applicants must visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.

ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

Master of Creative Arts

CREATIVE WRITING
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in creative writing or hold the Graduate Diploma in Creative Arts (Creative Writing) from Flinders University.
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants must submit a portfolio of writing of approximately 20 pages, a statement of no more than 300 words and a CV of no more than 3 pages detailing publications, work and educational background plus any relevant professional or community experience. Materials must be sent to Department of English, Creative Writing and Australian Studies, School of Humanities, Flinders University, GPO Box 2100, Adelaide SA 5001. Applicants must visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.

ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

DRAMA
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in drama performance or hold the Graduate Diploma in Creative Arts (Drama).
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants who reside in Australia, must attend an audition/interview and present a portfolio of work. Applicants who reside outside of Australia must submit a video or DVD of their work to the Drama Centre and be available for a telephone interview. Materials must be sent to Mr Richard Back, Drama Centre, School of Humanities, Flinders University, GPO Box 2100, Adelaide SA 5001. Applicants must visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.

ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

SCREEN PRODUCTION
ENTRY REQUIREMENTS: applicants must normally hold an approved degree or equivalent qualification with major studies in screen production or hold the Graduate Diploma in Creative Arts (Screen Production).
ADDITIONAL APPLICATION REQUIREMENTS: in addition to submitting the SATAC application, applicants must submit a portfolio of work, a statement of no more than 2 pages, a CV of no more than 3 pages detailing industry experience, publications and educational background, plus any relevant professional or community experience. They must also be available for an interview (phone if necessary). Materials must be sent to Department of Screen Studies, School of Humanities, Flinders University, GPO Box 2100, Adelaide SA 5001. Applicants must...
visit: http://ehlt.flinders.edu.au/creativearts/ for more detailed information on these requirements.

ALTERNATIVE ENTRY: the Faculty Board may, under certain circumstances and subject to specific conditions, admit others who can show evidence of fitness for candidature.

Program of Study

For more detailed information on the academic program of study and topic descriptions for these courses visit:

www.flinders.edu.au/rules

Graduate Diploma in Creative Arts

A student’s program of study must be approved by the relevant program coordinator. To qualify for the degree of Graduate Diploma in Creative Arts a student must complete 36 units with a grade of P or NGP or better in each topic according to one of the following programs of study:

Creative Writing 36 units to include:
Theory and Practice of Writing A
Theory and Practice of Writing B
Approved Special Project in Creative Arts
Special Topic: One English or English Approved 2/3 topic
Special Topic: An Approved Short Project Plus 6 units from the topics listed below: Students cannot choose topics already completed as part of Special Topic: Two Extra English Honours Segments.

Epic Transformations
"Look at Moyie!": The Story of Australian English
Post-war American Literature
The Dragon: Myth, Conflict and
Intertextual References in English Literature
Poetic Techniques: Romantic to Modern Poetry
Creative Writing: Industry Placement
Postmodern Literature in English
Happy Snaps: Cultural Memory, Trauma and Nostalgia
A Passionate Feast: Food, Love and Sex in Recent Poetry
Editing Project
Research Skills and Professional Practice Business Fundamentals #
Business Applications #
Grants and Sponsorship Proposals #
Project Management: Developing a Business Plan #
Project Management Essentials #
Project Management: Budgets #
Preparing Professional Presentations # Project Marketing Principles #

OR Drama Performance 36 units to be selected from:

Special Topic in Drama
Special Half Topic in Drama (1)
Special Half Topic in Drama (2)
Special Half Topic in Drama (3)
Modern Theatre: The Rise of the Director Modern Theatre: Directors and Directions
Contemporary Australian Drama
Honours Performance Project
Performance Techniques 4
Production 4
Special Half Topic in Drama Centre (Professional Audition Package)
Research Skills and Professional Practice

OR Screen Production 36 units to be selected from:
Critical and Theoretical Screen Studies
Project in Screen Production
Honours Project in Screenwriting
Production.com
Practicum in Screen Studies and Screen Industries (Honours)
Research Skills and Professional Practice  Up to 6 units may be chosen from:
Business Fundamentals #
Business Applications #
Grants and Sponsorship Proposals #
Project Management: Developing a Business Plan #
Project Management #
Project Management: Budgets #
Preparing Professional Presentations #
Project Marketing Principles #

# Master of Creative Arts students wishing to include these topics in their program must gain approval from the relevant program coordinator.

**Master of Creative Arts**

To qualify for the degree of Master of Creative Arts a student must complete 72 units with a grade of P or NGP or better in each topic. Students must complete one of the programs of study set out under the Graduate Diploma in Creative Arts and a further 36 units as follows:
Masters project in creative writing, drama or screen production: Creative Arts Project, and a coursework thesis on an aspect of creative writing, drama or screen production.

**CREATIVE ARTS THESIS**

An optional component of up to 6 units of masters production coursework.

**CREATIVE ARTS WORKSHOPS**

This would be undertaken as individual participation in technical and specialist short-course workshops.
Variations on the number of units in Second Year Master of Creative Arts topics should be arranged with the relevant program coordinator.

**Credit**

Graduate Diploma in Creative Arts: Unspecified credit may, under certain circumstances, and subject to specific conditions, be granted for candidates who show relevant and extensive experience. This unspecified credit would be limited to a maximum of 18 units.

Master of Creative Arts: applicants holding an approved honours degree or equivalent may be granted up to 36 units of credit. Applicants may be granted up to 36 units of credit for approved, relevant work experience and/or approved, relevant creative products. The maximum credit that will be granted for any combination of approved honours degree or equivalent and approved, relevant work experience and approved relevant creative products, will be 36 units. Applicants who have completed the Graduate Diploma in Creative Arts will be eligible to receive 36 units of specified credit. The Graduate Diploma can function as qualifying studies, enabling students to continue on to the second year of the corresponding Master of Creative Arts program, where they focus on a sustained creative project (thesis).

**Course Fees**

See the appropriate fee schedule for Australian students and international students available at: http://www.flinders.edu.au/fees

Australian citizens, and those holding an Australian permanent humanitarian visa who meet eligibility criteria, are eligible to defer their fees through the Higher Education Loan Program. Contact Student Finance Services on (08) 8201 3143 for details.
How to Apply Using Gradstart

Three easy steps:
1. Visit the South Australian Tertiary Admissions Centre (SATAC) website: www.satac.edu.au/uniweb/
2. Link via the appropriate purple GradStart button and click on 'Want to Apply for a GradStart course?' to begin your application.
3. Submit your application.

If you receive any correspondence from SATAC requesting further information you will need to supply what is requested as soon as possible. Your application cannot be processed until all requested information is received.

Note: you must be a citizen or permanent resident of Australia to apply through GradStart.
Mid-year entry may be available, please contact the Admissions/Prospective Students Office.

FURTHER INFORMATION

CREATIVE WRITING
Professor Jeri Kroll, Department of English, Creative Writing and Australian Studies
Tel: (08) 8201 3400 Fax: (08) 8201 3635
Email: jeri.kroll@flinders.edu.au

DRAMA
Professor Julie Holledge
Drama Department
Tel: (08) 8201 2053 Fax: (08) 8201 3635
Email: julie.holledge@flinders.edu.au

SCREEN PRODUCTION
Ms Alison Wotherspoon
Screen Studies Department
Tel: (08) 8201 5121 Fax: (08) 8201 3635
Email: alison.wotherspoon@flinders.edu.au

INTERNATIONAL STUDENTS interested in a postgraduate course at Flinders will need to contact the Flinders International Office: www.flinders.edu.au/askflinders
or visit their website at: www.flinders.edu.au/international
Information for Postgraduate Students and Examiners

Creative MA and PhD Degrees

As with other MA and PhD degrees, students doing creative higher research degrees will demonstrate that they can undertake a project at an advanced level and will meet the general requirements for a research higher degree. See the Flinders University Research Higher Degree Student Information Manual and the Research Higher Degrees Policies and Procedures: Information for Examiners of Higher Degrees. In addition, students should consider the following information provided below.

Assessment by Exegesis and Creative Product

Students will submit for examination a thesis consisting of an exegesis and a creative product. Depending on the nature of the proposed creative product (e.g. poems about parenthood, a play about racism, a crime novel or film), the student will undertake a program of appropriate research covering primary texts in the field (e.g. poetry about parenthood, plays about racism, crime novels and films) and secondary material on this topic (e.g. appropriate critical and theoretical texts). The results of this research will be embodied in both the creative product and the exegesis. Interdisciplinary projects are also welcome where students produce and/or examine works in more than one genre.

1. Exegesis

Students submit an exegesis supported by an appropriate bibliography. All deadlines and other requirements conform to standard University practice.

The critical research relates specifically to the student’s individual creative product, providing a conceptual framework and usually setting it in a contemporary artistic, cultural and/or historical context by examining exemplary texts. The exegesis might consider how the student’s research has informed the writing and final form of the creative product and, thus, how she or he has incorporated theory into practice. It might investigate the origins and development of the product. Students must, however, in some way demonstrate that they have become experts in their field of inquiry and (for the PhD) have made an original contribution to knowledge. Students will formulate a clear research question or questions and will annotate their sources as in other postgraduate theses.

2. Creative Product

The creative product gives students the opportunity to work closely with a member of staff on an extended project.

LENGTH: This depends upon artform category and will be negotiated with the supervisor. In general, the work should represent a substantial effort in the genre.
For the MA: A creative product of no more than 45,000 words and an exegesis of no more than 20,000 words. Either part can be shorter and the length of the other part adjusted accordingly. The exegesis, however, will normally not be under 15,000 words.

For the PhD: A creative product of no more than 70,000 words and an exegesis of no more than 30,000 words. Either part can be shorter and the length of the other part adjusted accordingly. The exegesis, however, will normally not be under 25,000 words.


As a guide, these creative products (or their equivalents in other genres) are acceptable:

- a full-length collection of poems
- a full-length collection of short fiction
- a full-length novel
- a work of creative nonfiction (e.g., essays, fictocriticism, etc.)
- an autobiography or biography
- a full-length play
- a feature film or documentary
- Mixed media or multimedia works that are substantial efforts in the genre.

For the MA, the creative product’s length can be adjusted. For example, a novella or short novel or a one-act play are acceptable.

The creative product demonstrates the student’s ability to perform professionally and competently in his/her chosen genre. It will embody the results of research into the genre and display mastery of the appropriate craft that reaches the level of current artform industry standards. In other words, the creative product can sustain critical examination in the same way that exemplary texts can. Work submitted for the PhD must attain a high standard.

External assessors will examine the thesis, both exegesis and creative product, in the same way as other theses: e.g. as a whole product. Although it is normally made up of two elements, the thesis as a whole must fulfil the requirements for an MA or PhD by research as laid down in the Flinders University Research Higher Degrees Policies and Procedures.

Please note: Students can make a case that part of the original contribution to knowledge of the PhD comes from the relationship between the two parts of the thesis. Alternatively, they can integrate the creative and critical portions of the thesis into a coherent whole and present it bound as one work.

For information about the creative arts program:

Program Coordinator: Professor Jeri Kroll (jeri.kroll@flinders.edu.au)
Deputy Coordinator: Associate Professor Rick Hosking (richard.hosking@flinders.edu.au)