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Information in this booklet is to be used as a guide only, as there may be changes closer to the start of the academic year. Please check the Faculty of Arts and Social Sciences Future Students web page for complete course and study information: [http://sydney.edu.au/arts/future_students/](http://sydney.edu.au/arts/future_students/)
Welcome

“The Department of English at the University of Sydney is by far the largest of its kind in the country. In the 2017 QS World University Rankings, English Language and Literature at Sydney University was ranked 18th in the world, a clear measure of its teaching and research strengths. With over 20 undergraduate units of study and over 20 postgraduate units taught in any one year, the Department offers the most comprehensive program in the country. You can study literature from the Anglo-Saxon classics through to the latest contemporary works, and be taught by world experts in each of these periods.

The Department constantly expands its offerings. Recent new courses include a first-year unit on Global Literatures in English to introduce students to this highly current and expanding field. In 2018, we will run a first-year creative writing unit. It fits into a larger first year program that includes Introduction to Film Studies; Language, Texts and Time; The Gothic Imagination; Narratives of Romance and Adventure; and Constructing the Fictive Self. You can find out more about these units in this guide. An exciting innovation is the Department’s set of undergraduate Creative Writing units that foster students’ practice and knowledge of creative writing through interactive workshops, seminars and lectures, led by established writers and academics. The Department’s Senior level units cover a vast array of periods and topics including Australian Gothic, the Victorian Novel, Literature and Cinema, Modern Irish Literature, Transpacific American Literature, Shakespeare, Dreams and Visions, Issues in the Semiotics of Language, Introduction to Old English, and The Literary in Theory. Information on these and all the other undergraduate units of study is contained in the following pages.

At postgraduate level your options are just as extensive. Units such as Sentiment and Sensation, Wooing Women in Middle English Romance, Shakespeare and Modernity, Australian Literature and the Canonical Imaginary, Reading Suburbia, and Language and Subject are just some of the offerings within our world-class Master of English Studies program, which also includes core units on Literary History, Genre, Global Literature and Critical Reading. The Master of Creative Writing program is designed for new, established and developing writers to develop their creative practice in a stimulating university environment. It offers in-depth consideration of fiction and poetry, taught in small groups by respected writers and academics.

If your interests lie in the interactions between literature and film, in ancient or modern drama, in American literature or Jane Austen, literary theory or linguistics, in transatlantic, transpacific or Australian literature, in the plays of Shakespeare, in global literatures, in modernism, postmodernism, contemporary British poetry or in creative writing, Sydney has something for you.”

Professor Robert Dixon, FAHA
Professor of Australian Literature and Chair of Department
English

at the University of Sydney

English students learn a wide range of skills in close reading, textual interpretation and critical argument. They examine how writers from different cultures over many centuries have used poetry, drama and prose to represent real and imaginative worlds. As the largest English Department in the country, our staff of internationally distinguished scholars teach and research in all fields from the medieval to the contemporary, from Old English riddles to the narrative puzzles of modern cinema, not forgetting the great novels, poems, and drama of centuries of Western culture.

Studying English at Sydney University will introduce you to this wide range of literary and cultural works where you will encounter the richness, breadth and depth of the Department’s research and teaching culture, allowing you to customise your study according to your interests. The Department offers undergraduate and postgraduate coursework and research programs, allowing students to expand upon and explore their passion for literature in all its forms, and in many social, historical and narrative contexts.

Career opportunities

English degree prepares students for careers in teaching, the media, public and community service, and academia, and in any vocation or area that demands intellectual flexibility and versatility, critical thinking and the ability to communicate. Employers today value the kind of broad levels of expertise provided by an Arts degree, rather than the narrower professional skills generated by vocational training. The cultural knowledge and critical skills provided by an English major are not only marketable for a wide variety of career situations but will also enrich you personally, giving you analytical and communication skills to draw on throughout your life.
English

Undergraduate program

The Department of English offers the widest array of choice in an undergraduate program in this discipline in Australia, especially coordinated to allow you to pursue your own interests in a carefully graduated manner. With us you may complete a major in English or a minor in Australian Literature, and if you wish to pursue your interests still further you may proceed to a fourth year of Honours in English Literature.

Our areas of specialisation include:

- Old and Middle English (800-1500, approx.)
- Early Modern (1500-1750)
- Eighteenth Century and Romantic (1750-1837)
- Victorian (1837-1901)
- 20th and 21st Century
- Australian, American, or British literatures
- Literary theory
- Global Literatures in English
- Cultural, gender, postcolonial and American studies
- Film and multimedia
- Linguistics and language studies
- Creative Writing
English Major and Minor

A major in English will provide you with an extensive, in-depth, and coherent understanding of the discipline of English, tailored to your own interests in the subject. The English major will broaden and deepen your literary, cultural and historical understanding, developing skills in expression, interpretation, discussion and argumentation that can be put to good use in a wide variety of professional situations.

Requirements for Completion

A major in English requires 48 credit points from the Unit of Study table including:

(i) 12 credit points of 1000-level selective units
(ii) 12 credit points of 2000-level selective units
(iii) 18 credit points of 3000-level selective units
(iv) FASS3999 Interdisciplinary Project unit

A minor in English requires 36 credit points from the Unit of Study table including:

(i) 12 credit points of 1000-level units
(ii) 12 credit points of 2000-level units
(iii) 12 credit points of 3000-level units

You begin your study of English in first year by completing 12 junior credit points from a choice of junior units of study, including:

ENGL1002 Narratives of Romance and Adventure
ENGL1007 Language, Texts and Time
ENGL1008 Australian Texts: International Contexts
ENGL1011 Introduction to Film Studies
ENGL1012 The Gothic Imagination
ENGL1013 Global English Literatures in English
ENGL1014 Creative Writing
ENGL1026 Constructing the Fictive Self

First year

First year English introduces students to a diverse range of units, from global, gothic, and American literatures, to studies of language, narrative and the ‘fictive’ self, as well as film studies and creative writing. The completion of any two units will enable you to undertake an English major. You can shape your unit choice with a view to later pathways, or simply follow your current interests from the selection on offer. In dynamic lectures and tutorials you will learn fundamental critical skills in the reading and analysis of texts that will equip you for further study in English, while acquiring confidence and proficiency in oral and written assignments.

Second year

Second year English allows you to consolidate your study of the discipline. You might choose a variety of units, or you may prefer to focus your learning through one of a diverse array of pathways including: fiction, drama, poetry, film, language, modern and global literature, Medieval literature, American literature, Australian literature, eighteenth and nineteenth-century literature, and creative writing. Whatever you decide, you will develop your understanding of English to the next level, along with your ability to read, research and critically respond to complex imaginative texts. In class and in well-tailored assessment tasks you will advance your fluency in writing and analysis, and engage inclusively and collaboratively with your peers.

Third year

Third year English builds on the skills you have acquired in first and second year, and rounds off your major through high-level study of particular texts, the national and international contexts that shape them, and the cultural and historical milieux in which they circulate and are read. Third-year units are generally taught in seminar mode, taking advantage of staff expertise in specialist areas. Working closely with lecturers and with their peers in small groups, students more directly shape the learning experience. You will progress your knowledge of critical theory and practice in order to be able to apply your disciplinary skills in diverse and interdisciplinary ways. Assessments are designed to test your superior research and writing abilities.

Fourth Year

If you would like to deepen your knowledge and skills in this major, you can complete an additional year combining your Bachelor of Arts degree with the new Bachelor of Advanced Studies.

In the Bachelor of Advanced Studies, you can undertake advanced coursework, complete a second major, combine studies from a range of disciplines and get involved in cross-disciplinary community, professional, research or entrepreneurial project work.

http://sydney.edu.au/courses/bachelor-of-arts
# 1000-Level Units of Study

<table>
<thead>
<tr>
<th>Selective Units</th>
<th>ENGL1002</th>
<th>Narratives of Romance and Adventure</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL1007</td>
<td>Language, Texts and Time</td>
<td></td>
</tr>
<tr>
<td>ENGL1011</td>
<td>Introduction to Film Studies</td>
<td></td>
</tr>
<tr>
<td>ENGL1012</td>
<td>The Gothic Imagination</td>
<td></td>
</tr>
<tr>
<td>ENGL1013</td>
<td>Global English Literatures in English</td>
<td></td>
</tr>
<tr>
<td>ENGL1014</td>
<td>Creative Writing</td>
<td></td>
</tr>
<tr>
<td>ENGL1026</td>
<td>Constructing the Fictive Self</td>
<td></td>
</tr>
</tbody>
</table>

## 2000-Level Units of Study

<table>
<thead>
<tr>
<th>Selective Units</th>
<th>ENGL2603</th>
<th>Imagining America</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL2605</td>
<td>Literary Theory: An Introduction</td>
<td></td>
</tr>
<tr>
<td>ENGL2611</td>
<td>Jane Austen, Then and Now</td>
<td></td>
</tr>
<tr>
<td>ENGL2613</td>
<td>Literature, Politics and Modernity</td>
<td></td>
</tr>
<tr>
<td>ENGL2617</td>
<td>Postmodernism</td>
<td></td>
</tr>
<tr>
<td>ENGL2627</td>
<td>Screening Sexuality</td>
<td></td>
</tr>
<tr>
<td>ENGL2638</td>
<td>Literature and Cinema</td>
<td></td>
</tr>
<tr>
<td>ENGL2640</td>
<td>Shakespeare</td>
<td></td>
</tr>
<tr>
<td>ENGL2650</td>
<td>Reading Poetry</td>
<td></td>
</tr>
<tr>
<td>ENGL2653</td>
<td>Western Theories of Language</td>
<td></td>
</tr>
<tr>
<td>ENGL2654</td>
<td>Novel Worlds</td>
<td></td>
</tr>
<tr>
<td>ENGL2657</td>
<td>Myths, Legends and Heroes</td>
<td></td>
</tr>
<tr>
<td>ENGL2660</td>
<td>Reading the Nation: American Literature</td>
<td></td>
</tr>
<tr>
<td>ENGL2661</td>
<td>Imagining Camelot</td>
<td></td>
</tr>
<tr>
<td>ENGL2662</td>
<td>Deceit, Disguise and Medieval Narrative</td>
<td></td>
</tr>
<tr>
<td>ENGL2665</td>
<td>The Victorian Novel</td>
<td></td>
</tr>
<tr>
<td>ENGL2666</td>
<td>Creative Writing: Theory and Practice</td>
<td></td>
</tr>
<tr>
<td>ENGL2667</td>
<td>Reading Drama</td>
<td></td>
</tr>
<tr>
<td>ENGL2668</td>
<td>Australian Gothic</td>
<td></td>
</tr>
<tr>
<td>ENGL2669</td>
<td>Australian Stage and Screen</td>
<td></td>
</tr>
<tr>
<td>ENGL2670</td>
<td>Revolutionary Writing: 1960s and beyond</td>
<td></td>
</tr>
<tr>
<td>ENGL2671</td>
<td>Australian Writing in the Postmodern Age</td>
<td></td>
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</tbody>
</table>

## 3000-Level Units

<table>
<thead>
<tr>
<th>Selective Units</th>
<th>ENGL3603</th>
<th>Contemporary British Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL3604</td>
<td>Cinematic Modernism</td>
<td></td>
</tr>
<tr>
<td>ENGL3607</td>
<td>Modern Irish Literature</td>
<td></td>
</tr>
<tr>
<td>ENGL3608</td>
<td>Transpacific American Literature</td>
<td></td>
</tr>
<tr>
<td>ENGL3609</td>
<td>Mapping American Literature</td>
<td></td>
</tr>
<tr>
<td>ENGL3611</td>
<td>Issues in the Semiotics of Language</td>
<td></td>
</tr>
<tr>
<td>ENGL3612</td>
<td>Metaphor and Meaning</td>
<td></td>
</tr>
<tr>
<td>ENGL3615</td>
<td>Street Narratives</td>
<td></td>
</tr>
<tr>
<td>ENGL3616</td>
<td>Reading Contemporary America</td>
<td></td>
</tr>
<tr>
<td>ENGL3623</td>
<td>The 18th Century: Scandal &amp; Sociability</td>
<td></td>
</tr>
<tr>
<td>ENGL3633</td>
<td>Introduction to Old English</td>
<td></td>
</tr>
<tr>
<td>ENGL3635</td>
<td>Old Norse</td>
<td></td>
</tr>
<tr>
<td>ENGL3642</td>
<td>Medieval Literature: Dreams and Visions</td>
<td></td>
</tr>
<tr>
<td>ENGL3643</td>
<td>The Canterbury Tales</td>
<td></td>
</tr>
<tr>
<td>ENGL3651</td>
<td>Christopher Marlowe</td>
<td></td>
</tr>
<tr>
<td>ENGL3655</td>
<td>The Literary in Theory</td>
<td></td>
</tr>
<tr>
<td>ENGL3657</td>
<td>The Brontes</td>
<td></td>
</tr>
<tr>
<td>ENGL3665</td>
<td>Medieval Tales of Wonder</td>
<td></td>
</tr>
<tr>
<td>ENGL3696</td>
<td>Advanced Creative Writing</td>
<td></td>
</tr>
<tr>
<td>ENGL3697</td>
<td>Imagining Jerusalem</td>
<td></td>
</tr>
<tr>
<td>ENGL3701</td>
<td>Major Australian Authors: Depth Study</td>
<td></td>
</tr>
<tr>
<td>ENGL3702</td>
<td>Australian Modernism</td>
<td></td>
</tr>
<tr>
<td>ENGL3703</td>
<td>Writing Australian Nature</td>
<td></td>
</tr>
<tr>
<td>ENGL3704</td>
<td>Australian Literature, Nation, Location</td>
<td></td>
</tr>
<tr>
<td>ENGL3705</td>
<td>Writing Country: Indigenous Ecopoetics</td>
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</tr>
<tr>
<td>ENGL3706</td>
<td>African American Literature</td>
<td></td>
</tr>
<tr>
<td>ENGL3707</td>
<td>Text, Action and Ideology</td>
<td></td>
</tr>
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</table>

Note: not every unit is offered every year. For a list of 2018 units see page 10. For more information go to: [http://sydney.edu.au/handbooks/arts/subject_areas/english.shtml](http://sydney.edu.au/handbooks/arts/subject_areas/english.shtml)
### Example pathways through your English major

We encourage you to construct pathways through the major according to your own developing interests in the subject. This may take a number of forms – here are a few examples:

<table>
<thead>
<tr>
<th>English major focusing on the novel</th>
<th>English major focusing on medieval literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL1026  Constructing the Fictive Self</td>
<td>ENGL1002  Narratives of Romance and Adventure</td>
</tr>
<tr>
<td>ENGL1012  The Gothic Imagination</td>
<td>ENGL2657  Myths, Legends and Heroes</td>
</tr>
<tr>
<td>ENGL2654  Novel Worlds</td>
<td>ENGL2661  Imagining Camelot</td>
</tr>
<tr>
<td>ENGL2665  The Victorian Novel</td>
<td>ENGL3633  Old English</td>
</tr>
<tr>
<td>ENGL3657  The Brontës</td>
<td>ENGL3642  Dreams and Visions</td>
</tr>
<tr>
<td>ENGL3603  Contemporary British Literature</td>
<td>ENGL3695  Medieval Tales of Wonde</td>
</tr>
<tr>
<td>ENGL3615  Street Narratives</td>
<td>FASS3999  Interdisciplinary Project unit</td>
</tr>
<tr>
<td>FASS3999  Interdisciplinary Project unit</td>
<td>Plus one more unit of study to complete the major</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English major focusing on film</th>
<th>English major focusing on American literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL1011  Introduction to Film Studies</td>
<td>ENGL1013  Global English Literatures in English</td>
</tr>
<tr>
<td>ENGL1026  Constructing the Fictive Self</td>
<td>ENGL1011  Introduction to Film Studies</td>
</tr>
<tr>
<td>ENGL2638  Literature and Cinema</td>
<td>ENGL2603  Imagining America</td>
</tr>
<tr>
<td>ENGL2627  Screening Sexuality</td>
<td>ENGL2617  Postmodernism</td>
</tr>
<tr>
<td>ENGL3604  Cinematic Modernism</td>
<td>ENGL3608  Transpacific American Literature</td>
</tr>
<tr>
<td>FASS3999  Interdisciplinary Project unit</td>
<td>ENGL3609  Mapping American Literature</td>
</tr>
<tr>
<td>Plus two more units of study to complete the major</td>
<td>ENGL3616  Reading Contemporary America</td>
</tr>
</tbody>
</table>

#### Example pathway: English Major

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Sem 1</th>
<th>1000 level unit from the English major table</th>
<th>1000 level unit</th>
<th>1000 level unit</th>
<th>1000 level unit in another major/minor from Table A or S</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1000 level unit from the English major table</td>
<td>1000 level unit</td>
<td>1000 level unit</td>
<td>1000 level unit in another major/minor from Table A or S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th>Sem 1</th>
<th>2000 level unit from the English major table</th>
<th>2000 level unit</th>
<th>2000 level unit/OLE*</th>
<th>2000 level unit in another major/minor from Table A or S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2000 level unit from the English major table</td>
<td>2000 level unit</td>
<td>2000 level unit/OLE</td>
<td>2000 level unit in another major/minor from Table A or S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 3</th>
<th>Sem 1</th>
<th>3000 level unit from the English major table</th>
<th>3000 level unit from the English major table</th>
<th>3000 level unit in another major from Table A or S*</th>
<th>2000/3000 level unit in another major/minor from Table A or S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>3000 level unit from the English major table</td>
<td>3000 level unit from the English major table</td>
<td>3000 level unit in another major from Table A or S*</td>
<td>2000/3000 level unit in another major/minor from Table A or S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 3</th>
<th>Sem 2</th>
<th>3000 level unit from the English major table</th>
<th>FASS3999 interdisciplinary project unit</th>
<th>3000 level unit in another major from Table A or S</th>
<th>3000 level unit in another major from Table A or S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>3000 level unit from the English major table</td>
<td>FASS3999 interdisciplinary project unit</td>
<td>3000 level unit in another major from Table A or S</td>
<td>3000 level unit in another major from Table A or S</td>
</tr>
</tbody>
</table>

*OLE: Open Learning Environment unit of study
* Table A: Faculty of Arts and Social Sciences majors, minors and units of study
* Table S: University shared pool of majors, minors and units of study
Australian Literature Minor

The Australian Literature minor, which runs through the Department of English, will give you a broad understanding of the history and characteristics of Australian literature in its international contexts. It will offer you the chance to become better acquainted with writing in and about Australia, as well as with Australian writers in their various national and international contexts. The program introduces you to a wide range of literary and cultural works – poems, plays, novels and films – from colonial times to the present day, including works by Indigenous authors. You will encounter the richness, breadth and depth of Australian Literature through the introduction and examination of some of the innovative and influential works that have shaped Australia’s cultural heritage. Australian Literature at the University of Sydney teaches students to express advanced theoretical concepts with insight, clarity and rigour, whilst engaging with the literature and ideas that have contributed to the nation’s distinctive intellectual and artistic formations. Through class discussion and presentations, essay writing and exams, you will hone critical skills central to the Australian Literature minor. You will also learn how to read works closely and make sophisticated connections between Australian writing and the wider culture.

Requirements for Completion

A minor in Australian Literature requires 36 credit points from this table including:
(i) 12 credit points of 1000-level selective units
(ii) 12 credit points of 2000-level selective units
(iii) 12 credit points of 3000-level selective units

1000-level units of study
ENGL1002 Narratives of Romance and Adventure
ENGL1007 Language, Texts and Time
ENGL1008 Australian Texts: International Contexts
ENGL1011 Introduction to Film Studies
ENGL1012 The Gothic Imagination
ENGL1013 Global English Literatures in English
ENGL1014 Creative Writing
ENGL1026 Constructing the Fictive Self

2000-level units of study
ENGL2668 Australian Gothic
ENGL2669 Australian Stage and Screen
ENGL2668 Australian Gothic
ENGL2670 Revolutionary Writing: 1960s and beyond
ENGL2671 Australian Writing in the Postmodern Age
ENGL2670 Revolutionary Writing: 1960s and beyond
ENGL2671 Australian Writing in the Postmodern Age
ENGL2671 Australian Writing in the Postmodern Age

3000-level units of study
ENGL3701 Major Australian Authors: Depth Study
ENGL3702 Australian Modernism
ENGL3704 Australian Literature, Nation, Location
ENGL3705 Writing Country: Indigenous Ecopoetics
ENGL3703 Writing Australian Nature
ENGL3703 Writing Australian Nature

Note: not every unit is offered every year. For a full list of 2018 units see page 10. For further information, see: http://sydney.edu.au/handbooks/arts/subject_areas/australian_literature.shtml

Choice of units in the Australian Literature minor

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Take 2 from these options</th>
<th>ENGL1002 Narrative of Romance and Adventure</th>
<th>ENGL1007 Language Texts and Time</th>
<th>ENGL1011 Introduction to Film Studies</th>
<th>ENGL1014 Creative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>ENGL1012 The Gothic Imagination</td>
<td>ENGL1013 Global Literatures in English</td>
<td>ENGL1026 Constructing the Fictive Self</td>
<td></td>
</tr>
<tr>
<td>Year 2</td>
<td>Take 2 from these options</td>
<td>ENGL2668 Australian Gothic</td>
<td>ENGL2669 Australian Stage &amp; Screen</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>ENGL2670 Revolutionary Writing? 1960s and beyond</td>
<td>ENGL2671 Australian Writing in the Postmodern Age</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 3</td>
<td>Take 2 from these options</td>
<td>ENGL3701 Major Australian Authors: Depth Study</td>
<td>ENGL3702 Australian Modernism</td>
<td>ENGL3705 Writing Country: Indigenous Ecopoetics</td>
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<td>ENGL3704 Australian Literature, Nation, Location</td>
<td>ENGL3703 Writing Australian Nature</td>
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# Sample pathway: Australian Literature Minor with an English Major

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Sem 1</th>
<th>English major</th>
<th>1000 level unit</th>
<th>1000 level unit</th>
<th>Aust Lit minor</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>ENGL1013 Global Literatures in English</td>
<td></td>
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<td>ENGL1012 The Gothic Imagination</td>
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<td>Sem 2</td>
<td>ENGL1007 Language, Texts and Time</td>
<td>1000 level unit</td>
<td>1000 level unit</td>
<td>ENGL1026 Constructing the Fictive Self</td>
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<td>Year 2</td>
<td>Sem 1</td>
<td>ENGL2653 Western Theories of Language</td>
<td>2000 level unit</td>
<td>2000 level unit/OLE</td>
<td>ENGL2670 Revolutionary Writing? 1960s and beyond</td>
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<td>Sem 2</td>
<td>ENGL2613 Literature, Politics and Modernity</td>
<td>2000 level unit</td>
<td>2000 level unit/OLE</td>
<td>ENGL2668 Australian Gothic</td>
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<tr>
<td>Year 3</td>
<td>Sem 1</td>
<td>ENGL3707 Text, Action and Ideology</td>
<td>ENGL3615 Street Narratives</td>
<td>3000 level unit</td>
<td>ENGL3701 Major Australian Authors: Depth Study</td>
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<td>Sem 2</td>
<td>ENGL3697 Imagining Jerusalem</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>3000 level unit</td>
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## 2018 units of study
Undergraduate Program taught within the English Department

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<thead>
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<th>Semester 1</th>
<th>Semester 2</th>
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<tr>
<td>ENGL1002 Narratives of Romance and Adventure</td>
<td>ENGL1007 Language, Texts and Time</td>
</tr>
<tr>
<td>ENGL1011 Introduction to Film Studies</td>
<td>ENGL1013 Global English Literatures in English</td>
</tr>
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<td>ENGL1012 The Gothic Imagination</td>
<td>ENGL1026 Constructing the Fictive Self</td>
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<td>ENGL1014 Creative Writing</td>
<td>ENGL2605 Literary Theory: An Introduction</td>
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<td>ENGL2613 Literature, Politics and Modernity</td>
<td>ENGL2611 Jane Austen, Then and Now</td>
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<td>ENGL2653 Western Theories of Language</td>
<td>ENGL2617 Postmodernism</td>
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<td>ENGL2666 Creative Writing: Theory and Practice</td>
<td>ENGL2617 Literature and Cinema</td>
</tr>
<tr>
<td>ENGL2669 Australian Stage and Screen</td>
<td>ENGL2657 Myths, Legends and Heroes</td>
</tr>
<tr>
<td>ENGL2671 Australian Writing in the Postmodern Age</td>
<td>ENGL2667 Reading Drama</td>
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<tr>
<td>ENGL2672 Postcolonial Modernisms/Modernities</td>
<td>ENGL3651 Christopher Marlowe</td>
</tr>
<tr>
<td>ENGL3633 Introduction to Old English</td>
<td>ENGL3695 Medieval Tales of Wonder</td>
</tr>
<tr>
<td>ENGL3657 The Brontës</td>
<td>ENGL3696 Advanced Creative Writing</td>
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<tr>
<td>ENGL3697 Imagining Jerusalem</td>
<td>ENGL3701 Major Australian Authors: Depth Study</td>
</tr>
<tr>
<td>ENGL3706 African American Literature</td>
<td>ENGL3703 Writing Australian Nature</td>
</tr>
<tr>
<td>ENGL3707 Text, Action and Ideology</td>
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</tbody>
</table>

### 1000-Level

**ENGL1002 Narratives of Romance and Adventure**
This unit explores the art of narrative from Greek and Roman antiquity to the present. What makes Homer’s Odyssey and Ovid’s Metamorphoses defining texts for the history of narrative? Why are the early masters of English narrative so compelling? How does a film like O Brother, Where Art Thou? fit in? Issues of particular relevance include: genre, epic and myth; the unfolding of adventure and gender relations; intertextuality and the nature of humankind.

**ENGL1007 Language Texts and Time**
This unit of study equips students with some general tools for the close analysis of literary language. Grammatical concepts will be introduced and applied to the description of prose, poetry and drama, and students will explore the changing relations between form and meaning in English from the earliest times up to the present. A number of key strands in contemporary language study will also be presented, including semiotic theory, rhetoric and discourse studies and theorizations of the relationship between texts and subjectivity.

**ENGL1011 Introduction to Film Studies**
How do form and style structure our experience of film? This unit provides a critical introduction to elements of film making and viewing, moving through an exploration of formal components of film to consider film aesthetics in relation to the history of film scholarship. We will consider films in a variety of cultural and historical contexts, from early cinema to youtube, and introduce a series of “case studies” to explore historical, cultural and material contexts of film production and consumption.

**ENGL1012 The Gothic Imagination**
This unit explores the Gothic, a transgressive literary mode that imagines haunted or hostile social worlds. Beginning with the early Gothic craze and ending with its popular on-screen renewal, we consider the aesthetics of horror and terror, and investigate the questions these texts raise about identity, place, and the imagination.

**ENGL1013 Global Literatures in English**
Global Literatures in English is a transnational and cross-period unit that examines how literary and cultural works from different periods and different geopolitical contexts engage with Empire and its aftermath.

**ENGL1014 Creative Writing**
Creative writing, reading and thinking are core skills. This unit offers a practical and critical introduction to the development of a reflective creative writing practice across a range of different literary forms. Students will be guided through the process of generating ideas, drafting, workshopping, editing and revision to produce a portfolio of creative writing. The unit will emphasise creative writing as a dynamic mode of engaging with forms and ideas.

**ENGL1026 Constructing the Fictive Self**
What makes the subject of identity so compelling? How are we ourselves involved in the construction of such identity? This unit explores the topic of self in a range of texts, both literary and filmic. It will provide an opportunity for students to analyse and interrogate the construction of self in a variety of social contexts by focusing on textual representations of sexuality, race and gender in ways that are relevant to being and living in today’s world.
2000-Level

ENGL2605 Literary Theory: An Introduction
This unit approaches literary theory and criticism as such in three ways, synoptically, historically, and polemically. First, a generous sampling of kinds of theory and criticism establishes the ambit of the field. Second, a more concentrated sampling explores the history and importance of a particular period or mode of theory and criticism. Third, another such sampling evaluates the nature and significance of a matter of current theoretical and critical controversy.

ENGL2611 Jane Austen, Then and Now
Jane Austen is an iconic figure, both within the academy and without. In the discipline of English, her novels consolidate generic traditions that are both forward and backward looking. This unit examines Austen’s novels in their historical and critical context in order to understand the place of her works, then and now. We will analyse how these novels engage the literary, social and political debates of the late eighteenth and early nineteenth century. We will also assess the interpretative traditions her work inaugurated in subsequent centuries.

ENGL2613 Literature, Politics and Modernity
This unit considers the creative interplay between literature and politics in the modern period (1789-1945), introducing and examining how authority, social structures and individual autonomy have been represented and analysed in real and imagined settings. Using an array of forms including novels, poems, documents, essays and film, we look at topics such as revolution, equality, imperialism, the environment and utopias. We track historical changes in how political power has operated and been challenged at the personal, national and global levels.

ENGL2617 Postmodernism
This unit will explore some of the most interesting and innovative theoretical, literary and multimedia texts of the last half century. Some of the topics to be explored include the relationship between modernism and postmodernism; movements, communities and subcultures; experimentalism and activism; small press publishing and independent cinema; politics, history and cultural value; genre, style and intertextuality; auteurism and the ‘death of the author’.

ENGL2638 Literature and Cinema
This unit will examine issues arising from a comparative study of literature and cinema, including: the continuities and discontinuities between the two mediums; the cultural and historical contexts of literary and cinematic texts; authorship, auteurism and aesthetic authority; adaptation and intertextuality; the figurative styles of literature and cinema; narrative and narration in literature and cinema; genre study.

ENGL2653 Western Theories of Language
An introduction to the history of Western ideas about the structure, origin and use of language, with a particular focus on theories of English grammar and on the main theoretical developments of the 20th century. Students will consider the evolution of grammatical and rhetorical thought with reference both to the inherent constraints on linguistic theorizing, and to the varying ideological currents that have shaped Western ideas on language structure and use from antiquity to the present.

ENGL2657 Myths, Legends and Heroes
Students will study (in modern English translation) the literature of the peoples who lived in Britain in the Early Middle Ages – Britons, Anglo-Saxons, Vikings and Normans. Lectures and tutorials will cover the literature, history, religion and language of these cultures, focusing on representations of the heroic ideal, as this is embodied in mythic, legendary and historical writing. Texts to be studied include Beowulf, The Wanderer, selections from the Edda, and early Arthurian material.

ENGL2666 Creative Writing: Theory and Practice
This unit fosters students’ practice and knowledge of creative writing through interactive workshops, seminars and lectures led by established writers and academics. The emphasis is on writing as a creative mode of intellectual, historical and aesthetic engagement with the contemporary.

ENGL2667 Reading Drama
In this unit, you read some great plays and develop skills in reading dramatic texts. Looking at four or five plays in detail, we consider issues such as: what it means to read dramatic text; the relationship between text and performance; ‘personation’ and the establishment of dramatic character.

ENGL2669 Australian Stage and Screen
Australian theatre and cinema have lively, at times intersecting, histories, and have played significant roles at both national and international levels, from the depiction of various local ‘types’ on stage and screen, to the work of Australian actors, directors and cinematographers overseas. This unit examines selected plays and films over the last century or so through a number of thematic focuses, including: race, gender and national identity; comic traditions; Australia and the world; modernity and innovation.

ENGL2671 Australian Writing in the Postmodern Age
Must one country’s postmodernism look the same as another’s? Must one hemisphere’s? Concentrating upon works written since the 1980s, this unit of study looks at some of the early texts of Australian postmodernism, the domestic and international contexts in which they took seed, and how Australian postmodernism has subsequently developed, asking as it does so whether it has any distinguishing features, trying to explain what these might be, and how they might have come about.

ENGL2672 Postcolonial Modernisms/Modernities
This unit examines literary and cultural expressions of modernism/modernity in sites that were or continue to be colonised. We will study how notions such as race, gender, class, sexuality, nation, and religion shape ideas of being modern, and how 20th and 21st century aesthetic works register the contradictory yet interconnected experiences of modernity.
ENGL3633 Introduction to Old English
Old English was the language of England from the fifth century until the twelfth. This earliest phase of the English literary tradition evolved against a background of cultural encounters: as the Anglo-Saxons encountered the culture of Rome, as they adopted and adapted the Christian religion, and as they reflected on their origins on the European continent. This unit introduces students to the language spoken and written by the Anglo-Saxons, and presents the opportunity to translate and read Old English texts.

ENGL3651 Christopher Marlowe
Christopher Marlowe was a radically creative dramatic and poetic genius whose blockbuster plays changed the course of English drama and paved the way for Shakespeare. His daring themes put Renaissance taboos such as atheism, necromancy, homoeroticism and current politics on stage for public debate. These themes, combined with his trademark obsessive protagonists, mighty poetic line and aesthetics of violence, continue to impress audiences and scholars. This unit is an advanced study of Marlowe’s body of work in the context of his times and modern scholarship.

ENGL3657 The Brontës
The novels of the Bronte Sisters are among the most enduringly popular Victorian texts, yet they have an ambiguous critical status. The perception that the Brontës are labile and cloistered writers, best interpreted psychoanalytically, raises questions about the relationship between biography and literature, and the ways in which notions of social and historical relevance play into judgments about literary value. We will think about canonical and popular literary status, biography and authorship, gender and writing, and Victorian society.

ENGL3695 Medieval Tales of Wonder
Medieval Romance includes narratives of adventure and ideals of courtly love within a context infused with wondrous potential. In this unit students will explore a selection of romance texts, exploring themes of gender, the fantastic and literary history. Students will analyse recent developments in theoretical approaches to Medieval romance, including monster theory and affect theory. Texts will be studied in Middle English with class support.

ENGL3696 Advanced Creative Writing
This unit builds on ENGL2666 Creative Writing: Theory and Practice, offering students the opportunity to complete a creative project. Student may complete projects in fiction, poetry, creative non-fiction, writing for performance, or by combining any of the above.

ENGL3697 Imagining Jerusalem
Jerusalem has long fascinated travellers, artists, and pilgrims, both as a real and as an imagined city. For some, this fascination lies in the religious symbolism of the city, while in the contemporary period Jerusalem is also increasingly shaped by the role it plays in the conflict in the Middle East. This unit focuses on how literature and film from Australia, Europe, Israel, North America, and Palestine imagines Jerusalem as a past, present, and future city.

ENGL3701 Major Authors: Depth Study
This unit provides students with the opportunity to undertake in-depth study of the life, work, career and reception of one or more major Australian writers, such as Peter Carey, Helen Garner, Christina Stead, Patrick White or Judith Wright. While focusing on close reading of texts that have come to be regarded as outstanding both nationally and internationally, students will also use methodologies will include career biography, reception history, and the analysis of key works of literary criticism and the economy of literary prestige.

ENGL3703 Writing Australian Nature
How does writing engage with nature in Australia - its geographic wonders, its layered meanings and its complex human histories? What roles have writers, artists, photographers and others played in creating an environmental consciousness? This unit examines Indigenous and non-Indigenous texts, introducing themes that have shaped and defined Australian literature, past and present. How have Australian nature, place and environment challenged writers? Can literature transform the way we think about or care for the world in which we live?

ENGL3706 African American Literature
We examine a range of African American-authored texts, including films, from the 18th century to the present to consider the relationship of race and writing, and the ways African American cultural expression contributes to and interrogates American cultural history. Issues covered include enslavement and freedom, and segregation and Civil Rights.

ENGL3707 Text, Action, and Ideology
This unit of study explores text-production as a social and ideological act, with particular reference to English-speaking contexts. We will ask how competing social and political interests shape specific textual practices, and consider the ideological influences impinging on theoretical discourse about language and textuality.
**Honours**

**English**

An Honours year in English allows you to specialise further in your area of interest. It offers students the opportunity to work independently and creatively in a community of scholars that includes both their peers and the staff of the department. A number of Honours graduates each year continue on to postgraduate study in Australia or abroad. During their Honours year, students will write a thesis of 15,000 words, complete three 4000 level seminar units and participate in the mid-year Honours Conference.

From 2018-2020, acceptance into the Honours program requires a major in English with an average of 70 percent or above. From 2021, acceptance into the Honours program requires a major in English with an average of 70 percent or above and the completion of a second major.

In working on your Honours thesis with an expert in a field of your choice, you will develop skills in independent research that will benefit you in a wide range of career paths: anything that requires skills in research, analysis and argumentation. One of those might be further academic study and, for this, an Honours degree is an important stepping stone. Alongside the thesis, the three seminar options that you choose will deepen your understanding of the subject of English.

The skills that you develop in an Honours degree include analytical thinking; reading, listening to and analysing complex texts and arguments; proficiency in research methods; independence of thought and the capacity to complete a significant writing project. This makes it an excellent qualification for many careers in a world beyond academia that increasingly demands these adaptable skills. This includes fields which have an immediate relationship to literary study, such as publishing and other careers in the arts, but also other professions and vocations for which an analytical mind is crucial: the law, public service, advertising and the media, teaching, politics, as well as business and industry.

For more information, contact the English Department Honours Coordinator.

**Requirements for Completion**

Honours in English requires 48 credit points from this table including:
(i) 30 credit points of 4000-level Honours thesis units
(ii) 18 credit points of 4000-level Honours seminar units

**4000-level units of study**

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>ENGL4113</td>
<td>Approaches to Critical Reading</td>
</tr>
<tr>
<td>ENGL4114</td>
<td>Approaches to Literary History</td>
</tr>
<tr>
<td>ENGL4115</td>
<td>Approaches to Global English Literatures</td>
</tr>
<tr>
<td>ENGL4116</td>
<td>Approaches to Genre</td>
</tr>
<tr>
<td>ENGL4117</td>
<td>Henry James and the Art of Fiction</td>
</tr>
<tr>
<td>ENGL4118</td>
<td>Modern Australian Poetry and Poetics</td>
</tr>
<tr>
<td>ENGL4119</td>
<td>Shakespeare and his Contemporaries</td>
</tr>
<tr>
<td>ENGL4120</td>
<td>History Writing in English, 1500-1900</td>
</tr>
<tr>
<td>ENGL4121</td>
<td>The Secret History of the Novel</td>
</tr>
<tr>
<td>ENGL4122</td>
<td>Critical Contexts for Creative Writing</td>
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<td>ENGL4123</td>
<td>Reading Suburbia</td>
</tr>
<tr>
<td>ENGL4124</td>
<td>Australian Literature and the Canonical Imaginary</td>
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**Honours Thesis Units**

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<td>ENGL4111</td>
<td>English Honours Thesis 1</td>
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<tr>
<td>ENGL4112</td>
<td>English Honours Thesis 2</td>
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Note: not every unit is offered every year. For a full list of 2018 units see page 16. For further information, see: [http://sydney.edu.au/arts/english/undergrad/honours.shtml](http://sydney.edu.au/arts/english/undergrad/honours.shtml)
2018 Units of Study
Honours program taught within the Department

Semester 1
ENGL4115 Approaches to Global English Literatures
ENGL4116 Approaches to Genre
ENGL4117 Henry James and the Art of Fiction
ENGL4118 Modern Australian Poetry and Poetics
ENGL4122 Critical Contexts for Creative Writing

Semester 2
ENGL4113 Approaches to Critical Reading
ENGL4114 Approaches to Literary History
ENGL4119 Shakespeare and his Contemporaries
ENGL4121 The Secret History of the Novel

Honours Thesis Units, Semester 1 & 2
ENGL4111 English Honours Thesis 1
ENGL4112 English Honours Thesis 2

4000-Level

ENGL4111 English Honours Thesis 1
This unit involves research towards and preliminary writing of an Honours thesis of 15000 words, in collaboration with a supervisor approved by the Department of English Honours Coordinator.

ENGL4112 English Honours Thesis 2
In this unit you complete your substantial, independent research project in English. Regular meetings with a supervisor approved by the Department of English Honours Coordinator will guide your progress. You will continue to submit drafts at agreed times and develop your expertise in relevant research methods and analytical skills as well as in the subject matter of your specialist topic.

ENGL4113 Approaches to Critical Reading
This unit introduces students to a variety of critical approaches to literature from the eighteenth century to the present. It asks a number of questions basic to the study and understanding of literature. What does it mean to read a text critically? What roles do critical and theoretical perspectives play in our understanding of literary texts? In addition to developing critical and theoretical literacy, the unit will examine how such strategies may be brought to bear on reading literary texts and whether they are effective and/or appropriate in specific cases.

ENGL4114 Approaches to Literary Theory
How do literary texts relate to history? When we divide time into different periods, what are the implications for interpretation? Focusing on one or two literary periods, this unit introduces students to historicist literary criticism, developing skills in relating literature to historical context. We read key texts from the designated period(s), conduct research into appropriate archives (including online databases), and identify the theoretical questions that underpin these investigations.

ENGL4115 Approaches to Global English Literatures
Students will familiarise themselves with critical approaches to a range of literary works written throughout the world in the English language, and they will critically examine ways in which theories of globalization and place have come to inflect paradigms of local and national identity.

ENGL4116 Approaches to Genre
Students will familiarise themselves with critical approaches to a range of literary works written throughout the world in the English language, and they will critically examine ways in which theories of globalization and place have come to inflect paradigms of local and national identity.

ENGL4117 Henry James and the Art of Fiction
In addition to writing distinctive short stories and novels, Henry James was a voluminous critic whose writings on the art of fiction have shaped modern approaches to the novel. In this unit, we take a chronological approach, reading selections from James’s critical writings alongside his novels and tales to compare the author’s evolving theory of fiction with his practice of it. Matters of special interest include Anglo-American literary culture; strategies of characterisation and narration; experiments in literary style; the purpose of criticism; and the ethics of representation.

ENGL4118 Modern Australian Poetry and Poetics
This unit explores the history, contexts and variety of modern and contemporary Australian poetry, with particular focus on the question of modernism. Students will study a selection of key Australian poets and statements about poetry from 1900 to the present.

ENGL4119 Shakespeare and his Contemporaries
The unit explores important works by Shakespeare and his contemporaries in the contexts of late-sixteenth- and early-seventeenth-century England. The unit will analyse the texts and authors in relation to one another to uncover key discourses of the period relating to politics, humanism, drama, poetry, gender
and genre. Students will gain valuable insights into the literary and cultural richness of the period and come to a deeper understanding of Shakespeare’s relevance and significance in his day.

**ENGL4121 The Secret History of the Novel**

The English novel emerged as a distinct genre in the eighteenth century. This unit investigates its development and circulation, analysing novels that have since been canonised as well as material usually excluded from the story of the novel’s rise. We aim at a more complex understanding of the novel as a historical genre as well as the roots of its contemporary appeal.

**ENGL4122 Critical Contexts for Creative Writing**

This unit will further develop your understanding of how creative writing connects with major scholarly and critical debates in literary and cultural theory. Focusing in particular on writers whose work is both creative and theoretical, the unit will examine: theories of authorship; the history of the book; the ethics and politics of writing; aesthetic hierarchy and value; close and distant reading; form, genre and style; writing, sex and embodiment.
Film Studies Major and Minor

Film Studies at Sydney University is an interdisciplinary program coordinated jointly by the Department of Art History and the Department of English.

Studying film draws on both our intellect and our imagination. As an accessible and even ubiquitous transnational cultural form, film opens us to other worlds, other lives, other ways of seeing.

People have been making, watching and writing about movies for over a century. In a culture that increasingly relies on visual information, an understanding of the moving image is essential to understanding society. The major in Film Studies is a vibrant interdisciplinary program that develops this critical visual literacy. It equips you with a range of skills for understanding and analysing cinema as a vital and yet everyday part of modern life. Through close familiarity with a range of case studies, you will come to understand the social, cultural, aesthetic and political dimensions of cinema in different contexts and at different times.

In Film Studies you will learn scholarly terms that will enable you to describe what you see on screen in relation to, for instance, camera movements and editing techniques or traditions of screen performance. You will develop rich understandings of concepts such as national cinema, genre and spectatorship through a diverse range of case studies. And you will study the historical development of film as a cultural and technological form and analyse its transformations across the 20th century to the present day.

Requirements for Completion
A major in Film Studies requires 48 credit points from the Unit of Study table including:
(i) 12 credit points of 1000-level units
(ii) 6 credit points of 2000-level core unit
(iii) 6 credit points of 2000-level selective unit
(iv) 6 credit points of 3000-level core units
(v) 12 credit points of 3000-level selective units
(vi) FASS3999 Interdisciplinary Project unit

A minor in Film Studies requires 36 credit points from the Unit of Study table including:
(i) 12 credit points of 1000-level units
(ii) 6 credit points of 2000-level core unit
(iii) 6 credit points of 2000-level selective unit
(iv) 6 credit points of 3000-level core units
(v) 6 credit points of 3000-level selective units

1000-level units of study

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<tr>
<th>Unit Code</th>
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<tbody>
<tr>
<td>ENGL1011</td>
<td>Introduction to Film Studies</td>
</tr>
<tr>
<td>ARHT1003</td>
<td>Hollywood: Art, Industry, Entertainment</td>
</tr>
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</table>

2000-level units of study

Core
- ARHT2652 From Silent to Sound Cinema

Selective
- ARHT2653 Memory of the World: Key Films
- ARHT2656 Film Genres and National Cinemas
- ENGL2617 Postmodernism
- ENGL2627 Screening Sexuality
- ENGL2638 Literature and Cinema
- ENGL2669 Australian Stage and Screen
- ENGL2668 Australian Gothic
- ARBC2210 Screening the Arab World
- CAEL2039 Screen Arts (An Introduction)
- EUST2020 Screening Europe
- ICLS2635 Science Fiction: The Future is Now
- ICLS2637 Watching Stars: Film and the Star System
- MUSC2663 Survey of Film Music
- MUSC2664 Popular Music and the Moving Image
- PHIL2658 Philosophy in Film
- SPAN2641 Filmmaking in the Latin American Context

3000-level units of study

Core
- ARHT3601 Cinematic Transformations

Selective
- ARHT3633 Contemporary Australian Art and Film
- ASNS3616 Japanese Cinema and Society
- ENGL3604 Cinematic Modernism
- ITLN3679 Filming Fiction: The Italian Experience

Interdisciplinary Project
- FASS3999 Interdisciplinary project unit

Note: not every unit is offered every year. See the Department of Art History 2018 Student Guide for 2018 units and individual Film unit of study descriptions. For further information see: http://sydney.edu.au/handbooks/arts/subject_areas/film_studies.shtml
### Sample pathway: Film Studies Major with an English Major

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<thead>
<tr>
<th>Year</th>
<th>Sem 1</th>
<th>ENGL1011 Introduction to Film Studies</th>
<th>1000 level unit</th>
<th>1000 level unit</th>
<th>1000 level unit from the English major table</th>
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<td>2000 level Selective unit from the Film Studies major table</td>
<td>Elective units/OLE</td>
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<td>Year 3</td>
<td>Sem 1</td>
<td>3000 level Selective unit from the Film Studies major table</td>
<td>3000 level Selective unit from the Film Studies major table</td>
<td>3000 level unit from the English major table</td>
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<td>Sem 2</td>
<td>ARHT3601 Cinematic Transformations</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>3000 level unit from the English major table</td>
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</table>

**First year**

At junior level students complete two units of study, ENGL1011 Introduction to Film Studies, where they are introduced to the language of cinema, film history and the field of critical and theoretical scholarship in Film Studies, and ARHT1003 Hollywood: Art, Industry, Entertainment, which will explore the central cultural role Hollywood and its products have played in the history and aesthetics of filmmaking. In this first year of their major students will acquire a knowledge of key terms, concepts, and critical approaches to the discipline, and will learn to apply the skills of formal film analysis and interpretation, providing them with a firm intellectual grounding for advanced study in a range of subject areas in their senior years.

**Second year**

In their second year, students will expand on the knowledge gained at junior level, beginning with the core unit ARHT2652 From Silent to Sound Cinema. This course offers a sustained study of the emergence of cinema across the twentieth century as art form, entertainment commodity, social institution and cultural experience via case studies focused on aspects such as industry development, genre, stardom, reception, national cinemas and film movements. Students will then have the opportunity to branch out into other areas of inquiry through a wide range of 2000 level selectives that offer different perspectives on the history of cinema as a medium, on the nature of cinematic experience, on the variety of cinematic cultures, and on specific approaches to and debates within contemporary Film Studies.

**Third year**

In the final year of their major students will have the opportunity to reflect on the discipline of Film Studies from a contemporary perspective in the core unit ARHT3601 Cinematic Transformations, which traces the evolution of the cinematic object from the celluloid to the digital object. They will also be introduced to understandings of cinema arrived at from interdisciplinary perspectives through projects framed within the FASS3999 Interdisciplinary Unit, giving them a wider grasp of cinema as a cultural phenomenon. Two other 3000 level courses are also completed to round out the major, and these will be drawn from a pool of units offering more sophisticated studies of topics such as film genres, national cinemas, documentary, and digital arts.

**Fourth Year**

If you would like to deepen your knowledge and skills in this major, you can complete an additional year combining your Bachelor of Arts degree with the new Bachelor of Advanced Studies. In the Bachelor of Advanced Studies, you can undertake advanced coursework, complete a second major, combine studies from a range of disciplines and get involved in cross-disciplinary community, professional, research or entrepreneurial project work.

Honours

Film Studies

The Honours year comprises two semester-long units of study and a thesis of 18,000–20,000 words in length. From 2018-2020, acceptance into the Honours program requires a major in Film Studies with an average of 70 percent or above. From 2021, acceptance into the Honours program requires a major in Film Studies with an average of 70 percent or above and the completion of a second major. For more information, contact the Film Studies Honours Coordinator.

Requirements for Completion
Honours in Film Studies requires 48 credit points from this table including:
(i) 12 credit points of 4000-level Honours Seminar units
(ii) 36 credit points of 4000-level Honours Thesis units

Seminar units
FILM4113 What is Cinema Studies
FILM4114 The Cinematic Experience

Honours Thesis units
FILM4111 Honours Thesis 1
FILM4112 Honours Thesis 2

All 4000-level film units are available in 2018. For more information:

FILM4113
What is Cinema Studies

Many scholars take Andre Bazin’s four-volume work, "Qu’est-ce que le cinema?", as the moment of inauguration for the critical project of film studies. Echoing Bazin’s famous question, this seminar investigates what it means to take cinema as a scholarly object. Covering materials from early cinema to post-cinema, this seminar is organised around a series of mutually informing concepts that have structured film studies scholarship: disciplinarity, temporality, realism, indexicality, sound, spectatorship and digitality.

FILM4114
The Cinematic Experience

What is the cinematic experience today, in an age of fragmented audiences and multiple platform delivery? Taking the film festival as its central case study, this unit examines the festival as a cultural institution, as a site for the making of film history, and as a scene of the curious mixture of the festive and the cerebral, the sensual and the serious.

FILM4111
Film Studies Honours Thesis 1

This unit involves research towards and preliminary writing of an Honours thesis of 18000-20000 words, in collaboration with a supervisor approved by the Film Studies Program Honours Coordinator.

FILM4112
Film Studies Honours Thesis 2

This unit involves completion and submission of an Honours thesis of 18000 - 20000 words in collaboration with a supervisor approved by the Honours coordinator.
Celtic Studies Minor

A minor in Celtic Studies is centred in the study of the languages, history and culture of the Celtic-speaking peoples from prehistory to the present. This ethnic group has played a highly significant role in the development of European civilisation, particularly in the British Isles. The Celts may be defined as those peoples who speak or whose forebears have spoken a Celtic language. Early Celtic languages included Celtiberian and Gaulish in ancient continental Europe, Galatian in Asia Minor, as well as British, Goidelic and Pictish in the British Isles. Breton, Irish, Scottish Gaelic and Welsh are the Celtic languages spoken today.

Candidates for the minor take core units in study of Celtic identity and historical influence of the Celtic peoples and Celtic narrative literature. Celtic language units (Irish, Scottish Gaelic and Welsh) develop knowledge of language itself and enhance access to cultural and literary studies. Optional units include further language units. The aim is to enable students who have developed an interest in various aspects of Celtic Studies to pursue study that offers a representative range of subject areas, developing skills and knowledge in the study of a subject that is highly significant to European as well as Australian cultural heritage.

Requirements for Completion

A minor in Celtic Studies requires 36 credit points from the unit of study table including:
(i) 6 credit points of 1000-level core units
(ii) 6 credit points of 1000-level selective units
(iii) 6 credit points of 2000-level core unit
(iv) 6 credit points of 2000-level selective unit
(v) 12 credit points of 3000-level units

1000-level units of study

Core
CLST1000 Defining the Celts

Selective
ENGL1002 Narratives of Romance and Adventure
ENGL1007 Language, Texts and Time
ENGL1013 Global English Literatures
ARCA1001 Ancient Civilisations

2000-level units of study

Core
CLST2605 Celtic History and Culture

Selective
CLST2608 Modern Welsh Language and Culture 1
CLST2613 Scottish Gaelic Language and Culture 1

3000-level units of study

CLST3616 The Celtic Otherworld
CLST3614 Middle Welsh
CLST3615 Old Irish

All the CLST units listed are available in 2018. For further information see: http://sydney.edu.au/handbooks/arts/subject_areas/ celtic_studies.shtml
<table>
<thead>
<tr>
<th>Year</th>
<th>Sem 1</th>
<th>Celtic Studies Minor</th>
<th>Sem 2</th>
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<th>Year 2</th>
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<th>Year 3</th>
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<td>CLST2613 Scottish Gaelic Language and Culture</td>
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<td>3000 level Selective unit from the Celtic Studies table</td>
<td>CLST3616 The Celtic Otherworld</td>
<td>3000 level Selective unit from the Celtic Studies table</td>
<td>CLST3615 Old Irish</td>
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<td>1000 level unit</td>
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<td>2000 level unit in Major 1 from Table A</td>
<td>2000 level unit in Major 1 from Table A</td>
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<td>2000 level unit in Major 1 from Table A</td>
<td>2000 level unit in Major 1 from Table A</td>
<td>2000 level unit in Major 1 from Table A</td>
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**Sample pathway: Celtic Studies Minor with majors in English and Linguistics**

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<thead>
<tr>
<th>Year 1</th>
<th>Sem 1</th>
<th>Celtic Studies minor CLST1000 Defining the Celts</th>
<th>Linguistics major LNGS1001 Structure of Language</th>
<th>English major ENGL1026 Constructing the Fictive Self</th>
<th>ENGL1012 The Gothic Imagination</th>
<th>Sem 2</th>
<th>ARCA1001 Ancient Civilisations</th>
<th>LNGS1002 Language and Social Context</th>
<th>LNGS2601 Phonetics and Phonology</th>
<th>OLE</th>
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<tbody>
<tr>
<td>Year 2</td>
<td>Sem 1</td>
<td>CLST2613 Scottish Gaelic Language and Culture</td>
<td>LNGS2624 Grammar in the World’s Languages</td>
<td>OLE</td>
<td>ENGL1012 The Gothic Imagination</td>
<td>Sem 2</td>
<td>CLST2605 Celtic History and Culture</td>
<td>LNGS3605 Describing a Language</td>
<td>LNGS3612 Dynamics of Sound</td>
<td>ENGL2662 Deceit, Disguise and Medieval Narrative</td>
</tr>
<tr>
<td>Year 3</td>
<td>Sem 1</td>
<td>CLST3616 The Celtic Otherworld</td>
<td>LNGS3703 Language, Brain and Mind</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>ENGL1012 The Gothic Imagination</td>
<td>Sem 2</td>
<td>CLST3615 Old Irish</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>ENGL3695 Medieval Tales of Wonder</td>
<td>ENGL1012 The Gothic Imagination</td>
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<td>Elective units/OLE</td>
<td>2000 level Selective unit from the Celtic Studies table</td>
<td>Elective units/OLE</td>
<td>2000 level Selective unit from the Celtic Studies table</td>
<td>Elective units/OLE</td>
<td>2000 level Selective unit from the Celtic Studies table</td>
<td>Elective units/OLE</td>
<td></td>
</tr>
</tbody>
</table>
1000-Level

CLST1000 Defining the Celts
The ‘Celts’ are any of those peoples of Europe who speak or spoke a Celtic language. By the Iron Age the Celtic peoples were spread across Europe and across the course of millennia have given rise to a number of European nations and cultures—including the Irish, the Welsh and the Bretons. This unit explores definitions of the Celts, examining their history and development, and provides an overview of their languages.

2000-Level

CLST2605 Celts in History
Finding the Celts in History from c.500 B.C. to the present raises issues of the extent of invasion or migration that has occurred in the past and its role in cultural change, indeed the very nature of cultural change itself. These will be addressed from written sources, material remains and genetic evidence. While this unit stands on its own, its topics have been carefully selected to allow students who have done CLST2601 to explore further the Celtic world.

CLST2608 Modern Welsh Language and Culture 1
The Welsh language has one of the oldest literary traditions in Europe. This unit will introduce students to this culture by providing them with the basic structure and vocabulary of the language, with an emphasis on the acquisition of oral and written skills of communication through functionally oriented language activities. The language will be studied in the context of Welsh history, literature and society.

CLST2613 Scottish Gaelic Language and Culture 1
The Scottish Gaelic language has a very old literary tradition. This unit will introduce students to this culture by providing them with the basic structure and vocabulary of the language, with an emphasis on the acquisition of oral and written skills of communication through functionally oriented language activities. The language will be studied in the context of Scottish history, literature and society.

3000-Level

CLST3614 Middle Welsh
Middle Welsh was the language spoken and written in Wales in the Middle Ages (from about the 12th to the 14th Century). The most famous text surviving in Middle Welsh is the Mabinogion, a compilation of mythical and legendary material often of much earlier date. In this unit students will develop a knowledge of Middle Welsh grammar and vocabulary and learn to read and interpret texts in Middle Welsh.

CLST3615 Old Irish
Old Irish was the language spoken and written in Ireland in the early Middle Ages, and is preserved in a range of records, from Ogham stones to manuscripts. In this unit students will develop a knowledge of Old Irish grammar and vocabulary, and learn to read texts in Old Irish. It will also provide a basic introduction to the development of the Irish language in its early historic context, with reference to examples from inscriptions, manuscripts and the different genres of literature.

CLST3616 The Celtic Otherworld
This unit looks closely at one of the most influential narrative types in medieval Celtic literature. We will examine a series of texts (in translation) and place them in the context of early Irish and Welsh conceptions of cosmology, landscape and pilgrimage: including stories of the voyage tales or Bran, Brendan and Mael Duin, the vision of St Fursey, and the otherworld episodes in the Welsh Mabinogi.
Postgraduate Coursework Program

English Studies

The Master of English Studies (MES) is one of Australia’s premier postgraduate coursework degrees in English studies. It attracts local and international students who seek a comprehensive and highly regarded coursework degree in English literature and who may also be using the MES as a stepping stone to entering doctoral studies in Australia or overseas. English teachers find the MES an excellent way to enrich their subject knowledge and develop their love of literature. Furthermore, teachers in New South Wales may apply to the Board of Studies, Teaching and Educational Standards to claim a proportion of their coursework hours as recognized professional learning.

The Master of English Studies offers graduates opportunities to pursue or advance careers in any vocation or area that demands intellectual flexibility and versatility, critical thinking and the ability to communicate such as teaching, the media, public and community service, and academia. This course brings together contemporary critical theory with literary narratives to investigate how and why literature continues to enjoy particular resonance in a twenty-first-century environment. It focuses on four core critical approaches — critical reading, literary history, genre, and literary comparison, including the question of English as a world literature. Part of this program’s aim is to consider ways in which the study of literature in English works in a specifically Australian cultural context. In this sense, the program is aligned with the contemporary repositioning of Australia in relation to “the Asian century” and to global culture more generally. Building on Australia’s long-established international reputation in Cultural Studies, this program also seeks to expand consideration of literary as well as cultural narratives across a broad transnational framework. It provides an excellent foundation for research students, both from Australia and overseas, who wish to reconsider literature in English within a dynamically expanding global field.

Synergies with the Master of Creative Writing also allow students to explore various forms of contemporary writing practice and to engage with a lively series of visiting speakers from the active community of writers in Sydney and abroad. Students in the Master of English Studies can, if they choose, take creative writing units of study.
English Studies 2018

This program is offered at Graduate Certificate (0.5 year full-time), Graduate Diploma (1 year full-time) and Master (1.5 years full-time) levels. Part-time study is also available. A 1 year option for the Master degree is available to applicants with a Graduate Certificate /Graduate Diploma in the program with a minimum credit average or an Honours degree in a relevant discipline.

View the Admission Requirements here:

Graduate Certificate in English Studies requires completion of 24 credit points, including 12 credit points of core units of study and 12 credit points of elective units of study.

Graduate Diploma in English Studies requires completion of 48 credit points, including 24 credit points of core units of study and 24 credit points of elective units of study.

Master of English Studies requires completion of 72 credit points, including 24 credit points of core units of study, 42 credit points of elective units of study and 6 credit points of capstone units of study.

Core units of study

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<td>ENGL6100</td>
<td>Approaches to Literary History</td>
</tr>
<tr>
<td>ENGL6101</td>
<td>Approaches to Genre</td>
</tr>
<tr>
<td>ENGL6102</td>
<td>Approaches to Critical Reading</td>
</tr>
<tr>
<td>ENGL6103</td>
<td>Approaches to Global English Literatures</td>
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</table>

Elective units of study

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<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>ENGL6040</td>
<td>Introduction to Old English</td>
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<td>ENGL6041</td>
<td>Old English Texts</td>
</tr>
<tr>
<td>ENGL6104</td>
<td>American Gothic</td>
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<tr>
<td>ENGL6106</td>
<td>The Idea of the South</td>
</tr>
<tr>
<td>ENGL6107</td>
<td>Sentiment and Sensation</td>
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<tr>
<td>ENGL6108</td>
<td>Modern Australian Poetry and Poetics</td>
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<td>ENGL6109</td>
<td>Modern and Contemporary Drama</td>
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<td>ENGL6110</td>
<td>The 18th Century Novel: Theory &amp; Example</td>
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<td>History Writing in English, 1500-1900</td>
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<td>Wooing Women in Middle English Romance</td>
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<td>ENGL6114</td>
<td>Language and Subject</td>
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<td>ENGL6115</td>
<td>Reading Suburbia</td>
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<td>ENGL6116</td>
<td>Life and Literature in the Age of Chaucer</td>
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<td>ENGL6901</td>
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<td>Critical Contexts for Creative Writing</td>
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<td>Research Methods for Creative Writing</td>
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<td>ENGL6915</td>
<td>Recovering Meaning: Novel into Film</td>
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<td>Literary Culture: Sydney</td>
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<td>ENGL6936</td>
<td>Writers at Work: Fiction</td>
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<td>Major Movements in Contemporary Prose</td>
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<td>The Cold War</td>
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<td>ENGL6970</td>
<td>Magazines and Australian Print Culture</td>
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<td>ENGL6971</td>
<td>Shakespeare and Modernity</td>
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<td>ENGL6972</td>
<td>Creative Non-Fiction Workshop</td>
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<td>ENGL6973</td>
<td>Shakespeare and his Contemporaries</td>
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<td>ENGL6974</td>
<td>Australian Literature and the Canonical Imaginary</td>
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<td>ENGL6975</td>
<td>Henry James and the Art of Fiction</td>
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<tr>
<td>WRIT6001</td>
<td>Professional Editing</td>
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<td>GCST6905</td>
<td>Gender in Cultural Theory</td>
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<td>ICLS6901</td>
<td>Literary Comparison: History and Methods</td>
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<td>USSC6919</td>
<td>American Film and Hollywood</td>
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Capstone units of study

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<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>ENGL6929</td>
<td>Dissertation Part 1*</td>
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<tr>
<td>ENGL6930</td>
<td>Dissertation Part 2*</td>
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<tr>
<td>ENGL6935</td>
<td>Research Essay*</td>
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* Department permission required

Note: Each unit of study is worth 6 credit points. Not every unit is offered every year. A full list of 2018 units is at page 26 and at:
Postgraduate Coursework Program

Creative Writing

The Master of Creative Writing is designed for new, developing and established writers who wish to explore and develop their creative practice in a stimulating academic environment. We welcome students who work in experimental or traditional ways within, across or between genres and media. As well as core units in the fundamentals of research-led creative practice, critical contexts for creative writing, and Sydney as a cultural centre, we offer a wide range of specialised units, including Introductory and Advanced Workshops in Poetry, Fiction, Non-fiction, Writers at Work units, and Major Movements units.

Throughout their degree, students work in small groups with distinguished staff and visitors to extend and deepen their skills, their thinking, and their engagement with the work of others. As well as coursework, all Masters students undertake a substantial, individually supervised creative project and participate in a lively calendar of readings, talks and symposia.

Writers currently on staff include Judith Beveridge, Peter Kirkpatrick, Kate Lilley, Fiona McFarlane, Peter Minter and Beth Yahp. Visitors to the program in recent years have included Peter Boyle, Pam Brown, Ali Cobby Eckermann, Carla Harryman, Lyn Hejinian, Bob Holman, Gail Jones, Michelle de Kretser, David Malouf, Fiona McFarlane, Drusilla Modjeska, Lionel Shriver, Katherine Thompson, John Tranter, Barrett Watten and John Wilkinson.

Creative Writing Studies 2018

This program is offered at Graduate Certificate (0.5 year full-time), Graduate Diploma (1 year full-time) and Master (1.5 years full-time) levels. Part-time study is also available. A 1 year option for the Master degree is available to applicants with: a Graduate Certificate /Graduate Diploma in the program with a minimum credit average; or an Honours degree in a relevant discipline; or relevant professional work experience and bachelor’s degree with a minimum credit average or equivalent qualification.

View the Admission Requirements here: http://sydney.edu.au/courses/master-of-creative-writing

Graduate Certificate in Creative Writing requires completion of 24 credit points of units of study including a minimum of 12 credit points from core units of study and a maximum of 12 credit points from elective units of study.
Graduate Diploma in Creative Writing requires completion of 48 credit points of units of study including 18 credit points from core units of study and a maximum of 30 credit points from elective units of study.
Master of Creative Writing requires completion of 72 credit points of units of study including:
– 30 credit points from core units of study
– a maximum of 36 credit points from elective units of study including at least one Introductory Workshop unit of study, at least one Advanced Workshop unit of study; and a minimum of 6 credit points from capstone units of study
– a minimum of 12 credit points from capstone units of study
### Core units of study
- ENGL6913 Critical Contexts for Creative Writing
- ENGL6914 Research Methods for Creative Writing
- ENGL6917 Literary Culture: Sydney
- ENGL6936 Writers at Work
- ENGL6937 Literary Movements

### Capstone units of study
- ENGL6119 Dissertation Part 1: Creative Writing
- ENGL6120 Dissertation Part 2: Creative Writing
- ENGL6908 Creative Writing: Supervised Project

### Introductory Workshop units of study
- ENGL6901 Creative Writing: Fiction Workshop
- ENGL6902 Creative Writing: Poetry Workshop

### Advanced Workshop units of study
- ENGL6986 Advanced Workshop: Poetry
- ENGL6987 Advanced Workshop: Novel

### Other Elective units of study
- ENGL6040 Introduction to Old English
- ENGL6041 Old English Texts
- ENGL6100 Approaches to Literary History
- ENGL6101 Approaches to Genre
- ENGL6102 Approaches to Critical Reading
- ENGL6103 Approaches to Global English
  - Literatures
  - American Gothic
  - The Idea of the South
  - Sentiment and Sensation
  - Modern Australian Poetry and Poetics
  - Modern and Contemporary Drama
  - The 18th Century Novel: Theory & Example
  - History Writing in English, 1500-1900
  - Wooing Women in Middle English
  - Romance
  - Language and Subject
  - Reading Suburbia
  - Life and Literature in the Age of Chaucer
  - Creative Writing: Fiction Workshop
  - Creative Writing: Poetry Workshop
  - Essay (English)*
  - Creative Writing: Supervised Project*
  - Recovering Meaning: Novel into Film Writing
  - Writers at Work: Fiction
  - Major Movements in Contemporary Prose
  - Literature and Desire
  - Writers at Work: Poetry
  - Major Movements in Contemporary Poetry
  - The Cold War
  - Literary Theory and Critical Practice
  - Magazines and Australian Print Culture
  - Shakespeare and Modernity
  - Creative Non-Fiction Workshop
  - Shakespeare and his Contemporaries
  - Australian Literature and the Canonical Imaginary
  - Henry James and the Art of Fiction
  - Academic English for Postgraduates
  - Academic Literacies for Postgraduates
  - Professional Writing
  - Professional Editing

*Department permission required

**Note:** Each unit of study is worth 6 credit points. Not every unit is offered every year. A full list of 2018 units is on page 26 and at:
2018 Units of Study
Postgraduate Program taught within the Department

Semester 1
ENGL6040 Introduction to Old English
ENGL6101 Approaches to Genre
ENGL6103 Approaches to Global English Literature
ENGL6108 Modern Australian Poetry and Poetics
ENGL6984 Creative Non-Fiction Workshop
ENGL6992 Henry James and the Art of Fiction
ENGL6913 Critical Contexts for Creative Writing
ENGL6917 Literary Culture: Sydney
ENGL6937 Literary Movements
ENGL6984 Creative Non-Fiction Workshop

Semester 2
ENGL6100 Approaches to Literary History
ENGL6102 Approaches to Critical Reading
ENGL6914 Research Methods for Creative Writing
ENGL6936 Writers at Work
ENGL6986 Advanced Workshop: Poetry
ENGL6987 Advanced Workshop: Novel
ENGL6970 Reading Magazines
ENGL6985 Shakespeare and his Contemporaries

Semester 1 & 2
ENGL6929 Dissertation Part 1
ENGL6930 Dissertation Part 2
ENGL6901 Creative Writing: Fiction Workshop
ENGL6902 Creative Writing: Poetry Workshop
ENGL6119 Dissertation Part 1: Creative Writing
ENGL6120 Dissertation Part 2: Creative Writing
ENGL6935 Research Essay

ENGL6040 Introduction to Old English
Old English was the language of England from the fifth century until the twelfth. This earliest phase of the English literary tradition evolved against a background of cultural encounters: as the Anglo-Saxons encountered the culture of Rome, as they adopted and adapted the Christian religion, and as they reflected on their origins on the European continent. This unit introduces students to the language spoken and written by the Anglo-Saxons, and presents the opportunity to translate and read Old English texts.

ENGL6100 Approaches to Literary History
This is a core unit for the Master of English Studies. How do literary texts relate to history? When we divide time into different periods (“Renaissance” “Romantic” “Modernist” etc.), what are the implications for interpretation? Focusing on one or two literary periods, this core unit for the Master of English Studies introduces students to historicist literary criticism, developing skills in relating literature to historical context. We read key texts from the designated period(s), conduct research into appropriate archives (including online databases), and identify the theoretical questions that underpin those investigations.

ENGL6101 Approaches to Genre
This is a core unit for the Master of English Studies. In this unit students will critically examine significant theoretical definitions of and debates about genre through time. They will apply an advanced understanding of genres (or ‘kinds’ or ‘forms’) to representative and problematic texts in order to develop a deep appreciation of the function, limitations and transformations of genre in literature. The complex relationship between formal properties, creativity and historical context will be explored.

ENGL6102 Approaches to Critical
Reading
This is a core unit for the Master of English Studies. This unit will introduce students to a variety of critical approaches to literature. In addition to developing critical and theoretical literacy, the unit aims to develop advanced skills in identifying how and why such strategies might be brought to bear on reading literary texts, and to evaluate how effective and/or appropriate such strategies might be in specific cases. The unit also aims to critically examine theories of the text as a physical and conceptual object.

ENGL6103 Approaches to Global English Literatures
This is a core unit for the Master of English Studies. Students will familiarise themselves with critical approaches to a range of literary works written throughout the world in the English language, and they will critically examine ways in which theories of globalisation and place have come to inform paradigms of local and national identity. Students will evaluate contemporary understandings of the meaning and significance of “English” literature in a new global environment.

ENGL6108 Modern Australian Poetry and Poetics
Critical discussion of Australian poetry has long been preoccupied by the status of its modernism, as a function of wider questions regarding the meaning of Australian modernity. Was modernism only belatedly taken up in the 1970s, or were certain older Australian poets modernist avant la lettre? In this unit students will evaluate a selection of key poems and statements about poetry by Australian writers from 1900 to the present, taking in themes such as: Romantic absence and negativity, the Symbolist inheritance, high and vernacular modernisms, avant gardism and reaction, the Generation of 68, and the fate of postmodernism.

ENGL6110 The Secret History of the Novel
The English novel emerged as a distinct genre in the eighteenth century. This unit investigates its development and circulation, analysing novels that have since been canonised as well as material usually excluded from the story of the novel’s rise. We aim at a more complex understanding of the novel as a historical genre as well as the roots of its contemporary appeal.

ENGL6119 Dissertation Part 1: Creative Writing
Research and writing towards a 12-15,000 word dissertation comprising of a larger creative and smaller critical/exegetical component. This is a capstone unit of the Master of Creative Writing degree. Candidates must formulate a topic and consult with the Unit Coordinator in advance of enrollment in order to be assigned appropriate supervision by an academic staff member. Must be followed by enrollment in ENGL6210 Dissertation Part 2: Creative Writing.

ENGL6120 Dissertation Part 2: Creative Writing
Completion and submission of a 12-15,000 word dissertation comprising of a larger creative and smaller critical/exegetical component. This is a capstone unit of the Master of Creative Writing degree. Candidates must have formulated a topic and consulted with the Unit Coordinator in advance of enrollment in the preceding unit, ENGL6119 Dissertation Part 1: Creative Writing, in order to have been assigned appropriate supervision by an academic staff member.

ENGL6901 Creative Writing: Fiction Workshop
This unit introduces students to the practice, craft skills and critical reflection involved in writing fiction (particularly the short story form). Narrative writing skills will be explored and developed through close readings of a range of short fiction, as well as in-class and at-home writing exercises, building towards more sustained pieces of work. Writing and critical skills are developed through discussion and participation in the workshop process, focusing on reading and creative strategies to generate new material as well as processes of editing and revision.

ENGL6902 Creative Writing: Poetry Workshop
This unit of study is a workshop in writing poetry conducted by a distinguished poet. Students are required to produce their own works throughout the unit and these works will provide the basis for constructive discussion aimed at developing different methods of writing.

ENGL6908 Creative Writing: Supervised Project
This unit will enable approved candidates to pursue an extended creative project under the supervision of an established author, poet, script- or children’s-writer. Students will be expected to discuss and plan the project with their supervisor, then submit drafted material to an agreed timetable, and to discuss this drafted material with their supervisor before submitting a revised final draft.

ENGL6913 Critical Contexts for Creative Writing
This unit is a compulsory core unit in the Master of Creative Writing. It complements the other core units by focussing on how creative writing connects with major scholarly and critical debates in literary and cultural theory, focusing in particular on writers, like Susan Sontag, whose work is both creative and theoretical. Indicative topics include: theories of authorship; the history of the book; the ethics and politics of writing; aesthetic hierarchy and value; close and distant reading; form, genre and style; writing, sex and embodiment.

ENGL6914 Research Methods for Creative Writing
This unit is designed to introduce the principles of practice-led research and research-led practice. We will consider what it means to pursue creative writing in an academic environment. It will equip students with the skills necessary to create individual projects and conduct creative research. Seminars will focus on building research skills, formulating individual projects and considering the means and ends of creative research.

ENGL6917 Literary Culture: Sydney
This unit explores Sydney as a significant literary city in the context of influential debates on community,
cosmopolitanism and the poetics of place. We will read key Sydney texts and explore Sydney’s major cultural institutions and events, including the Sydney Writers’ Festival. Students will produce their own creative project in response to Sydney and its storied locales.

ENGL6929 Dissertation Part 1
Research and writing towards a 12000 word dissertation. Candidates must formulate a topic and seek permission for enrolment from the Postgraduate Coordinator. Approval is subject to availability of appropriate supervision by an academic staff member. Must be followed by enrolment in ENGL6930.

ENGL6930 Dissertation Part 2
Completion and submission of a 12000 word dissertation. Candidates must formulate a topic and seek permission for enrolment in the preceding unit, ENGL6929, from the Postgraduate Coordinator. Approval is subject to availability of appropriate supervision by an academic staff member.

ENGL6935 Research Essay
In this unit of study students will workshop, plan and execute their own research based project. They will participate in a series of specialised research seminars in which they will integrate their previous learning with research skills. This will culminate in a project that engages with the current state of the field while reflecting on their encounter with the discipline.

ENGL6936 Writers at Work
This unit focuses attention on the work of writing from the perspective of writers. What kinds of labour are entailed in literary production and publication? What does it mean to describe oneself, or be described, as a writer? Who does a writer work for and what processes produce the literary work as we encounter it? What about ‘writer’s block’? We will explore different aspects, contexts and genres of writers at work through a mixture of detailed case studies and representations, always with an eye to relations between particular writers, works and readers.

ENGL6937 Literary Movements
This unit introduces students to literary movements as a way of thinking about literary texts and their reception in terms of processes broader than any individual author or work. Claims to movement status are inherently polemical. They can emerge from within a community in the form of manifestos and collaborative publications or describe more diffuse networks and alliances. Through case studies we will consider what is at stake in the designation and commodification of literary movements and what benefits or problems flow from such claims.

ENGL6970 Reading Magazines
This unit celebrates magazines as an important but often over-looked part of Australian print and digital culture. Starting with an overview of the history of print culture in Australia and the role of iconic magazines like the Bulletin and Women’s Weekly in constructing literary and popular culture, we then examine a cross-section of publications from ‘little’ literary magazines to fashion, gossip, sports, special-interest, custom and online magazines.

ENGL6984 Creative Non-Fiction Workshop
This unit of study introduces students to the principles and practices of creative non-fiction, also known as literary journalism. This diverse genre includes travel, memoir, biography, essays, historical, medical or investigative narratives. The unit provides a scholarly framework to creative non-fiction and the work of writers such as essayists and literary journalists. In addition to the content provided by the coordinators, three major contemporary non-fiction writers take participants through the process of composition of their recent works.

ENGL6985 Shakespeare and his Contemporaries
The unit explores important works by Shakespeare and his contemporaries in the contexts of late-sixteenth- and early-seventeenth-century England. The unit will analyse the texts and authors in relation to one another to uncover key discourses of the period relating to politics, humanism, drama, poetry, gender and genre. Students will gain valuable insights into the literary and cultural richness of the period and come to a deeper
understanding of Shakespeare’s relevance and significance in his day.

**ENGL6992 Henry James and the Art of Fiction**

In addition to writing distinctive short stories and novels, Henry James was a voluminous critic whose writings on the art of fiction have shaped modern approaches to the novel. In this unit, we read selections from James’s critical writings alongside his novels and tales to compare the author’s evolving theory of fiction with his practice of it. Matters of special interest include Anglo-American literary culture; strategies of characterization and narration; experiments in literary style; the aesthetic language(s) do we draw on? And how best to rethink film in the face of rapid technological, formal and cultural change? These issues will be investigated via an examination of the history of film theory’s attempts to formulate concepts adequate to the age of industrial modernity.

**Film Studies**

**Postgraduate Coursework**

Film Studies does not offer any postgraduate coursework programs. However, film units such as those listed below from the Film Studies table may be taken by postgraduate students as electives towards their areas of study.

- **ARHT6925 Cinematographic Performance**
- **ARHT6930 Film Theory: Art, Industry, Culture**
- **ARHT6939 The Documentary Film**
- **ARHT6954 The Great Film Directors**

The following unit is available in 2018:

- **ARHT6930 Film Theory: Art, Industry, Culture**

The relation of film to industrial modernity is an ongoing issue for film theorists. With the advent of digital image processes and production the relation of art and industry has re-emerged with a new set of problems. How do we conceptualise the new forms? What theoretical and aesthetic language(s) do we draw on? And how best to rethink film in the face of rapid technological, formal and cultural change? These issues will be investigated via an examination of the history of film theory’s attempts to formulate concepts adequate to the age of industrial modernity.

**Celtic Studies**

**Postgraduate Coursework**

Celtic Studies does not offer any postgraduate coursework degree programs. However, the following units of study are offered to postgraduate students as electives towards their areas of study, both available in 2018:

- **CLST6007 Old Irish 1**

Old Irish was the language spoken and written in Ireland in the early Middle Ages, and is preserved in a range of records, from Ogham stones to manuscripts. In this unit students will develop a knowledge of Old Irish grammar and vocabulary, and learn to read texts in Old Irish.

- **CLST6012 Middle Welsh 1**

Middle Welsh was the language spoken and written in Wales in the Middle Ages (from about the twelfth to the fourteenth century). The most famous text surviving in Middle Welsh is the Mabinogion, a compilation of mythical and legendary material often of much earlier date. In this unit students will develop a knowledge of Middle Welsh grammar and vocabulary, and learn to read texts in Middle Welsh.
Postgraduate Program

English, Australian Literature and Creative Writing

Research Degrees

The Department offers the following postgraduate research degrees:

Doctor of Arts
Doctor of Philosophy (PhD)
Master of Philosophy (MPhil)
Master of Arts (Research)

Around 100 students are enrolled in research degrees in the Department of English at the University of Sydney. On application for a research degree, the availability of an appropriate supervisor must be taken into consideration. Funding is available on a competitive basis to assist research students with travel to archives and to academic conferences. The postgraduate program is also affiliated with the Institute of World Literature run out of Harvard University, and sends two students to the IWL’s summer seminars annually. Graduates from our postgraduate research program currently teach at a variety of universities both locally (University of New South Wales, University of Western Sydney, Macquarie, Australian Catholic University), nationally (University of Queensland, Murdoch, James Cook University, University of New England), and around the world (Oxford, Durham, King’s College, London).

Further information, including details of application procedures, can be found on the Department website at:
http://sydney.edu.au/arts/english/postgrad_research/

Celtic Studies

Research Degrees

The Department offers the following postgraduate research degrees:

Doctor of Philosophy (PhD)
Master of Philosophy (MPhil)
Master of Arts (Research)

Celtic Studies offers a wide choice of topics for research, ranging from the early history of the Celts in Europe to the present situation of the Celtic languages in the British Isles, Brittany and beyond. The research can focus on a number of disciplinary aspects, including language and linguistics, archaeology, history, literature and folklore as well as music. With the exception of elective Old Irish and Middle Welsh language courses (CLST6007 and CLST6012) offered to postgraduate students, all work towards master’s degrees and doctorates in Celtic Studies is assessed by thesis only.

Contact

Program website: sydney.edu.au/arts/celtic_studies/
School of Literature, Art and Media website: http://sydney.edu.au/arts/slam/
Professor Jonathan Wooding
T +61 2 9351 3841  E jonathan.wooding@sydney.edu.au
Film Studies

Research Degrees

Doctor of Philosophy (PhD)

Master of Philosophy (MPhil)

Master of Arts (Research)

The University of Sydney offers a range of options for postgraduate research work in Film Studies, from Doctoral and Masters research in film theory and criticism to Masters (18 months full-time) and Diploma (12 months full-time) programs in film production. Please contact the Director of Film Studies for further information.

Contact

Program website: sydney.edu.au/arts/film/
School of Literature, Art and Media: http://sydney.edu.au/arts/slam/
Program Director: Dr Bruce Issacs
T +61 2 9351 3568 E bruce.isaacs@sydney.edu.au

Course Requirements for Postgraduate Research Programs

Doctor of Arts

Students complete a research thesis of 60,000 - 80,000 words on an approved topic under the supervision of an academic member of staff and complete 12 credit points of coursework units of study.

Doctor of Philosophy (PhD)

Candidates complete a research thesis of 70,000-80,000 words on an approved topic under the supervision of an academic member of staff.

Master of Philosophy (MPhil)

The Master of Philosophy in the Faculty of Arts and Social Sciences is normally completed over two years full-time or four years part-time. Candidates complete a research thesis of 40,000-50,000 words on an approved topic under the supervision of an academic member of staff.

Master of Arts (Research)

The Master of Arts (Research) is normally completed over two years full-time and four years part-time. Candidates undertake an approved program of study devised in consultation with the faculty, which may comprise: supervised research and a thesis of 30,000-35,000 words; one unit of study and a thesis of 28,000-30,000 words; or two units of study and a thesis of 26,000-28,000 words.
Department of English Staff

Associate Professor Daniel Anlezark
daniel.anlezark@sydney.edu.au
Dan researches and teaches in the area of Old and Middle English language and literature, with particular interest in the literary reception of the Bible and the literature of Classical antiquity by the Anglo-Saxons. He has published on and edited a range of Old English texts, and is also interested in the relationship between Old English and Old Norse literature. He teaches widely across the literature of the Middle Ages, and welcomes research students interested in texts and ideas from across the period.

Judith Beveridge
judith.beveridge@sydney.edu.au
Judith Beveridge teaches poetry writing at postgraduate level. She has published four books of poetry, all of which have won major prizes and the most recent of which are, Devadatta’s Poems, and Hook and Eye: a Selection of Poems. This latter volume is for a US audience. She is the poetry editor for the literary journal Meanjin and her poems have been translated into several languages and studied in schools and universities. She writes extensively on Australian poetry.

Associate Professor Mark Byron
mark.byron@sydney.edu.au
Mark teaches across the genres and practices of Modernism: prose, poetry, drama, and film, as well as textual and editorial theory. His current work is in developing digital scholarly editions of complex Modernist texts and their manuscripts, including the Watt module of the Samuel Beckett Digital Manuscript Project. His work also deals with critical and theoretical reflection upon scholarly editing techniques.

Dr Anthony Cordingley
anthony.cordingley@sydney.edu.au
Anthony Cordingley is an Australian Research Council Discovery Early Career Research Fellow (DECRA). He has published widely on modern literature, especially Samuel Beckett, and translation.

Professor Robert Dixon
robert.dixon@sydney.edu.au
Robert Dixon is a Fellow of the Australian Academy of the Humanities. His research interests include Australian literature, Australian literary history and criticism, colonialism and its culture, and aspects of Australian art history, photography and early cinema.

Professor John Frow
john.frow@sydney.edu.au
John Frow works at the borders between literary and cultural studies, with particular interests in the commodification of culture, in questions of value (in both the aesthetic and the social and economic senses of the word), and in narrative theory. He currently holds an ARC Professorial Fellowship for a project on interpretive conflict and its institutional supports.

Dr Bruce Gardiner
bruce.gardiner@sydney.edu.au
Bruce has studied at the University of Sydney, and at Princeton University on a Fulbright Scholarship, and has taught in the Department for over thirty years, on as wide a range of subjects as his students and colleagues have so far persuaded him to investigate. He is interested particularly in poetics, aesthetics, hermeneutics, philosophies of language, and accounts of intellectual property, and generally in British and American literature from 1550 to 1950.

Professor Paul Giles
paul.giles@sydney.edu.au
Professor Giles’ teaching and research centres around American literature, 1600 to the present, theories of transnationalism and global literature, representations of temporality in literature and culture, and the aesthetics of television.

Associate Professor Sarah Gleeson-White
sarah.gleeson-white@sydney.edu.au
Sarah Gleeson-White’s teaching and research interests include late 19th and early 20th century American literature and early American cinema.
Dr Huw Griffiths
huw.griffiths@sydney.edu.au
Huw teaches and researches early modern literature and culture, with a particular focus on Shakespeare. Specific projects include a study of sovereignty in Shakespeare’s history plays and an investigation into the changing depictions of male love and friendship in drama across the early modern period. He teaches units in early modern drama and lectures on twentieth-century and contemporary poetry.

Dr Melissa Hardie
melissa.hardie@sydney.edu.au
Melissa Hardie writes about and teaches modern and contemporary literature, film and television. She is interested in literary and cultural theory, cultural studies, psychoanalysis and sexuality, and popular culture.

Dr Isabelle Hesse
isabelle.hesse@sydney.edu.au
Isabelle Hesse researches and teaches in the area of modern and contemporary world literature. Her work is situated at the nexus of postcolonial, Jewish, and Middle Eastern studies. Her current book project, entitled Palimpsestic Tropes: The Holocaust, Israel, and Palestine in Contemporary British and German Culture, focuses on the cultural and political links between Europe and the Middle East and the interplay between aesthetics and politics in the contemporary period.

Dr Rebecca Johinke
rebecca.johinke@sydney.edu.au
Rebecca teaches and writes about creative non-fiction, magazines, Australian film and popular culture, street narratives (from masculine car cultures to street cultures more generally), and has a specific interest the figure of the flâneur. She is also currently the Sub Dean, Student Affairs, in the Faculty of Arts of Social Sciences.

Associate Professor Peter Kirkpatrick
peter.kirkpatrick@sydney.edu.au
Peter teaches and researches in Australian literature and cultural history, focusing on poetry, modernism and stage and screen. He has published widely on literary communities, poetry and popular culture, and humour studies. He is the author of two well-received collections of verse.

Dr Fiona Lee
fiona.lee@sydney.edu.au
Fiona Lee researches and teaches in the fields of postcolonial studies, 20th and 21st-century literature, and cultural studies. Her research explores the history of decolonisation and the cold war in Southeast Asia, with a particular interest in Malaysia and Singapore, through the prisms of literature and the arts. She earned her Ph.D in English and a Women’s Studies Certificate at The Graduate Center of the City University of New York (CUNY) in 2014. From 2014-2016, she held a Postdoctoral Fellowship in Cultural Studies at the Asia Research Institute, National University of Singapore.

Associate Professor Kate Lilley
kate.lilley@sydney.edu.au
Kate Lilley is a poet and a specialist in early modern and contemporary poetry and poetics. Particular areas of interest include experimental poetry, the neobaroque, intermediality, queer theory, elegy and early modern women’s writing.

Dr Ashley Maher
ashley.maher@sydney.edu.au
Ashley Maher specialises in twentieth-century British literature, with longstanding teaching and research interests in modernism and late modernism, politics, literature and the visual arts, war, dystopian fiction, and the relationships between authors and institutions.

Professor Peter Marks
peter.marks@sydney.edu.au
Peter’s research includes literature as social critique; in relationships between literature and cinema, between literature and politics; and in periodical culture, and utopias. He has published books on George Orwell and Terry Gilliam, and surveillance in literary and cinematic utopias.

Dr Fiona McFarlane
fiona.mcfarlane@sydney.edu.au
Fiona McFarlane is an award-winning novelist and short story writer. Her 2013 novel The Night Guest was translated into 19 languages, won the Voss Literary Prize and a NSW Premier’s Award. Her 2016 collection of short stories The High Places, won the International Dylan Thomas Prize and a Queensland Literary Award. Before coming to Sydney to teach in the Masters of Creative Writing program, Fiona was a lecturer in Creative Writing at the University of Texas at Austin.
Dr Peter Minter  
peter.minter@sydney.edu.au

Peter’s research centres around Australian literature, especially innovative twentieth century and contemporary Australian poetry and poetics; Aboriginal literatures, especially Aboriginal poetry and poetics, and transcultural poetics of country, ethnography and Aboriginal art; eco poetics, ecocriticism and environmental humanities; poetics of pollution in Australian literature, art and film; poetry editing, publishing and archival methods, communities and histories; creative writing in poetry.

Dr Olivia Murphy  
olivia.murphy@sydney.edu.au

Olivia Murphy joined the Department in 2015 as a University Postdoctoral Research Fellow, investigating the role of experiment in Romantic culture. Prior to that she was Lecturer in English at Murdoch University in Perth. She is the author of Jane Austen the Reader (Palgrave, 2013) and, with William McCarthy, the co-editor of Anna Letitia Barbauld: New Perspectives (Bucknell UP, 2013).

Dr Nicola Parsons  
nicola.parsons@sydney.edu.au

Nicola teaches and writes on the intersection of literature and culture in eighteenth-century Britain. Her specific interests include the development of the novel, amatory fiction, women’s writing, and Jane Austen. Her research on the relationship between realism and romance in the development of the eighteenth-century novel is supported by an ARC Discovery Grant.

Dr Nicholas Riemer  
nick.riemer@sydney.edu.au

Nick works on questions of meaning in language and the history and philosophy of the language sciences. He teaches in both these areas across the English and Linguistics Departments. He is a member of the Laboratoire d’histoire des théories linguistiques at Université Paris-Diderot, France.

Dr Brigid Rooney  
brigid.rooney@sydney.edu.au

Brigid teaches twentieth century and contemporary Australian literature and film, and has published on Patrick White, Christina Stead, David Malouf, Helen Garner, Andrew McCann, Steven Carroll and Tim Winton, among others. Her book, Literary Activists: Writer-Intellectuals and Australian Public Life, explores literary debates about Australia’s settler-colonial legacy and environment. She is currently investigating the relationship between modernist novels and the suburb in Australia.

Professor Liam Semler  
liam.semler@sydney.edu.au

Liam teaches and researches in the field of early modern literary studies. His specific research interests include natural philosophy, women’s writing and visual arts in England from 1500-1700. He is involved in collaborative research into the teaching and learning of literature and Shakespeare at school and university.

Dr Jan Shaw  
jan.shaw@sydney.edu.au

Jan teaches Middle English language and literature in the English Department. Her main area of research interest is Middle English romance and she has recently published a book on the topic called Space, Gender and Memory in Middle English Romance: Architectures of Wonder in Melusine. She is also interested in exploring reworkings of medieval tales in contemporary literature by women. Her approaches are informed by feminist and narrative theory.

Professor Vanessa Smith  
vanessa.smith@sydney.edu.au

Vanessa researches and publishes across the disciplines of English literature, history and ethnohistory, focusing on eighteenth-, nineteenth- and twentieth-century texts. She is currently working on the literary antecedents of object-relations psychology, particularly in Victorian novels, autobiographies and poems.

Dr Matthew Sussman  
matthew.sussman@sydney.edu.au

Matthew Sussman is the Department’s newest appointment, coming to us from Harvard University and having commenced in 2015. Matthew is a scholar of Victorian literature and culture on which he has recently published in numerous high impact,
international journals.

Dr Beth Yahp
beth.yahp@sydney.edu.au
Originally from Malaysia, Beth Yahp is an award-winning author with 25 years of professional experience as a writer of fiction and non-fiction, whose work has been published in Australia and internationally. She was the presenter of Elsewhere, a program for travellers on ABC Radio National (2010-2011). Her most recent work, the travel memoir *Eat First, Talk Later*, was published by Random House Australia in 2015.

Film Studies Staff

Dr Bruce Isaacs
bruce.isaacs@sydney.edu.au
Bruce’s research and teaching focuses on film aesthetics: the legitimacy of ‘Film Style’; realism and spectacle; American cinema: Classical Hollywood/Hollywood Renaissance (late 60s to Coppola’s Apocalypse Now, 1979)/Hollywood high concept cinema; auteur theory, independence, new aesthetic sensibilities; digital cinema and aesthetics: ‘Future cinema’; and film production practice, with a focus on screenwriting as a literary and cinematic form.

Dr Susan Potter
susan.potter@sydney.edu.au
Susan's teaching and research focuses on early cinema, and documentary theory and practice. She is interested in the intertwined histories of cinema and sexuality, including the relation of film as modern mass medium to the intensification of sexuality since the late nineteenth century, and the aesthetics and ethics of sexual representation in contemporary cinema.

Dr Richard Smith
r.smith@sydney.edu.au
Richard’s principle area of research interest is the temporality and form of the cinematic image, the place of technology and thought in generic and formal change and the range of theories useful for considering these aspects of cinema.

Celtic Studies Staff

Professor Jonathan Wooding
jonathan.wooding@sydney.edu.au
Jonathan’s research interests are: Travel and Narratives of Travel in the early Celtic world; Faith Heritage, Pilgrimage and Tourism in Celtic Countries; Medieval Otherworld Tales and the Cult of St Brendan; and Gaelic Revivals in the Irish Disapora.
Academic Coordinators for 2018

Department of English
Chair of Department: Professor Robert Dixon
Undergraduate Adviser: Dr Isabelle Hesse
Honours Coordinator: Dr Matthew Sussman
Postgraduate Coursework Coordinator: Associate Professor Kate Lilley (S1), Dr Jan Shaw (S2)
Postgraduate Research Coordinator: To be announced
Program Coordinator, Australian Literature: Dr Robert Dixon
Program Coordinator, Creative Writing: Associate Professor Kate Lilley

Film Studies
Undergraduate Coordinator: Dr Bruce Isaacs
Honours Coordinator: Dr Richard Smith

Celtic Studies
Director: Professor Jonathan Wooding

Key dates for 2018

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Prizes, Scholarships & Financial Assistance
Information on Departmental prizes and scholarships can be found on the Department’s website. Other scholarships and financial assistance available through the University can be found at:
sydney.edu.au/arts/future_students/scholarships.shtml

Policies
For information on policies that apply to current students, please visit:
sydney.edu.au/students/

Summer & Winter Schools
Students can accelerate their program, catch up on a failed subject, balance their timetable, or study subjects outside their current program. Recent high school graduates can enrol in first year subjects. More Information can be found at:
sydney.edu.au/summer