



## ARTS3022

Narrative: The Art and Science of Storytelling

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Associate Professor Paul Dawson	paul.dawson@unsw.edu.au	By appointment	rm 218, level 2, Webster Building	93852220

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social

Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Academic Information**

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Creative Writing*

This course can also be studied in the following specialisation: *English*

This course develops your skills in rigorous close reading of the formal elements of narrative fiction, enabling you to better understand and appreciate how fiction works. What is a narrative? Do all narratives share formal features? How do authors construct their stories? How do readers recognize and make sense of these stories? You will learn the principles of narratology, and how it provides a poetics of fiction for critics and writers. You will gain in-depth knowledge of concepts such as free indirect discourse, perspective, unreliable narration, and the paratext. A number of recent theoretical approaches to narrative (feminist, cognitive, rhetorical) will be put into dialogue with each other and employed to anatomize novels that have provoked controversy or ethical debates amongst readers.

### At the conclusion of this course the student will be able to

1. Identify and explain the formal features of narrative fiction
2. Analyze the relationship between form and content in individual works of narrative fiction
3. Interrogate the relationship between theoretical concepts and critical/creative practice
4. Assess the major movements and methodological debates within narrative theory

## Teaching Strategies

### Teaching strategies

- lectures to familiarise students with key issues and concepts in the course
- group discussion of issues raised by lectures and material in course reader
- close reading and textual analysis of set texts to develop critical skills
- occasional in-class group exercises
- time allocated for each student to offer their own opinion
- no set questions for major essay to encourage students to research the topics which most interest them, and to provide them with the opportunity to make their own original intervention in a scholarly debate

# Assessment

## Assessment criteria

### *Theoretical critique*

- demonstrated understanding of methodological procedures in narrative theory
- capacity to exercise logic and original thinking in the service of disciplinary debate
- ability to successfully argue a point

### *creative experiment*

- demonstrated awareness of narratological categories and their creative possibilities
- the capacity to engage productively with these categories in the genre of fiction
- ability to structure an innovative narrative

### *In class test*

- Demonstrated familiarity with and understanding of theoretical concepts covered in the first five weeks of the course
- Ability to provide a considered and insightful response to the exam questions
- Clarity of thought and written expression

### *Scholarly essay*

- demonstrated understanding of narrative techniques operating in the literary work(s) under scrutiny
- productive use of relevant narratological methods to explicate these techniques
- capacity and willingness to develop your own approach to theories of narrative
- ability to produce a clearly written, grammatically correct, and logically structured essay, proof-read for all errors
- ability to construct a sustained and coherent argument about the chosen topic
- ability to situate your argument in the context of a wider scholarly debate
- ability to support this argument with a 'close reading' of the books discussed
- ability to cite and analyse appropriate passages as textual evidence
- demonstrated awareness of the issues raised and debated in class
- demonstrated knowledge of the books being discussed
- ability to correctly and consistently employ a recognised referencing system

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Scholarly essay	50%	08/06/2018 11:00 PM	1,2,3,4
In-class test	30%	09/04/2018 10:00 AM	1,4
Theoretical critique OR creative experiment	20%	22/03/2018 11:00 PM	3,4

## Assessment Details

### Assessment 1: Scholarly essay

#### Start date:

**Details:** 3000 words. This is the final assessment task. Numerical mark and assessment rubric provided. Written commentary provided with marked essay if requested.

### Assessment 2: In-class test

#### Start date:

**Details:** 40 minute closed book test. Marked tests returned with numerical mark, assessment rubric and comments. Lecturer will also provide general feedback about the test answers in the class when marked tests are returned. This will enable students to correct areas of weakness before the major assignment.

### Assessment 3: Theoretical critique OR creative experiment

#### Start date:

**Details:** 1000 word critical diagnosis of the research questions and methods of narratology OR 1000 word microfiction that experiments with one or more elements of narrative form covered in the course. Assignments returned with numerical mark, assessment rubric and comments. There will also be a general discussion in class about the strengths and weaknesses revealed by this assessment exercise.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>



## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	<p>Introduction: What even is a narrative?</p> <p><i>Readings</i></p> <p>Gerard Genette, Introduction to <i>Narrative Discourse: An Essay in Method</i></p>
Week 2: 5 March - 11 March	Lecture	<p>All the time in the world: tracking time on the page</p> <p><i>readings</i></p> <p>Seymour Chatman, extract from <i>Story and Discourse: Narrative Structure in Fiction and Film</i></p> <p>Peter Brooks, introduction to <i>Reading for the Plot: Design and Intention in Narrative</i></p>
	Seminar	Introduction
Week 3: 12 March - 18 March	Lecture	<p>Do you see what I see?: character and focalization</p> <p><i>readings</i></p> <p>Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept"</p> <p>Gerard Genette, "Mood" (extract) from <i>Narrative Discourse</i></p> <p>Shlomith Rimmon-Kenan, "Text: Focalization" from <i>Narrative Fiction</i></p>
	Seminar	<p>Narrative time</p> <p>short fiction:</p> <p>Glenda Adam's "Reconstruction of an Event"</p> <p>Lorrie Moore's "How to Talk to Your Mother"</p>

		(Notes)"
Week 4: 19 March - 25 March	Lecture	<p>You talking to me?: finding the trace of the narrator</p> <p><i>readings</i></p> <p>James Phelan, Introduction to <i>Experiencing Fiction: Judgements, Progresions, and the Rhetorical Theory of Narrative</i></p> <p>Susan Lanser, "Towards a Feminist Poetics of Narrative Voice" from <i>Fictions of Authority: Women Writers and Narrative Voice</i></p> <p>Richard Walsh, "The Narrator and the Frame of Fiction" from <i>The Rhetoric of Fictionality: Narrative Theory and the Idea of Fiction</i></p> <p>Richard Aczel, "Hearing Voices in Narrative Texts"</p>
	Seminar	<p>Focalization</p> <p>Short fiction:</p> <p>Julian Cortazaar's "The Continuity of Parks"</p> <p>Rick Moody's "The Grid"</p>
Week 5: 26 March - 1 April	Lecture	<p>It's a matter of trust: unreliable narration and the implied author</p> <p><i>readings</i></p> <p>Greta Olson, "Reconsidering Unreliability: Fallible and Untrustworthy Narrators"</p> <p>Ansgar Nunning, "Reconceptualizing Unreliable Narration: Synthesizing Cognitive and Rhetorical Approaches"</p> <p>Bruno Zerweck, "Historicizing Unreliable Narration: Unreliability and Cultural Discourse in Narrative Fiction"</p> <p>Brian Richardson, "Implied Authors, Historical Authors, and the Transparent Narrator: Towards a New Model of the Narrative Transaction" from <i>Unnatural Voices</i></p>

	Seminar	<p>Narrative Voice</p> <p>Short fiction</p> <p>Carol Paterson, "The Advertisement"</p> <p>Lorrie Moore, "How to Become a Writer"</p>
Week 6: 9 April - 15 April	Lecture	<p>Nabokov's <i>Lolita</i>: The Paedophilic Icon with a Fancy Prose Style</p> <p><i>readings</i></p> <p>Lance Olsen, "Hurricane Lolita"</p> <p>Trevor McNeely, " 'Lo' and Behold: Solving the <i>Lolita</i> Riddle"</p> <p>James Phelan, "Estranging Unreliability, Bonding Unreliability, and the Ethics of <i>Lolita</i>"</p>
	Seminar	IN CLASS TEST
Week 7: 16 April - 22 April	Lecture	<p>Fictional Minds: How Characters Think</p> <p><i>readings</i></p> <p>Dorrit Cohn, Introduction to <i>Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction</i></p>
	Seminar	Lolita
Week 8: 23 April - 29 April	Lecture	<p>Free Indirect Discourse: Theoretical Debates</p> <p><i>readings</i></p> <p>Alan Palmer, "The Speech Categories" from <i>Fictional Minds</i></p> <p>Daniel P. Gunn, "Free Indirect Discourse and Narrative Authority in <i>Emma</i>"</p> <p>Monika Fludernik, "The Linguistic Illusion of Alterity: The Free Indirect as Paradigm of Discourse Representation"</p>
	Seminar	<i>Lolita</i>

Week 9: 30 April - 6 May	Lecture	<p>McEwan's <i>Atonement</i>: Omniscient, Metafictional and Unreliable?</p> <p><i>readings</i></p> <p>James Phelan, "Delayed Disclosure and the Problem of Other Minds: Ian McEwan's <i>Atonement</i>" from <i>Experiencing Fiction</i></p> <p>Brian Finney, "Briony's Stand Against Oblivion: The Making of Fiction in Ian McEwan's <i>Atonement</i>"</p>
	Seminar	<i>Atonement</i>
Week 10: 7 May - 13 May	Lecture	<p>Fictionality: Neither Truth nor Lies</p> <p><i>Readings</i></p> <p>John Searle, "The Logical Status of Fictional Discourse" (1975)</p> <p>Dorrit Cohn, "Signposts of Fictionality: A Narratological Perspective" (1999)</p> <p>Lubomír Doležel, "Representation of the Past and Possible Worlds" (2010)</p> <p>Nielsen, Walsh, Phelan, "Ten Theses About Fictionality" (2015)</p> <p>Paul Dawson, "Ten Theses Against Fictionality" (2015)</p>
	Seminar	<i>Atonement</i>
Week 11: 14 May - 20 May	Lecture	<p>Authorship and the Narrative Communication Model</p> <p><i>Readings</i></p> <p>Harry E. Shaw, "Why Won't our Terms Stay Put? The Narrative Communication Diagram Scrutinized and Historicized"</p> <p>Susan Lanser, "The Textual Voice" from <i>The Narrative Act: Point of View in Prose Fiction</i></p> <p>Gerard Genette, Introduction to <i>Paratexts</i>:</p>

		<i>Thresholds of Interpretation</i>
	Seminar	<i>The Known World</i>
Week 12: 21 May - 27 May	Lecture	The Narrative Turn: Cognitive Science and Postclassical Narratology
	Seminar	<i>The Known World</i>
Week 13: 28 May - 3 June	Seminar	Resisting narrative closure

## Resources

### Prescribed Resources

- Vladimir Nabokov, *Lolita*
- Ian McEwan, *Atonement*
- Edward P. Jones, *The Known World*

### Recommended Resources

#### Recommended reading:

Gerard Genette. *Narrative Discourse: An Essay in Method*. 1972. Trans. Jane E. Lewin, Ithaca: Cornell UP, 1980.

#### Online resources:

- *The Living Handbook of Narratology*: <http://www.lhn.uni-hamburg.de>
- Manfred Jahn, *Narratology: A Guide to the Theory of Narrative*: <http://www.uni-koeln.de/~ame02/pppn.htm>

## Course Evaluation and Development

Each year, reading materials and pedagogical strategies are revised as a result of students' responses, as long as they are considered and productive. Students are encouraged to comment informally on the course throughout the semester. The formal, and anonymous, CATEI evaluation process at the end of semester is of vital importance for the ongoing development of this course.

Now that CATEI evaluations are conducted online, student participation has dropped dramatically, resulting in feedback which is statistically unreliable. For instance, when only a small proportion of students respond, one dissatisfied student can constitute 20% of the overall response. It tends to be only the students who loved a course or those who were disillusioned by it who take the time to fill out the surveys. This presents a skewed overall impression of what students thought. You are thus urged to take the time to fill out the CATEI survey at the end of semester. Remember too, that in the same way comments on an assignment are more helpful than a mark, your written feedback on the course is more important than the boxes you tick, or the circles you click on with your mouse.

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