2016 Semester 1
Unit of Study Outlines

Department of ENGLISH
School of Literature, Art and Media

THE UNIVERSITY OF SYDNEY
Faculty of Arts and Social Sciences

School: School of Literature, Art and Media
Department/Program: Department of English
Unit of Study: ENGL1002 Narratives of Romance and Adventure
Session: Semester 1, 2016

Unit of Study Outline

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Dr Tarrin Wills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N328 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:tarrin.wills@sydney.edu.au">tarrin.wills@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-2689</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Tuesday 9-11</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Unit Lecturers:</th>
<th>Dr Huw Griffiths</th>
</tr>
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<tr>
<td>Location:</td>
<td>N326 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:Huw.griffiths@sydney.edu.au">Huw.griffiths@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
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<td>Consultation Hours:</td>
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<table>
<thead>
<tr>
<th></th>
<th>Dr Olivia Murphy</th>
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<tr>
<td>Location:</td>
<td>S336 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:olivia.murphy@sydney.edu.au">olivia.murphy@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9114-1295</td>
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<td>Consultation Hours:</td>
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<table>
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<tr>
<th></th>
<th>Prof. Liam Semler</th>
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<tr>
<td>Location:</td>
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</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:Liam.semler@sydney.edu.au">Liam.semler@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-6852</td>
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<td>Consultation Hours:</td>
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<table>
<thead>
<tr>
<th></th>
<th>Dr Jan Shaw</th>
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<tr>
<td>Location:</td>
<td>N350 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:jan.shaw@sydney.edu.au">jan.shaw@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-7413</td>
</tr>
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<td>Consultation Hours:</td>
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Unit Tutors: Jordan Church <jchu9302@uni.sydney.edu.au>
Details tba
Robert Cutrer <rcut0396@uni.sydney.edu.au>
Ben Eldridge <ben.eldridge@sydney.edu.au>
This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL1002 Narratives of Romance and Adventure

UNIT DESCRIPTION
This unit explores the art of narrative from Greek and Roman antiquity to the present. What makes Homer's Odyssey and Ovid's Metamorphoses key 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.

PREREQUISITES
None

LEARNING OUTCOMES
This unit develops knowledge and skills that can be applied and extended in senior units of study in the English department.

The unit thus aims to:
• develop the skills of close reading, critical thinking and textual analysis in relation to literature
• provide students with the necessary analytical skills with which to explore diverse ways in which literature can be interpreted and in doing so become familiar with the key concepts and terms in these areas
• enable students to engage critically and analytically with a range of literary texts and the theories through which they can be interpreted
• develop a knowledge of a variety of social, literary and historical contexts through which texts are read
• encourage understanding about social and cultural diversity
• develop confidence in oral presentation with peers
• lay the groundwork for the attributes necessary for developing confidence and expertise in independent research

By the end of this unit, students should:
• have advanced crucial analytic skills necessary for independent learning
• be able to use appropriate terminology to discuss and analyse literary texts
• have gained familiarity with a range of theoretical and critical perspectives that have been brought to bear on the set texts
• have the ability to present informed discussion (written and spoken) of the ways the set texts relate to each other and the periods and cultures which produced them
• have enhanced their confidence in oral communication and oral presentation which will have been developed in tutorials
• have markedly improved their skills of argumentation in both written assessment and oral discussion

LEARNING STRUCTURE
2 x 1-hour lectures per week
1 x 1 hour tutorials per week

You are expected to attend all lectures and tutorials. Lectures will be recorded, but it is strongly recommended that you attend the actual lectures. Recordings should be seen as a supplement to lectures rather than as a substitute for them.
UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture (Monday 11-12, Seymour Centre S301)</th>
<th>Lecture (Wednesday 11-12, Charles Perkins Lecture Theatre)</th>
<th>Tutorial</th>
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<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction (TW)</td>
<td>Homer’s Odyssey (LS)</td>
<td>Film screening: Friday 10-12, Woolley N395</td>
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<tr>
<td>2</td>
<td>07 March</td>
<td>Homer’s Odyssey (LS)</td>
<td>O Brother Where Art Thou? (LS)</td>
<td>Odyssey book 19</td>
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<tr>
<td>3</td>
<td>14 March</td>
<td>Atwood, The Penelopiad (JS)</td>
<td>Writing an essay (TW)</td>
<td>Odyssey and O Brother…</td>
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<tr>
<td>4</td>
<td>21 March*</td>
<td>Ovid, Metamorphoses (LS)</td>
<td>Weland — early versions (TW)</td>
<td>Writing workshop</td>
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BREAK 28 March – 3 April SESSION BREAK / EASTER

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<th>Week</th>
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<tr>
<td>5</td>
<td>4 April</td>
<td>Weland — Norse versions (TW)</td>
<td>Beowulf (TW)</td>
<td>Ovid</td>
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<tr>
<td>6</td>
<td>11 April</td>
<td>Beowulf (TW)</td>
<td>Beowulf (TW)</td>
<td>Weland</td>
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<tr>
<td>7</td>
<td>18 April</td>
<td>Reading Chaucer (JS)</td>
<td>Chaucer, Nun’s Priest’s Tale (JS)</td>
<td>Beowulf</td>
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<tr>
<td>8</td>
<td>25 April*</td>
<td>(Public holiday)</td>
<td>Chaucer, Nun’s Priest’s Tale (JS)</td>
<td>Reading Middle English</td>
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<tr>
<td>9</td>
<td>02 May</td>
<td>Shakespeare, The Tempest (HG)</td>
<td>Shakespeare, The Tempest (HG)</td>
<td>Nun’s Priest’s Tale</td>
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<tr>
<td>10</td>
<td>09 May</td>
<td>Shakespeare, The Tempest (HG)</td>
<td>Marlowe, Hero and Leander (LS)</td>
<td>The Tempest</td>
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<tr>
<td>11</td>
<td>16 May</td>
<td>Marlowe, Hero and Leander (LS)</td>
<td>Marlowe, Hero and Leander (LS)</td>
<td>Hero and Leander</td>
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<tr>
<td>12</td>
<td>23 May</td>
<td>Defoe, Robinson Crusoe (OM)</td>
<td>Defoe, Robinson Crusoe (OM)</td>
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<td>13</td>
<td>30 May</td>
<td>Defoe, Robinson Crusoe (OM)</td>
<td>Conclusions and exam preparation</td>
<td>Exam preparation</td>
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STUVAC 06 June STUVAC

EXAMS 13 June* EXAM PERIOD commences

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Film

J. & E. Cohen (directors) O Brother Where Art Thou?
[Film screening: Friday 31 August, 10-12 in Woolley N395]
Texts

Homer, Odyssey — Books 1, 9, 19 and 23
[Library Catalogue — UoS readings]

Ovid, Metamorphoses — 4.274-415 and 6.412-674
[Library Catalogue — UoS readings]

[Co-op bookshop]

Deor
[Library Catalogue — UoS readings]

The Lay of Völund
(2nd edition 2014, pp. 98-104 ‘Poem of Volund’)
[Library Catalogue — UoS readings]

The Story of Velent the Smith in Thidreks saga
[Library Catalogue — UoS readings]

[Co-op bookshop]

Chaucer, Geoffrey, The Nun’s Priest’s Tale in The Canterbury Tales
[Library Catalogue — UoS readings]

* Shakespeare, W., The Tempest
[http://www.library.usyd.edu.au/databases/literature.html > ‘Drama Online’
http://www.dramaonlinelibrary.com/plays/the-tempest-iid-121396 (on campus)

Marlowe, Christopher, Hero and Leander
[Library Catalogue — UoS readings]

[Co-op bookshop]

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also
known as Blackboard. You will need reliable access to a computer and the internet to use the
LMS. The University uses learning analytics to understand student participation on the LMS
and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the
university home page, http://sydney.edu.au or link directly to the service at
There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

**Online quiz**

An online quiz will be posted in week 2. We recommend that you complete the quiz as a way of both engaging with the texts and finding out how you’re going in the course at an early stage.

**Facebook**

The Unit has its own Facebook page at [https://www.facebook.com/engl1002/](https://www.facebook.com/engl1002/) — ‘like’ the page to get updates, and feel free to give feedback on the course.

**YouTube**

The YouTube playlist has an introduction to the course as well as some feedback videos from last year. It will be used to post new videos, including those by students, in the course of the semester: [https://www.youtube.com/playlist?list=PLEwFGKLsD5E7iTgULZXSe_FjLhWXr8UN](https://www.youtube.com/playlist?list=PLEwFGKLsD5E7iTgULZXSe_FjLhWXr8UN)

**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

**ASSESSMENT TASKS AND DUE DATES**

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<th>Assignment Type</th>
<th>Percentage</th>
<th>Due Date</th>
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<tr>
<td>1000 word Assignment</td>
<td>20%</td>
<td>5 April 2016</td>
</tr>
<tr>
<td>2000 word Essay</td>
<td>45%</td>
<td>9 May 2016</td>
</tr>
<tr>
<td>1.5 hour Exam</td>
<td>35%</td>
<td>During June exam period</td>
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All assessment tasks are compulsory. You must submit all assessment tasks in order to be eligible to pass the unit. As your final mark is made up of the individual assessment marks, if you score a ‘fail’ in one assessment task, it does not necessarily mean that you fail the unit.

**ASSESSMENT CRITERIA**

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


**SUBMISSION OF ASSESSMENTS**

**Compliance Statements**

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the *Academic Honesty in Coursework Policy 2016*. 
The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

**Assessment Submission**

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.

**ACADEMIC DISHONESTY AND PLAGIARISM**

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the *Academic Honesty in Coursework Policy 2016*. You can find these documents University Policy Register at [http://sydney.edu.au/policies](http://sydney.edu.au/policies) (enter “Academic Honesty” in the search field).

**Definitions**

According to the Policy, **plagiarism** means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. **Academic dishonesty** means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

**Use of Similarity Detection Software**

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at [http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml](http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml).
SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty's Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.

How Student Feedback has been used to develop this Unit of Study
The previous time this unit was run, we gained feedback through focus groups as well as face-to-face contact and the anonymous surveys. We have adjusted some of the content of the course on the basis of that feedback, as well as the timing of the assessments. We have added an online quiz for week 2 so that you can get feedback on how you are going at a very early stage of the course, and we are implementing ways of involving previous students of the unit in the current unit.

STAYING ON TOP OF YOUR STUDY


The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with
a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library-skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. **Important:** due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

**OTHER SUPPORT SERVICES**

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
# Unit of Study Outline

## Unit Coordinators

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<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Associate Professor Peter Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N311 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:peter.marks@sydney.edu.au">peter.marks@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-93516862</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Monday 12-2</td>
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## Unit Lecturers

<table>
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<tr>
<th>Dr Amelia Dale</th>
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<th>Dr Huw Griffiths</th>
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<tr>
<th>Dr Isabelle Hesse</th>
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<tbody>
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<td>Email address:</td>
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<tr>
<th>Dr Peter Minter</th>
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<td>Phone:</td>
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<td>Consultation Hours:</td>
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<tr>
<td><strong>Dr Brigid Rooney</strong></td>
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</tr>
<tr>
<td>Location: N327 John Woolley Building A20</td>
</tr>
<tr>
<td>Email address: <a href="mailto:brigid.rooney@sydney.edu.au">brigid.rooney@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone: 93514517</td>
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<thead>
<tr>
<th><strong>Unit Tutors:</strong></th>
<th><strong>Dr Sarah Gleeson-White</strong></th>
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<tbody>
<tr>
<td>Location: N323 John Woolley Building A20</td>
<td>Email address: <a href="mailto:sarah.gleeson-white@sydney.edu.au">sarah.gleeson-white@sydney.edu.au</a></td>
<td></td>
</tr>
<tr>
<td>Phone: 9351 6853</td>
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<thead>
<tr>
<th><strong>Dr Marita Bullock</strong></th>
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<tr>
<td>Location: N407 John Woolley Building A20</td>
<td></td>
</tr>
<tr>
<td>Email address: <a href="mailto:marita.bullock@sydney.edu.au">marita.bullock@sydney.edu.au</a></td>
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<td>Phone: 9351 6860</td>
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<td>Email address: <a href="mailto:isabelle.hesse@sydney.edu.au">isabelle.hesse@sydney.edu.au</a></td>
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<td>Phone:</td>
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<td>Consultation Hours:</td>
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This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL 1026 Constructing the Fictive Self

UNIT DESCRIPTION
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 literary and cinematic texts. It will provide an opportunity for students to analyse and creatively explore 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.

PREREQUISITES
There are no mandatory or recommended prerequisites.

LEARNING OUTCOMES
This unit develops knowledge and skills that can be applied and extended in senior units of study in the English department.

The unit thus aims to:

• develop the skills of close reading, critical thinking and textual analysis in relation to the fields of literature and film

• provide students with the necessary analytical skills with which to explore the diverse ways in which literature and film are being interpreted and so become familiar with the key concepts and terms in these areas

• enable students to engage critically and analytically with a range of literary and cinematic texts and the theories through which they can be interpreted

• develop a knowledge of a variety of social and historical contexts through which contemporary texts (both written and filmic) are read

• encourage understanding about social and cultural diversity

• offer a range of interpretative strategies that will enable understanding of the complex issues that surround the representation of various forms of identity in literature and film

• foster students' sensitivity to issues of identity in the novels and films discussed

• develop confidence in oral presentations with peers

• lay the groundwork for the attributes necessary for developing confidence and expertise in independent research

By the end of this unit, students should:

• have acquired the crucial analytic skills necessary for independent learning

• be able to use appropriate terminology to discuss and analyse both literary and cinematic texts
• have gained familiarity with a range of theoretical and critical perspectives that have been brought to bear on the set texts
• have the ability to present informed discussion (written and spoken) of the ways the set texts relate to each other and the periods and cultures which produced them
• have enhanced their confidence in oral communication and oral presentation which will have been developed in tutorials
• have markedly improved their skills of argumentation in both written assessment and oral discussion

LEARNING STRUCTURE

2 x 1-hour lectures per week, 1 x 1 hour tutorials per week.

NB There is a lecture on Tuesday at 11 am (repeated at 2pm) and one on Thursday 11 am (repeated at 2pm). You can attend either lecture on Tuesday and either lecture on Thursday. The lectures take place in the following lecture theatres:

Tuesday 11: Seymour Centre Lecture Theatre S301 (York)
Tuesday 2 (repeat): Bosch Lecture Theatre 4
Thursday 11: Chemistry Lecture 3
Thursday 2 (repeat): New Law School Lecture Theatre 101

Both films taught in this unit will be shown on Monday from 2pm in N395 of the John Woolley Building. Gattaca will be shown on Monday March 7 from 2pm, and Her on Monday May 9 from. You should see them before the respective tutorials.

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture /content</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1)</td>
<td>29 February</td>
<td>Introduction</td>
<td>Gattaca</td>
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<tr>
<td>2)</td>
<td>07 March</td>
<td>Gattaca</td>
<td>Gattaca</td>
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<tr>
<td>3)</td>
<td>14 March</td>
<td>Short Stories /Poetry</td>
<td>Gattaca</td>
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<tr>
<td>4)</td>
<td>21 March</td>
<td>Short Stories /Poetry</td>
<td>Breath</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
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<td>5)</td>
<td>4 April</td>
<td>Breath</td>
<td>Breath</td>
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<tr>
<td>6)</td>
<td>11 April</td>
<td>Oroonoko</td>
<td>Oroonoko</td>
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<tr>
<td>7)</td>
<td>18 April</td>
<td>Oroonoko</td>
<td>Short Stories</td>
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<tr>
<td>8)</td>
<td>25 April</td>
<td>Short Stories</td>
<td>Short Stories</td>
</tr>
<tr>
<td>9)</td>
<td>02 May</td>
<td>Earnest/Handbag</td>
<td>Earnest/Handbag</td>
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<tr>
<td>10)</td>
<td>09 May</td>
<td>Earnest/Handbag</td>
<td>Her</td>
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<tr>
<td>11)</td>
<td>16 May</td>
<td>Her</td>
<td>Her</td>
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<td>12)</td>
<td>23 May</td>
<td>Oodgeroo Noonuccal</td>
<td>Oodgeroo Noonuccal</td>
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<td>13)</td>
<td>30 May</td>
<td>Oodgeroo Noonuccal</td>
<td>Conclusions</td>
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<td>STUVAC</td>
<td>06 June</td>
<td>STUVAC</td>
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<td>EXAMS</td>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
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* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner's Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

You can purchase the novels and the plays novels through Co-Op Bookshop. You are not expected to purchase the films, Gattaca and Her. As mentioned above, Gattaca will be shown on Monday March 7 from 2pm, and Her on Monday May 9 from 2pm in N395 of the John Woolley Building. You should see them before the respective tutorials. The films are also held in the 2-hour section of Fisher Library for you to look at during the semester. The short stories and poetry will be available via the eReadings system. Youtube versions of the poems will also be available via the Blackboard website.

Novels
Tim Winton, Breath
Aphra Behn, Oroonoko

Plays
Oscar Wilde, The Importance of Being Earnest
Mark Ravenhill, Handbag

Films
Andrew Niccol (director), Gattaca
Spike Jonze (director) Her

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

All assessable work must be submitted by the Turnitin site on Blackboard (see below under ‘Assessment’).

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
ASSESSMENT TASKS AND DUE DATES

1000 word Close Reading Task (20%) due Monday 4 April, 11.59 pm
1500 word Essay (45%) due Friday April 29, 11.59pm
1500 word Take Home Assignment (35%) due Friday 3 June, 11.59 pm

All three pieces of assessed work must be submitted for you to pass this unit.

The close reading task and essay questions will be posted on the Blackboard site at the start of the first week. The take-home exam questions will be posted in the final teaching week. All assessed work must be submitted with a Compliance Statement (see below) via the Turnitin website. The deadline is 11.59pm on the respective day for all the assessed work. Any work submitted after 11.59pm on the stated day will incur lateness penalties. Turnitin automatically compares the work you submit to an internal database of sources and to net-wide searches. Make sure that all work you submit is your own, or that any material you take from other sources is correctly referenced.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance. For reference to criteria and standards, please consult the grade descriptors for the English Department at http://sydney.edu.au/arts/english/postgrad_research/grades.shtml and note the procedures for submission of written work here: http://sydney.edu.au/arts/english/postgrad_research/assessment.shtml.

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are

**Definitions**

According to the Policy, *plagiarism* means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. *Academic dishonesty* means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

**Use of Similarity Detection Software**

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as *Turnitin*. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at [http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml](http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml).

**SPECIAL CONSIDERATION**

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.


**OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY**

The Faculty’s Student Administration Manual is available for reference here [http://sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml). Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

**YOUR FEEDBACK IS IMPORTANT**

The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at [http://www.itl.usyd.edu.au/surveys/complete](http://www.itl.usyd.edu.au/surveys/complete)
How Student Feedback has been used to develop this Unit of Study
The unit was run in its current form for the first time last year. As a result of student feedback there will be more guidance given about assessment tasks. More information and instruction will also be made available about expectations regarding tutorial preparation and engagement.

STAYING ON TOP OF YOUR STUDY
For full information visit
http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the 'Bb Learn' icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES
Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
ENGL2605
Literary Theory: An Introduction
March Semester 2016

Information and Outline

This unit of study brochure must be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual, at sydney.edu.au/arts/current_students/student_admin_manual.shtml, and all applicable University of Sydney policies. In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.

Teachers

Dr Bruce Gardiner (Coordinator and lecturer)
Dept. of English A20, Univ. of Sydney NSW 2006
Office: Woolley Building, room S321
Email bruce.gardiner@sydney.edu.au
Phone 9351 6857
Consultations by appointment
You should consult your coordinator about difficulties of any kind that you face in undertaking this unit of study.

Dr Aashish Kaul (Tutor)
Dept. of English A20, Univ. of Sydney NSW 2006
Office: Building and room number
Email University email address
Phone University extension
Consultations: Hours
You should consult your tutor about any difficulties you face specifically in relation to your tutorial attendance and participation and your written work.

Prerequisites, Description, Objectives, and Outcomes

The prerequisites for this unit are either 12 Junior credit points from English or 6 Junior credit points from English along with AMST1001.

The unit will certainly help prepare you for the Department’s upper-level unit of study, ENGL3655: The Literary in Theory, but is not a prerequisite for it.
This unit offers an introduction to literary theory and criticism from its classical foundations to current debates about literature in relation to language, aesthetics, hermeneutics, and literary history, and about the psychological, cultural, and political derivation and ramifications of literary work.

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

This semester, the first module deals with the basic questions of literary theory, the second with textual and editorial theory, and the third with aesthetic theory from Immanuel Kant to Oscar Wilde. Between the first and second modules, we examine theories of intellectual property that inform the current understanding of plagiarism and scholarly citation.

The unit aims to:
(1) present you with a range of texts and analyses of them that adequately represent the general field of literary theory and criticism and two sub-fields within it; and
(2) elicit from you recognition of the more or less inchoate theoretical and critical assumptions you bring to literature, so that your reading of literature becomes more genuinely and exactingly theoretical and critical.

Your grasp of literary theory and criticism as such should:
(1) inform your further study of English and other literatures generally and any further study of literary theory and criticism specifically; and
(2) deepen your appreciation of the theoretical and critical dimensions of all intellectual inquiry.

Weekly Class Schedule and Attendance

There are two lectures each week, beginning in week 1:

Mondays 2 pm – 3 pm, Eastern Avenue Lecture Theatre 424
Wednesdays 2 pm – 3 pm, Bosch Lecture Theatre 2

For the weekly schedule of lecture topics, see the separate document entitled “The Lectures at a Glance.”

You will also be allocated to one of four tutorials each week, beginning in week 2:

Mondays, 1 pm to 2 pm, Eastern Avenue room 310
Mondays, 3 pm to 4 pm, Woolley room N384
Wednesdays, 1 pm to 2 pm, Woolley room N497
Wednesdays, 3 pm to 4 pm, Woolley room N401
According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold. For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

Required Reading and Resource Material

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the Internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni: click on the ‘MyUni’ link on the university home page, http://sydney.edu.au, or link directly to the service at https://myuni.sydney.edu.au/. There is a “Blackboard LMS” icon in the top row of the QuickLaunch window on the left hand side of the screen. If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lectures delivered in University-owned lecture theatres are recorded and will in certain circumstances be made available to students on the LMS. However, you should not rely on recorded lectures as a substitute for your classroom learning experience.

Assessment Tasks and Policies
There are three assessment tasks for this unit. To complete the unit you must complete and submit all three tasks:
(1) One 750-word assignment, worth 17%, due on Friday 8 April;
(2) One 1,500-word assignment, worth 33%, due on Friday 13 May, or an equivalent tutorial presentation; and
(3) One 2,250-word essay, worth 50%, due on Friday 17 June.

For more detail about each assessment task, see the separate document entitled “Assessment Tasks at a Glance.”
Assessment Criteria

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance. For reference to criteria and standards, please consult the grade descriptors for the English Department at http://sydney.edu.au/arts/english/postgrad_research/grades.shtml.

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment and presentation in any form. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016. The format of the compliance statement will be in the form of either a University assignment cover sheet or a University electronic form.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. For information about departmental procedures for submission of written work, please see http://sydney.edu.au/arts/english/postgrad_research/assessment.shtml.

Work not submitted on or before the due date is subject to a penalty of 2% per day late. Please refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

Special Consideration

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted. Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

Academic Dishonesty and Plagiarism

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies. (Enter “Academic Honesty” in the search field).

According to the Policy, plagiarism means representing another person’s work (their ideas, findings, or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in...
the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:
(1) Resubmission (or recycling) of work that is the same, or substantially the same, as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
(2) Dishonest plagiarism;
(3) Engaging another person to complete or contribute to an assessment in your place; and
(4) Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

In this unit of study, two lectures will be devoted to theories of intellectual property that inform current understanding of plagiarism and scholarly citation.

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in the use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

Other Matters pertaining to this Unit of Study

The Faculty’s Student Administration Manual is available for reference at http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this unit of study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to obtain further assistance.

Your Feedback: The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.
Student feedback about the most recent offering of this unit in 2014 has been used to review and revise a number of the lectures, tutorials, assessment tasks, required readings, and resource materials in this current offering.

Staying on Top of Your Study

For information about staying on top of your studies, please visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml.

The Learning Centre offers workshops in academic reading and writing, oral communications skills, studying at university, and workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at the undergraduate level that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more, please visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library-skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of Internet drop out.

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact by phone, on 8627 8422, or by email, disability.services@sydney.edu.au. For further information, please visit their website at http://sydney.edu.au/stuserv/disability/.
Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact by phone, on 8627 8433, or by email, caps.admin@sydney.edu.au. For further information, please visit their website at http://sydney.edu.au/current_students/counselling/.

Bruce Gardiner
Unit Coordinator
bruce.gardiner@sydney.edu.au
February 2016
ENGL2605 Literary Theory: An Introduction
March Semester 2016
THE LECTURES AT A GLANCE

Times and Places
Mondays, 2 pm to 3 pm, Eastern Avenue lecture theatre 424
Wednesdays, 2 pm to 3 pm, Bosch lecture theatre 2

Reference Sources
All the specified excerpts, from The Norton Anthology of Theory and Criticism and elsewhere, on which the lectures partly depend are recommended reading only. You are not required to read any or all of them either before or after each lecture, although you are encouraged to do so, entirely at your discretion. (All essential required readings are tied directly to the tutorials and to the topics for written assignments.) All excerpts are from The Norton Anthology unless otherwise indicated. Several excerpts appear in only one of the two editions of The Norton Anthology as indicated.

MODULE 1
LITERARY THEORY – BASIC QUESTIONS
10 Lectures

Lecture 1 – What is Literary Theory?
Monday 29 February, 2 pm, Eastern Avenue 424
Referring to:
Plato, Ion (1st edition only); Republic
Aristotle, Poetics
Knapp and Michaels, Against Theory

Lecture 2 – What is Literature? What is Language?
Wednesday 2 March, 2 pm, Bosch 2
Referring to:
Heidegger, Language
Sartre, What is Literature?
Williams, Marxism and Literature (1st edition only)

Lecture 3 – What are Texts? What are Words?
Monday 7 March, 2 pm, Eastern Avenue 424
Referring to:
Benjamin, The Work of Art
Barthes, From Work to Text
Hayles, How We Became Posthuman (2nd edition only)

Lecture 4 – What are Authors?
Wednesday 9 March, 2 pm, Bosch 2
Referring to:
Wimsatt and Beardsley, The Intentional Fallacy
Foucault, What is an Author?
Gilbert and Gubar, The Madwoman in the Attic
Lecture 5 – What is Interpretation?
Monday 14 March, 2 pm, Eastern Avenue 424
Referring to:
Schleiermacher, Hermeneutics
Freud, The Interpretation of Dreams
Hirsch, Objective Interpretation (1st edition only)

Lecture 6 – What is Aesthetics?
Wednesday 16 March, 2 pm, Bosch 2
Referring to:
Kant, Critique of Judgment = Critique of the Power of Judgment
Hegel, Lectures on Fine Art
Pater, Studies in the History of the Renaissance

Lecture 7 – What is the Literary Canon?
Monday 21 March, 2 pm, Eastern Avenue 424
Referring to:
Hegel, Lectures on Fine Art
Pater, Studies in the History of the Renaissance
T. S. Eliot, Tradition and the Individual Talent

Lecture 8 – What is Literary Culture?
Wednesday 23 March, 2 pm, Bosch 2
Referring to:
Aristotle, Rhetoric
Schiller, On the Aesthetic Education of Man
Nussbaum, Cultivating Humanity (2nd edition only)

[EASTER RECESS: No lecture on 28 March or 30 March]

Lecture 9 – What is Comparative Literature? What is Postcolonial Theory?
Monday 4 April, 2 pm, Eastern Avenue 424
Referring to:
Hume, On the Standard of Taste
Said, Orientalism
Allen, Kochinnenako in Academe

Lecture 10 – What is Queer Theory?
Wednesday 6 April, 2 pm, Bosch 2
Referring to:
Barbara Johnson, Melville’s Fist
Sedgwick, Epistemology of the Closet
Butler, Gender Trouble
INTERLUDE
INTELLECTUAL PROPERTY – BASIC QUESTIONS
2 Lectures

Lecture 11 – What is Plagiarism?
Monday 11 April, 2 pm, Eastern Avenue 424
Referring to:
Aristotle, Rhetoric
Bloom, The Anxiety of Influence

Lecture 12 – What is Scholarly Citation?
Wednesday 13 April, 2 pm, Bosch 2
Bakhtin, Discourse in the Novel

MODULE 2
TEXTUAL, BIBLIOGRAPHICAL, EDITORIAL THEORY
5 Lectures

Lecture 13 – Types and Tokens
Monday 18 April, 2 pm, Eastern Avenue 424
Referring to:

Lecture 14 – Form and Matter
Wednesday 20 April, 2 pm, Bosch 2
Referring to:
Greetham, as above

[ANZAC DAY – Public Holiday – No lecture on Monday 25 April]

Lecture 15 – Speaking, Picturing, and Writing
Wednesday 27 April, 2 pm, Bosch 2
Referring to:
Plato, Phaedrus
Lévi-Strauss, Tristes Tropiques
Hayles, How We Became Posthuman (2nd edition only)

Lecture 16 – Texts in Time
Monday 2 May, 2 pm, Eastern Avenue 424
Referring to:
Greetham, as above
Lecture 17 – Accidentals
Wednesday 4 May, 2 pm, Bosch 2
Referring to:
Greetham, as above

MODULE 3
AESTHETICS FROM KANT TO WILDE
8 Lectures

Lecture 18 – Kant’s Aesthetics – Part 1
Monday 9 May, 2 pm, Eastern Avenue 424
Referring to:
Kant, Critique of Judgment = Critique of the Power of Judgment
Guyer & Eric Matthews, ed. Paul Guyer (Cambridge: Cambridge Univ. Press, 2000) [Cambridge Books Online (for only 3 concurrent readers), via Fisher Library, and also Two-hour Reserve]

Lecture 19 – Kant’s Aesthetics – Part 2
Wednesday 11 May, 2 pm, Bosch
Referring to:
Kant, as above

Lecture 20 – Hegel’s Aesthetics
Monday 16 May, 2 pm, Eastern Avenue 424
Referring to:
Hegel, Lectures on Fine Art

Lecture 21 – Pater’s Aesthetics
Wednesday 18 May, 2 pm, Bosch 2
Referring to:
Pater, Studies in the History of the Renaissance

Lecture 22 – Ruskin’s Aesthetics
Monday, 23 May, 2 pm, Eastern Avenue 424
Referring to:
Lecture 23 – Henry James’ Aesthetics
Wednesday 25 May, 2 pm, Bosch 2
Referring to:
Henry James, “The Last of the Valerii” (1874), from Selected Short Stories, ed.

Lecture 24 – Wilde’s Aesthetics – Part 1
Monday 30 May, 2 pm, Eastern Avenue 424
Referring to:

Lecture 25 – Wilde’s Aesthetics – Part 2
Wednesday 1 June, 2 pm, Bosch 2
Referring to:
Wilde, as above

Bruce Gardiner
Unit Coordinator
bruce.gardiner@sydney.edu.au
February 2016
THE TUTORIALS AT A GLANCE

Times and Places
You will be allocated to one of the following four tutorials:
Mondays, 1 pm to 2 pm, Eastern Avenue room 310
Mondays, 3 pm to 4 pm, Woolley room N384
Wednesdays, 1 pm to 2 pm, Woolley room N497
Wednesdays, 3 pm to 4 pm, Woolley room N401
Tutorials begin in the second week of the semester.

Preparation for tutorials
Before each tutorial, it is essential that you read and make notes on all the texts set for that tutorial. It is equally essential that you bring a copy of those texts to that tutorial. At the beginning of each tutorial, your tutor will ask you to explain one or more points from your notes in order to assemble a dossier of such points that will guide class discussion. Almost all the set texts are from The Norton Anthology of Theory and Criticism, and almost all of them are included in both the first and second editions of the anthology. Those that are not are clearly indicated.

MODULE 1
LITERARY THEORY – BASIC QUESTIONS
5 Tutorials

Tutorial 1 – The Founding Theoretical Debate
March 7 or 9
Plato, Republic
Aristotle, Poetics

Tutorial 2 – Formalism versus Marxism
March 14 or 16
Trotsky, Literature and Revolution
Eichenbaum, The Theory of the “Formal Method”

Tutorial 3 – Literary Value and Taste
March 21 or 23
Bourdieu, Distinction (both editions); The Rules of Art (2nd edition only)
Herrnstein Smith, Contingencies of Value

[EASTER RECESS: No tutorials on 28 March or 30 March]

Tutorial 4 – Literature and Gender Differences
April 4 or 6
Cixous, The Laugh of the Medusa
Mulvey, Visual Pleasure and Narrative Cinema
Tutorial 5 – Literature and Cultural Differences
April 11 or 13
Achebe, An Image of Africa
Christian, The Race against Theory

INTERLUDE
INTELLECTUAL PROPERTY – BASIC QUESTIONS
1 Tutorial

Tutorial 6 – Literature and Intellectual Property
April 18 or 20
Bloom, The Anxiety of Influence

[ANZAC DAY MONDAY HOLIDAY: No tutorials on 25 April or 27 April]

MODULE 2
TEXTUAL, BIBLIOGRAPHICAL, EDITORIAL THEORY
2 Tutorials

Tutorial 7 – Literature and Communications Media
May 2 or 4
Lévi-Strauss, Tristes Tropiques
Moulthrop, You Say You Want a Revolution? (1st edition only)
Hayles, How We became Posthuman (2nd edition only)

Tutorial 8 – Literature and Textual Editing
May 9 or 11
Walter De La Mare, three versions of “The Green Room,” from the Walter De La Mare Collection in Fisher Library’s Rare Books and Special Collections [E-Reserve]:
(1) First edition of “The Green Room,” in Two Tales (London: Bookman’s Journal Office, 1925), number 128 of 250 copies signed by the author; title and poems printed in green; pages 9—61 [Collection item marked A57].
(2) Typescript of “The Green Room,” undated; heavily revised and corrected in the author’s hand; run of pages numbered consecutively from 30 to 39 [Collection item 626].
Read these three versions of De La Mare’s short story in order to answer the following questions:
(a) What features of each version of the text are most and least significant, and why?
(b) What relation do the three versions of the text bear to each other?
(c) In light of your answers to the two preceding questions, how would you present the text of the short story to the common reader, and to the scholarly reader, and why?

MODULE 3
AESTHETICS FROM KANT TO WILDE
3 Tutorials

Tutorial 9 – Kant’s Aesthetics
May 16 or 18
Kant, Critique of the Power of Judgment

Tutorial 10 – Romantic and Victorian Aesthetics
May 23 or 25
Hegel, Lectures on Fine Art
Pater, Studies in the History of the Renaissance
Ruskin, Modern Painters, part 5: Of Mountain Beauty, chapters 1 and 2 [E-Reserve];
(also available online as E-Book 31623 of Project Gutenberg at
http://www.gutenberg.org/ebooks/31623?msg=welcome_stranger.)

Tutorial 11 – Wilde’s Aesthetics
May 30 or June 1
Wilde, The Picture of Dorian Gray (your own copy, or Univ. of Virginia Online via
Fisher Library, or E-Book 174 of Project Gutenberg at
http://www.gutenberg.org/ebooks/174.)

REVIEW
Final Tutorial

Tutorial 12 – Literary Theory in Retrospect and Prospect
June 6 or 8
Attendance at this final review tutorial (in the Student Vacation) is entirely voluntary.
It compensates for the tutorial foregone because of the Anzac Day holiday.

Bruce Gardiner
Unit Coordinator
bruce.gardiner@sydney.edu.au
February 2016
Textbooks


Walter De La Mare, three versions of “The Green Room,” from the Walter De La Mare Collection in Fisher Library’s Rare Books and Special Collections [E-Reserve]:

1. First edition of “The Green Room,” in *Two Tales* (London: Bookman’s Journal Office, 1925), number 128 of 250 copies signed by the author; title and poems printed in green; pages 9–61 [Collection item marked A57].

2. Typescript of “The Green Room,” undated; heavily revised and corrected in the author’s hand; run of pages numbered consecutively from 30 to 39 [Collection item 626].


Oscar Wilde, *The Picture of Dorian Gray* (1890, rev 1891), any edition of the 1891 version. You should buy your own copy of the novel, though it is also available online in the University of Virginia Library Online for an unlimited number of concurrent readers, and also as E-Book 174 of *Project Gutenberg*, at http://www.gutenberg.org/ebooks/174. (The Co-Op Bookshop has not been asked to stock this text, because it is so readily available elsewhere.)
Fisher Reference List

Walter De La Mare, three versions of “The Green Room,” from the Walter De La Mare Collection in Fisher Library’s Rare Books and Special Collections [E-Reserve]:

(1) First edition of “The Green Room,” in Two Tales (London: Bookman’s Journal Office, 1925), number 128 of 250 copies signed by the author; title and poems printed in green; pages 9—61 [Collection item marked A57].

(2) Typescript of “The Green Room,” undated; heavily revised and corrected in the author’s hand; run of pages numbered consecutively from 30 to 39 [Collection item 626].


D. C. Greetham, Theories of the Text (Oxford: Oxford Univ. Press, 1999) [Oxford Scholarship Online and also Two-hour Reserve].


Immanuel Kant, Critique of the Power of Judgment (1790; rev. 1793), trans. Paul Guyer & Eric Matthews, ed. Paul Guyer (Cambridge: Cambridge Univ. Press, 2000) [Cambridge Books Online (albeit for only 3 concurrent readers) and also Two-hour Reserve].


**Fisher Database List**

Critical and scholarly materials pertaining to the topics addressed in this unit can be discovered most reliably through the following databases.

*L'Annee Philologique*, for Classical Greek and Roman literature and philosophy.

*ABELL*: Annual Bibliography of English Language Literature.

*ABM*: Art Bibliographies Modern.

*BHA*: Bibliography of the History of Art.

*LLBA*: Linguistics and Language Behaviour Abstracts.

*MLAIB*: Modern Languages Association International Bibliography.

Philosopher's Index.

Bruce Gardiner
Unit Coordinator
[bruce.gardiner@sydney.edu.au](mailto:bruce.gardiner@sydney.edu.au)
February 2016
ENGL2605 Literary Theory: An Introduction  
March Semester 2016  
ASSESSMENT TASKS AT A GLANCE

To complete this unit you must complete and submit the following three pieces of work.

First Assessment  
(one sixth of final mark)  
EXERCISE

You will write a **750-word exercise**, on one of a number of designated excerpts from *The Norton Anthology of Theory and Criticism*.  
The list of designated excerpts will be posted on the unit website by Friday 11 March.  
The exercise will be **due on Friday 8 April**. (A note on the submission of written work appears below.)

Second Assessment  
(one third of final mark)  
ASSIGNMENT OR TUTORIAL PRESENTATION

You will **either** write a **1,500-word assignment** – on a designated topic – **or** deliver a **10 to 15 minute tutorial presentation** – on one of the texts set for the tutorial in which you choose to deliver your presentation.  
For those of you who choose to deliver a tutorial presentation, the notes on which you base your presentation, approximately 1,000 words in length, should be submitted **by the first Friday** after you deliver your presentation in class. (A note on the conduct and evaluation of tutorial presentations appears below.)  
For those of you who choose to write the 1,500-word assignment, the designated topics will be posted on the unit website by Friday 15 May, and the **assignment will be due on Friday 13 May**.

Third Assessment  
(one half of final mark)  
ESSAY

You will write a **2,250-word essay** on a designated topic that does not coincide to any significant extent with the topic you addressed in your exercise or assignment or tutorial presentation.  
The list of designated topics will be posted on the unit website by Friday 20 May, and the essay will be **due on Friday 17 June**.
Submission of Written Work

You should submit all your written work electronically through Turnitin on the unit website. You should also retain an identical copy of your work.

The penalty for late submission of written work is 2% per day, not including weekends and public holidays. If illness or misadventure prevents you from completing or submitting your written work on time, you should apply for an extension of time or for special consideration through the Faculty website.

Your written work should observe the conventions of scholarly writing, as defined by Departmental and Faculty policy.

Conduct and Evaluation of Tutorial Presentations

Your tutorial presentation, along with your participation in the discussion that it occasions, should last for about fifteen minutes. Your presentation should be about ten minutes long, and the discussion that it occasions would then take up the remainder of the fifteen minutes.

Your presentation and your participation in the discussion that it occasions will be assessed together, according to the following criteria:
(1) How comprehensible, reasonable, and persuasive your arguments are;
(2) How pertinent, comprehensive, and well analysed your evidence is;
(3) How fluently, articulately, and memorably you speak; and
(4) How readily, reasonably, and fully you answer the questions put to you.

Bruce Gardiner
Unit Coordinator
bruce.gardiner@sydney.edu.au
February 2016
### Unit of Study Outline

**Jane Austen, by Cassandra Austen, c. 1810, pencil and watercolour, 114 x 80 mm, National Portrait Gallery, London**

### Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Dr Amelia Dale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N344, John Woolley Building, A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:amelia.dale@sydney.edu.au">amelia.dale@sydney.edu.au</a></td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Email <a href="mailto:amelia.dale@sydney.edu.au">amelia.dale@sydney.edu.au</a> to arrange an appointment</td>
</tr>
</tbody>
</table>

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL2611 Jane Austen, Then and Now

UNIT DESCRIPTION
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.

LEARNING OUTCOMES
Upon successful completion of ENGL2611, students will be able to:
• assess the relationship between Austen’s writings and their historical, literary and cultural context
• understand how Austen is located in debates about literary value and canonicity
• communicate arguments and ideas effectively both in writing and in class discussion
• demonstrate skills in research through the competent use of the library and electronic resources particular to the study of eighteenth- and nineteenth-century literature.

LEARNING STRUCTURE
2 x 1 hour lecture and a 1 x 1 hour tutorial each week. The lectures take place on Mondays at 11am in Institute Lecture Theatre 1 (Institute Building) and Wednesdays at 11am in Sydney Nanoscience Hub, Lecture Theatre 4002 (Messel). Your tutorial times and locations will be allocated by the Student Centre.

FILM SCREENINGS
We will be discussing a mini-series as part of this unit of study. So that you have the opportunity to view that series on campus, it will be screened in the Woolley Common Room on the days specified below. If you are unable to attend the timetabled screenings, you can view the series in the AV section of Fisher Library; you’ll also find copies in DVD stores and your local library.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE &amp; TIME</th>
<th>PLACE</th>
<th>DETAILS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Tuesday 5th April, 4-7pm</td>
<td>Woolley Common Room, John Woolley Building</td>
<td>Pride &amp; Prejudice, Part I dir. Simon Langton, BBC, 1995</td>
</tr>
<tr>
<td>5</td>
<td>Thursday 7th April, 4-7pm</td>
<td>Woolley Common Room, John Woolley Building</td>
<td>Pride &amp; Prejudice, Part II dir. Simon Langton, BBC, 1995</td>
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</tbody>
</table>
# LECTURE SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>LECTURE 1</th>
<th>LECTURE 2</th>
<th>TUTORIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 Feb</td>
<td>Institute Lecture Theatre 1 (Institute Building)</td>
<td>Reading Austen Inside the Academy and Out</td>
<td>No tutorials</td>
</tr>
<tr>
<td>2</td>
<td>7 Mar</td>
<td>Re-introducing Austen</td>
<td>Austen's juvenilia 1: 'makin' herself' (sic). Guest lecturer: Dr Olivia Murphy</td>
<td>Reading Austen</td>
</tr>
<tr>
<td>3</td>
<td>14 Mar</td>
<td>Austen's juvenilia 2: 'the queerness and the fun' Guest lecturer: Dr Olivia Murphy</td>
<td>Sense and Sensibility 1: Making Sense out of Sensibility</td>
<td>Austen's early works</td>
</tr>
<tr>
<td>4</td>
<td>21 Mar*</td>
<td>Sense and Sensibility 2: Property and Primogeniture</td>
<td>Sense and Sensibility 3: Edward's Ring and Marianne's Scream</td>
<td>Sense and Sensibility</td>
</tr>
<tr>
<td></td>
<td>28 Mar – 3 Apr</td>
<td>MID SEMESTER BREAK</td>
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<tr>
<td>5</td>
<td>4 Apr</td>
<td>Pride and Prejudice 1: First Impressions</td>
<td>Pride and Prejudice 2: Money, money, money</td>
<td>Pride and Prejudice</td>
</tr>
<tr>
<td>7</td>
<td>18 Apr</td>
<td>READING WEEK NO CLASSES</td>
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<tr>
<td>8</td>
<td>25 Apr*</td>
<td>Public Holiday no lecture</td>
<td>Mansfield Park 1: Fanny’s Headaches</td>
<td>Mansfield Park</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Mansfield Park 2: The Slave Trade and Colonisation</td>
<td>Mansfield Park 3: Acting Up</td>
<td>Mansfield Park and Lovers’ Vows</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Persuasion 1: Elliot’s and Estates</td>
<td>Persuasion 2: ‘The age of emotion’</td>
<td>Persuasion</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Romantic Austen</td>
<td>Sanditon: What do a seaside development venture, a sentimental novel and a hypochondriac all have in common?</td>
<td>Persuasion and Romanticism</td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>Conclusion</td>
<td>No lecture [Final essay due]</td>
<td>21st Century Austen</td>
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<td></td>
<td>06 June</td>
<td>STUVAC</td>
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</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.
# TUTORIAL SCHEDULE

### WEEK 2
**Beginning 7 March** (Re)introducing Austen

**Required Reading:**

**Supplementary Reading:**
- Claudia Johnson, “Austen Cults and Cultures” (available via e-reserve)

### WEEK 3
**Beginning 14 March** Austen’s Early Works

**Required Reading:**
- Jane Austen, 'Frederic & Elfrida', 'Jack & Alice', 'Henry & Eliza', 'The Beautiful Cassandra', 'Love and Freindship' in *Jane Austen’s Manuscript Works*

**Supplementary Reading:**
- Margaret Doody, ‘Jane Austen, that disconcerting child’ (available via e-reserve)

### WEEK 4
**Beginning 21 March** Sense and Sensibility

**Required Reading:**
- Jane Austen, *Sense and Sensibility*

**Supplementary Reading:**
- Claudia Johnson, ‘A Sweet Face as White as Death: Jane Austen and the Politics of Sensibility’ (available via e-reserve)

**28 March – 3 April MID SEMESTER BREAK**

### WEEK 5
**Beginning 4 April** Pride and Prejudice

**Required Reading:**
- Jane Austen, *Pride and Prejudice*

**Supplementary Reading:**
- Isobel Armstrong, ‘Politics, Pride, Prejudice and the Picturesque.’ (available via e-reserve)

### WEEK 6
**Beginning 11 April** BBC Pride and Prejudice

**Required Viewing:**
*Pride and Prejudice*, dir. Simon Langton (BBC, 1995)

**Required Reading:**
- Deborah Kaplan, ‘Mass Marketing Jane Austen: Men, Women and Courtship in Two Film Adaptations’ (available via e-reserve)
- Jane Austen, *Pride and Prejudice*

[First assignment due on 13th April]

### WEEK 7
**Beginning 18 April**

**READING WEEK – NO TUTORIALS**
**WEEK 8**

**Beginning 25 April, Mansfield Park**

Note: no tutorials on Monday – if you are enrolled in a Monday tutorial, attend a tutorial on Wednesday or Thursday.

Required Reading:
- Jane Austen, *Mansfield Park*

Supplementary Reading:
- Joseph Lew, “That Abominable Traffic”: *Mansfield Park* and the Dynamics of Slavery” (available via e-reserve)

**WEEK 9**

**Beginning 2 May Mansfield Park & Lover’s Vows**

In this tutorial, we will workshop two scenes from *Lovers’ Vows* in order to explore how its rehearsal illuminates the meaning of *Mansfield Park*. We will be workshopping the opening scene of the play (1.1) and the scene of Amelia’s proposal to Anhalt (3.2). We will then put Fanny into the picture, using the suggestions in Austen’s text. The point of this workshop is to try and figure out how the play sheds light on the novel and how its rehearsal creates new relationships among the novel’s characters. Please think of this workshop as an embodied reading of the dramatic text; absolutely no acting ability is expected or required.

Required Reading:
- Jane Austen, *Mansfield Park*
- Elizabeth Inchbald, *Lovers’ Vows*, 1.1 and 3.2 (appended to the Broadview edition of *Mansfield Park* and also on Blackboard)

Supplementary Reading:
- Nora Nachumi, "Seeing Double: Theatrical Spectatorship in *Mansfield Park*" (available via e-reserve)

**WEEK 10**

**Beginning 9 May Persuasion**

Required Reading:
- Jane Austen, *Persuasion*

Supplementary Reading:
- Nina Auerbach, ‘O Brave New World: Evolution and Revolution in *Persuasion*.’ (available via e-reserve)
- Charles Rzepka, ‘Making it in a Brave New World: Marriage, Profession, and Anti-Romantic Ekstasis in Austen’s *Persuasion*.’ (available via e-reserve)

**WEEK 11**

**Beginning 16 May Jane Austen and the Romantics**

Required Reading:
- Jane Austen, *Persuasion*
- Selected Poetry (available on Blackboard)
### WEEK 12
**Beginning 23 May Sanditon**

**Required Reading:**
- Jane Austen, *Sanditon*, in *Jane Austen’s Manuscript Works*

**Supplementary Reading:**
- Clara Tuite, ‘*Sanditon*: Austen's pre-post Waterloo’ (available via e-reserve)

### WEEK 13
**Beginning 30 May 21st Century Austen**

**Required Reading:**
- Selected extracts and images available via Blackboard
- Required Viewing: *The Lizzie Bennet Diaries*, episodes 1 and 60 (available from http://www.lizziebennet.com/story/)

**[Essay due Wednesday, 1st of June]**
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS


These editions are available for purchase from the Co-op bookshop. Lectures and tutorial discussion will refer to page numbers in these editions, so it is to your benefit to acquire copies of the set texts. You may use other editions of Austen’s novels if you’d prefer, but please ensure they are good, scholarly editions. Penguin or Oxford World’s Classics.

See the unit schedule for details of set secondary readings for tutorials. These will be available via the University Library’s eReadings system.

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Mobile Learn

You can also access your LMS sites via the Sydney Uni App for iPhone and Android.

To download the University of Sydney mobile app directly to your phone or mobile device you need to be able to access the marketplace associated with your device's operating system.

- **iTunes store** on your iPhone/iPod touch or iPad
- **Play Store** or the Android Marketplace (depending on the phone’s OS)
- **BlackBerry App World®** on your BlackBerry® smartphone device
• **Palm App Catalog** on your HP webOS device

Once you are at the marketplace or app store:
1. Search for *University of Sydney*
2. Install the app
3. Open the app and click on the icon 'Bb Learn' to access the LMS
4. Login to the LMS with your UniKey and password.

**Important:** due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of Internet drop out. The University's Privacy Management Plan governs how the University will deal with personal information related to the content and use of its websites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and will be available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

**ASSESSMENT TASKS AND DUE DATES**

All assessment tasks must be attempted for you to be eligible to pass the unit. If you score a failing mark in a piece of assessment, this does not mean you will necessarily fail the unit. Here’s a breakdown of the assessment tasks required for this unit:

1. 1x500 word discussion paper (15%), due date determined in first tutorial
2. 1x1500 word research task (annotated bibliography) (35%) due Wednesday, 13th of April
3. 1x2500 essay (50%) due Wednesday, 1st of June

You must use a different Austen text for the research task (annotated bibliography) and the essay.

**One 1500 word research task (annotated bibliography) (worth 35%, due Wednesday, 13 April by 11:59pm).**

For this assignment, you will be asked to evaluate existing scholarship on either *Sense and Sensibility* or *Pride and Prejudice*. You will need to select four recent journal articles or book chapters, and use your own interpretation of the text you’ve chosen in order to evaluate the strengths and weaknesses of the argument advanced by each author. This assignment is designed to develop your critical skills and enable you to situate your own thinking about a text in relation to current scholarly debate in that area. A fuller description of this assignment will be available on blackboard in the first week of class.

**One 2,500-word essay (worth 50%, due Wednesday, 1 June by 11:59pm)**

For this assessment task, you will be asked to write a 2,500-word essay in response to one of a selection of set questions. In preparing your essay, you will need to consider the text on which you are writing, as well as a number of critical essays. Essay questions will be posted to the blackboard site.
One 500-word discussion paper (worth 15%, due date determined in the first tutorial)
This research question task requires you to develop a discussion paper, consisting of three questions, that relates to the topic of one tutorial. You will be allocated a week for your discussion paper by your tutor. You will need to submit your paper to your tutor via email by 5pm the day before your tutorial takes place. For example, if your tutorial takes place on Wednesday, your paper must be submitted by 5pm on Tuesday. It will be returned to you, with brief feedback, the following week.

Your paper should consist of three well-developed questions, totalling 500 words. These questions should demonstrate your understanding of the specific literary (or filmic) text set for that week’s discussion and be informed by critical perspectives on that text. Learning how to pose questions about a literary text is a crucial aspect of becoming critical reader. In asking you to formulate questions about the literary texts we read this semester, I encourage you to think of them as ‘open texts’ that present readers with a multiplicity of contradictory meanings. The purpose of critical reading is to explore these contradictions. Each reader will ask different questions of, or draw different conclusions from, a literary text. While no interpretation is ‘right’ or ‘wrong’, it is important to learn to discriminate between approaches or ideas based on your own understanding of the text. It will be your work to develop an informed reading of each text, from the tutorial readings and from the course bibliography, and to figure out where you stand in relation to the thoughts and ideas of others.

In other words, this assessment requires you to engage with critics and challenge or build on their interpretations. You may directly refer to the supplementary reading set for the tutorial, but this is not a requirement of the task. Instead, you are encouraged to use the set reading as a starting point for your own research. Just like the other assessment tasks in the unit, you are required to adequately reference the articles and books that you refer to in your discussion paper.

What constitutes a good question? A good question highlights an important or puzzling aspect of a literary text, and suggests a meaningful framework in which the issues it raises can be discussed.

Here is an example of a successful and unsuccessful discussion question you might pose in relation to Austen’s Pride and Prejudice.

SUCCESSFUL QUESTION:
Marilyn Butler, in Jane Austen and the War of Ideas (1975), argues that Austen is a “conservative” writer. Butler finds Pride and Prejudice “baffling” because the reader can’t help sharing in Elizabeth’s rebellious “wit and satiric vision.”[1] However, in Pride and Prejudice, there are suggestions that Elizabeth’s seemingly subversive wit is actually grounded in conventional, widely held beliefs. For instance, Elizabeth’s approval of Wickham and disapproval of Darcy agrees with the town’s opinion of the two gentlemen.[2] How subversive is Elizabeth’s behaviour in the first half of Pride and Prejudice? Does it problematize or support Butler’s reading of Pride and Prejudice as a “conservative” novel?


UNSUCCESSFUL QUESTION
Why does Elizabeth prefer Wickham to Darcy at the beginning of Pride and Prejudice?

The first question engages with critical debate about Austen’s work, and suggests a complication with a specific reading. The question offers its own reading of Austen’s novel, with textual evidence, and provides plenty of avenues for debate in the seminar.
The second question is less successful than the first because it doesn’t suggest a framework for discussion. Rather than pointing to specific elements of the characters’ representation, it suggests that Elizabeth and Darcy are real people and invites speculation that takes us beyond the text.

Your discussion paper will be assessed on how well it:
• communicates ideas effectively
• demonstrates analytical skills
• demonstrates an understanding of how Austen is located in critical debate

**ASSESSMENT CRITERIA**

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

The Department of English uses the following marking system:
- 85-100 High Distinction: work of an exceptional standard
- 75-84 Distinction: work of a superior standard
- 65-74 Credit: competent work
- 50-64 Pass: satisfactory work


Enquiries about marks for individual assessments and final results should be directed to the coordinator of the unit of study, and after that, if necessary, to the Chair of Department.

**SUBMISSION OF ASSESSMENTS**

**Format of Written Work**
Written work must be typed in a clear font and at least 12 point font size, with at least 1.5 line spacing.

For aspects of style and scholarly presentation refer to the Department’s ‘Notes on the Presentation and Documentation of Essays’:

**Copies of Written Work**
You must keep a copy of all work submitted for assessment.

**Compliance Statements**
All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of a University electronic form.

**Assessment Submission**
Electronic submission of assessment tasks via the University’s Learning Management System will be required by 11:59pm on the due date. You must complete an online compliance statement via LMS before you submit the assignment. Essays and assignments not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.
ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.
YOUR FEEDBACK IS IMPORTANT
The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

STAYING ON TOP OF YOUR STUDY
For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES
Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
DEPARTMENT OF ENGLISH,  
GENERAL INFORMATION FOR STUDENTS S1, 2016

CHAIR OF DEPARTMENT  
Professor Liam Semler  
John Woolley Building, A20  
Phone: 9351 6852  
liam.semler@sydney.edu.au

Undergraduate Student Advisor  
Dr Sarah Gleeson-White  
John Woolley Building, A20  
Phone: 9351 6853  
Sarah.gleeson-white@sydney.edu.au

English Literature Honours Coordinator  
Associate Professor Peter Marks  
John Woolley Building, A20  
Phone: 9351 6862  
Peter.marks@sydney.edu.au

Australian Literature Honours Coordinator  
Associate Professor Peter Kirkpatrick  
John Woolley Building, A20  
Phone: 9351 2270  
Peter.kirkpatrick@sydney.edu.au

GENERAL OFFICE  
John Woolley Building, Room N386  
Phone: 9351 2349 or 9351 2226  
Fax: 9351 2434  
slam.enquiries@sydney.edu.au

Opening hours during semester:  
Monday - Thursday: 10am–5pm  
Friday: 10am–4pm  
http://sydney.edu.au/arts/english/

DEPARTMENTAL ENQUIRIES  
For all enquiries about the organisation, academic content, and assessment of individual units of study, consult your tutor or unit of study coordinator. For any other departmental enquiries, consult the English Department website (http://sydney.edu.au/arts/english/) or the staff in the General Office in Woolley.

Enquiries about credit transfer for previous studies, waiver of prerequisites, and student exchange go to the Undergraduate Student Advisor. Information and forms can be found on the Faculty webpage:  
http://sydney.edu.au/arts/current_students/forms_coursework.shtml

Information and advice about the Honours program in English can be sought from the Honours Coordinator. Read the information on the Department website for details:  

ENROLMENT  
You must ensure that your enrolment with the Faculty of Arts and Social Sciences is correct.
<table>
<thead>
<tr>
<th>School:</th>
<th>Literature, Art &amp; Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department/Program:</td>
<td>English/Australian Literature</td>
</tr>
<tr>
<td>Unit of Study:</td>
<td>ASLT2616 Australian Stage &amp; Screen</td>
</tr>
<tr>
<td>Session:</td>
<td>Semester 1, 2016</td>
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</tbody>
</table>

**ASLT2616**

**AUSTRALIAN STAGE & SCREEN**

**Unit of Study Outline**

Lloyd Berrell as Roo, June Jago as Olive, and Ray Lawler as Barney, first Sydney production of *Summer of the Seventeenth Doll*, 1956

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

Unit Coordinator:  Assoc. Prof. Peter Kirkpatrick
Location: Room N324, John Woolley Building A20
Email address: peter.kirkpatrick@sydney.edu.au
Phone: +61-2-9351 2270
Consultation Hours: Monday 3-5 p.m.

Unit Teachers/Tutors: As above

This Unit of Study Outline MUST be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.

UNIT DESCRIPTION

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.

PREREQUISITES

18 Junior credit points including 12 Junior credit points from English, or 18 Junior credit points including ENGL1011.

LEARNING OUTCOMES

By the end of this unit of study, students will be able to:

• demonstrate a knowledge of theatre and cinema in Australia, their respective histories, and some of the relationships between them.
• analyse performance texts, their genres and technologies through practical application of appropriate critical methodologies.
• discuss, in an enhanced way, the visual and performative aspects of stage and screen texts in relation to their verbal elements.
• better understand the changing roles of nationality, race and gender as these have been represented in Australian plays and films, and received by audiences, both here and overseas.
• evince autonomous learning skills through both oral and written assessment tasks that involve independent reading and research.
LEARNING STRUCTURE

Two 1-hour lectures and one 1-hour tutorial per week, with semi-regular non-compulsory film screenings.

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture</th>
<th>Tutorial</th>
</tr>
</thead>
</table>
| 1    | 29 February    | 1 Introductory: Performing Australia  
2 The New Waves of the 70s | No tutorial this week |
| 2    | 7 March        | 1 Screening: Norm and Ahmed  
2 Norm and Ahmed | Introductory |
| 3    | 14 March       | 1 Don’s Party (play and film)  
2 Don’s Party (play and film) | Norm and Ahmed |
| 4    | 21 March       | 1 The Blind Giant is Dancing  
2 My Brilliant Career | Don’s Party |

Good Friday 25 March

BREAK 28 March - 1 April

SESSION BREAK

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture</th>
<th>Tutorial</th>
</tr>
</thead>
</table>
| 5    | 4 April        | 1 The Chapel Perilous  
2 The Chapel Perilous | The Bling Giant is Dancing,  
My Brilliant Career |
| 6    | 11 April       | 1 Summer of the Seventeenth Doll  
2 Summer of the Seventeenth Doll & The Season at Sarsaparilla | The Chapel Perilous |
| 7    | 18 April       | 1 The Season at Sarsaparilla  
2 Gagging for It: Some Notes on Australian Humour | Summer of the Seventeenth Doll  
Essay due Wednesday 20 April |

READING WEEK

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture</th>
<th>Tutorial</th>
</tr>
</thead>
</table>
| 8    | 25 April       | 1 Speaking in Tongues  
2 Lantana | The Season at Sarsaparilla |
| 9    | 2 May          | 1 Jump for Jordan  
2 The Castle | Speaking in Tongues  
Lantana |
| 10   | 9 May          | 1 The Gift  
2 Samson and Delilah | Jump for Jordan  
The Castle |
| 11   | 16 May         | 1 Redfern Now: Promise Me  
2 Redfern Now: Promise Me  
lecturer: Brigid Rooney | The Gift  
Samson and Delilah |
**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see:


**READING REQUIREMENTS**

**Texts**

The following texts can be purchased from the Co-op Bookshop (or any comprehensive bookstore), or copies may be borrowed from Fisher Library, or your local municipal library. All play texts are available in the 2-hour loan collection. All films and TV series are available on DVD in Fisher Library, or through the Kanopy streaming service which can be accessed via the Library catalogue. Many if not all should also be available to borrow from local video stores.

In order of study, texts will be:

- Alex Buzo, *Norm and Ahmed* (Currency)
- David Williamson, *Don’s Party* (Currency)
- Bruce Beresford (dir.), *Don’s Party*
- Stephen Sewell, *The Blind Giant is Dancing* (Currency)
- Gillian Armstrong (dir.), *My Brilliant Career*
- Dorothy Hewett, *The Chapel Perilous* (Currency)
- Ray Lawler, *Summer of the Seventeenth Doll* (Currency, also available as an e-book through the Library catalogue)
- Patrick White, *The Season at Sarsaparilla* (Currency, available in *Patrick White: Collected Plays Volume 1*)
- Andrew Bovell, *Speaking in Tongues* (Currency)
- Ray Lawrence (dir.), *Lantana*, screenplay by Andrew Bovell
- Donna Abela, *Jump for Jordan* (Currency)
- Rob Sitch (dir.), *The Castle*
- Donna Abela, *Jump for Jordan* (Currency)

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<th>13</th>
<th>30 May</th>
<th>1</th>
<th>Housos Review</th>
<th>2</th>
<th>Redfern Now Housos</th>
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<tbody>
<tr>
<td>STUVAC</td>
<td>6 June</td>
<td>STUVAC</td>
<td>Take-home exercise due Tuesday 14 June</td>
<td>Consultation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXAMS</td>
<td>13 June</td>
<td>EXAM PERIOD commences</td>
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</table>

*NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.*
• Joanna Murray-Smith, *The Gift* (Currency)
• Warwick Thornton (dir.), *Samson and Delilah*
• *Redfern Now: Promise Me* (TV series)
• *Housos*, series 1 (TV series)

Single edition e-book versions of the following plays are available through the Currency Press site.

*Norm and Ahmed*:

*The Chapel Perilous*:

*Summer of the Seventeenth Doll* is also available as an excellent app, offering a ‘curated experience around the play text’:

**Film Screenings**

All film screenings will take place in Education Lecture Room 424 from 3 pm on the following Wednesdays:

- **9 March**  *Don’s Party* (1976, dir. Bruce Beresford)
- **16 March**  *My Brilliant Career* (1979, dir. Gillian Armstrong)
- **6 April**  *Summer of the Seventeenth Doll* (1979, film of 1977 MTC stage production)
- **13 April**  *Lantana* (2001, dir. Ray Lawrence)
- **4 May**  *The Castle* (1997, dir. Rob Sitch)
- **11 May**  *Samson and Delilah* (2009, dir. Warwick Thornton)
- **18 May**  *Redfern Now: Promise Me* (2015, dir. Rachel Perkins)
- **25 May**  *Housos* season 1 (2011, dir. Paul Fenech), selected episodes

**References**

A full list of references can be found at the end of this unit outline. All are available in Fisher Library through 2-hour loan, or as e-readings.

**ONLINE COMPONENTS**

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES

All the following assessment tasks must be completed in order to pass this unit, and written components are to be submitted through Turnitin on the unit's LMS site.

One oral presentation, 5-10 minutes, with written summary (20%) due 11.59 p.m. the day after your presentation

One 2,000 word essay (40%) due 11.59 p.m. Wednesday 20 April

One 2,000 word take-home exercise (40%) due 11.59 p.m. Tuesday 14 June (questions distributed Wednesday 1 June)

Oral Presentation (20%)

The oral presentation is a tutorial discussion dealing with analysis of the set text/s for that week (individual topics will be allocated to each student during the first tutorial). It is not to be a simple summary of the text but a critical engagement with it, principally designed to generate class dialogue. You may choose to look closely at an individual passage, or discuss broader thematic issues relating to the whole text: it's up to you. But if you're in any doubt please don't hesitate to consult your tutor.

The intention is for you to develop your ideas in conversation with your fellow students and the tutor. So, while you'll be leading discussion, your comments should be open to queries and observations from others – including interventions by the tutor. In total you should prepare about 5-10 minutes worth of material but, depending on time requirements, please allow for a more extended exchange of ideas. When you pose questions to the group, try not to have answers prepared. Instead, shape your questions in a heuristic way that serves to prompt further analysis or investigation. Audio-visual aids are welcome, but they must be relevant to your intellectual content and not a distraction or a gimmick.

As well, you must provide a written summary of your presentation of no more than 500 words, to be handed in through Turnitin on the LMS site by midnight on the day after your presentation. While the oral component of your presentation can be open-ended, your written summary should reflect the reading that you've undertaken to prepare it, as well as reflections prompted by feedback from your peers.

Bear in mind that, like an essay, this is also a research task, and you are required to list the critical references that you have consulted, and which have helped to frame your ideas, so be sure to include a bibliography. It doesn’t have to be extensive. There is no magic number of references that you’re expected to include: one or two is fine, since much will depend on how you employ them. Just be sure to list those that you’ve actually used.

Half of your mark (10%) will be for your oral skills in class, based on your ability to mount and sustain an argument, and engage the rest of the class in discussion. The other half of your presentation mark (10%) will be for the written summary of the presentation. This can be in point form rather than the discursive style of a formal essay – because of the word limit it’s probably best to write it in this way – but should also indicate a line of argument, with all sources cited and properly referenced at the end.

Students who fail to make their class presentations on the set day for whatever reason will normally be required to submit a 1,000 word essay in lieu. In the case of illness, however, it may sometimes be possible to defer the presentation to the following week; a doctor's certificate is required before such a request will be considered.

You may use the research and aspects of the analysis conducted in your oral presentation for either the essay or the take-home exercise, but it must be refocused and differently deployed.
Discussion of one section or aspect of a text in your presentation means that you must choose a different section or aspect in the essay or take-home exercise.

**Essay (40%, 2,000 words)**

For this assessment task you will need to write on two texts – plays or films or one of each – studied in weeks 2-7. An essay is an extended intellectual engagement with a particular question. It must demonstrate not only an ability to write to an acceptable standard but, just as importantly, an ability to think to an acceptable standard. This involves reading not only the set texts but also a range of critical and/or theoretical references.

You are therefore required to research the issues relating to your chosen essay question, and to show evidence of that research in the form of appropriate reference and quotation. You are asked to query and evaluate all that you read and, through a critical engagement with it, develop your own opinions and ideas. These ideas must be argued and substantiated by rational means, and in a logical order. Your argument must have a clear structure. You will lose marks for errors in spelling or grammar, and can be failed for very poor expression. The Department of English guide to essay presentation can be found here:


Assessment criteria will include: evidence of critical and evaluative thinking; logical structure of argument; use and evaluation of secondary reading; demonstrated originality and initiative in analysis; good understanding of critical and theoretical terms; clarity and precision in written expression (including spelling and punctuation); appropriate and consistent referencing; appropriate and consistent bibliography of works cited.

**Take-Home Exercise (40%, 2,000 words)**

For this assessment task you will need to write on four texts (plays and/or films or TV shows) not discussed in your essay. While you may write on those studied in the first half of the unit, at least two must be from weeks 9-13.

The take-home exercise will be in the form of a series of questions which will require two discursive (essay-like) answers of 1,000 words each. Each answer will focus on two of the four chosen texts. This is an assessment in an ‘exam’ style, not by formal essay. While your answers are to be more thoughtful and composed than they might be under traditional exam conditions they are not expected to be appreciably longer. An excessively long answer will be penalised.

Your oral presentation and the major essay give you an opportunity to display your skills at close textual analysis. The aim here is broader: for you to demonstrate a degree of coverage across the various texts – that you have read and understood them – and to display evidence of lateral thinking across them. The take-home exercise also allows you to reflect on larger issues discussed in the unit which relate to the broader cultural fields of Australian stage and screen.

All quotations from the texts should indicate page numbers, as should any secondary critical material you use – but note that secondary sources are not mandatory for this task. If you do cite critical material, use only basic references; just enough that your source can be consulted, if necessary. There’s no need for a bibliography.

**ASSESSMENT CRITERIA**

This unit uses standards-based assessment for award of assessment marks. Students’ assessment will be evaluated solely on the basis of students’ achievement against criteria and standards specified to align with learning outcomes. For reference to criteria and standards, please consult the grade descriptors for the Department of English at:

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments – the tutorial presentation summary, the essay, and the take-home exercise – must be submitted online through the unit’s LMS site, via Turnitin. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents in the University Policy Register at http://sydney.edu.au/policies (enter ‘Academic Honesty’ in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

• Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
• Dishonest plagiarism;
• Engaging another person to complete or contribute to an assessment in your place; and
• Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or
plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at:

http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted. Further information on applying for special consideration is available at:

http://sydney.edu.au/arts/current_students/special_consideration.shtml

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

How Student Feedback has been used to develop this Unit of Study

Since its last iteration in 2014 a couple of texts have been dropped from ASLT2616, providing a clearer set of cultural thematics. Following requests for more small screen texts, the unit now includes two television series: Redfern Now and Housos. The inclusion of Redfern Now and a more extended discussion of Indigenous film-making is also in response to student demand. The Castle has been reintroduced, as well, and two lectures are now allocated to Dorothy Hewett’s The Chapel Perilous, a text which some students found challenging.

STAYING ON TOP OF YOUR STUDY

For full information visit:

http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at:


The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment
is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units.


Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at: http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at: http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.

REFERENCES

NB: Further references may be announced in class.

All these are available on 2-hour loan (books) or online, usually through the Library catalogue. You should also make use of the AustLit database, which is available through Electronic Resources on the Library website. A link will also be placed on the unit's Blackboard site. AustLit is an increasingly exhaustive index to the whole of Australian literature and lists not only critical articles and monographs, but also contemporary reviews and newspaper items. While much of this material may not be especially relevant to a particular text or author (for the purposes of this unit, at least), it is now the standard bibliography for Australian writing, and is well worth consulting in order to extend the suggested references below.

Also be aware of the Australian Studies Resources in SETIS, the Library's Electronic Text and Image Service, which contains an online full text collection of Australian Literary and Historical Texts. Go to: http://setis.library.usyd.edu.au/oztexts/ozlit.html

General: Theatre


**General: Film**


McFarlane, Brian, Geoff Mayer, Ina Bertrand, eds. The Oxford Companion to Australian Film. Melbourne: Oxford University Press, 1999. (791.430994 71)


**Norm and Ahmed: Alex Buzo**


**Don's Party: David Williamson**


**The Blind Giant is Dancing: Stephen Sewell**


*My Brilliant Career: Gillian Armstrong (dir.)*


*The Chapel Perilous: Dorothy Hewett*


Hewett, Dorothy. ‘Creating Heroines in Australian Plays’. *Hecate* 5.2 (1979): 73-80. (305.405 2)


*Summer of the Seventeenth Doll: Ray Lawler*


*The Season at Sarsaparilla: Patrick White*


Speaking in Tongues & Lantana: Andrew Bovell & Ray Lawrence (dir.)


The Castle: Rob Sitch (dir.)


The Gift: Joanna Murray-Smith

Fensham, Rachel, and Denise Varney, with Maryrose Casey and Laura Ginters. The Dolls’ Revolution: Australian Theatre and Cultural Imagination. Melbourne: Australian (792.0994 50)

Samson and Delilah: Warwick Thornton (dir.)


Unit of Study Outline:

ASLT2620 Writing Australian Nature

‘Bagged Thylacine’ (1869), studio portrait with Mr Weaver, attributed to photographer Victor Prout.
Wikimedia Commons https://commons.wikimedia.org/wiki/File:Bagged_thylacine.jpg
Unit Coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have. Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

**Unit Coordinator:** Dr Brigid Rooney  
**Location:** N327, John Woolley Building, A20.  
**Email address:** brigid.rooney@sydney.edu.au  
**Phone:** +61-2-9351-4517  
**Consultation Hours:** Tuesday 9-10; Thursday 1-2

**Guest Lecturer:** Associate Prof. Peter Kirkpatrick  
**Location:** Room N324, John Woolley (A20)  
**Email address:** peter.kirkpatrick@sydney.edu.au  
**Phone:** +61-2-9351 2270

**Guest Lecturer:** Dr Peter Minter  
**Location:** Room N321, John Woolley (A20)  
**Email address:** peter.minter@sydney.edu.au  
**Phone:** +61-2-9351 7448

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.

**ASLT2620 UNIT DESCRIPTION**

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?

**AIMS AND OBJECTIVES**

In this unit, we will investigate how Australian nature is represented in selected fictional and non-fictional texts, especially in novels, poetry and film. We will test concepts and approaches drawn from the relatively new field of ‘environmental’ criticism, also known as ‘ecocriticism’. Taking account of both the history and cultural differences of Indigenous and non-Indigenous relationships to land, we’ll discuss the very idea of ‘nature’, in tandem with terms like ‘writing’ and ‘Australia’. In lectures and tutorials we will read and view a wide range of texts, asking about the ways in which they depict or frame landscape and country, deploy pastoral or anti-
pastoral modes, implicate conservation and wilderness discourses, campaigns and representations, engage with deep green ecological thinking, ecological ethics, or refract local-global perspectives or planetary concerns. You will document your personal responses to the texts themselves, and to issues they raise, as well as explore their implications for cultural debate. You will be encouraged to reflect on and formulate your own views about the ethics entailed in representing and caring for Australian (and other) places.

**PREREQUISITES**

18 junior credit points including 12 junior credit points from English.

**LEARNING OUTCOMES**

By the end of this unit, you will have

- Developed a deeper understanding of the cultural history of literary representations of Australian nature and of the role these representations play in debates about cultural and environmental issues;

- Improved your ability to analyse formal features of literary texts, and apply theoretical, historical and cultural frames to think about Australian literary ‘writing about nature’

- Developed a considered personal response to questions about environmental questions and ethics, informed by your analysis of literature and your understanding of key concepts

- Communicated your ideas and your reasoned, personal views effectively, in both written and spoken forms.

**LEARNING STRUCTURE**

**Lectures:** Begin in Week 1. The aim of lectures is to provide essential information and introduce major themes, issues, terms, and concepts etc. relating to each topic. Some weeks you should undertake background reading to prepare for lectures.

**Tutorials:** Begin in Week 2. Tutorials offer an informal, interactive learning environment for student-centred discussion of texts and issues, lectures and readings. In tutorials, you can test your ideas, develop your communication skills, and enjoy the intellectual and social benefits of belonging to a community of readers and learners. For each week’s tutorial, you need to complete the required reading and preparation as instructed in the Weekly Preparation Schedule.

**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).
<table>
<thead>
<tr>
<th>Week Starting</th>
<th>LECTURE Tuesday 10 am</th>
<th>LECTURE Thursday 10 am</th>
<th>TUTORIALS See also ‘Weekly Tutorial Preparation Schedule’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1 29 Feb</td>
<td>Lecture 1: Dr Brigid Rooney Unit overview: What is ‘nature’?</td>
<td>Lecture 2: Dr Rooney From nature writing to ecocriticism</td>
<td>No tutorials</td>
</tr>
<tr>
<td>Week 2 7 March</td>
<td>Lecture 3: Dr Rooney Landscape to country: settler colonial views</td>
<td>Lecture 4: Dr Rooney Landscape to country: settler colonial texts</td>
<td>Introductory tutorial: see schedule for readings</td>
</tr>
<tr>
<td>Week 3 14 March</td>
<td>Lecture 5: Dr Peter Minter Landscape to country: Screening: <em>Shadow Sisters</em></td>
<td>Lecture 6: Dr Minter Decolonising “landscape” and writing country.</td>
<td>Colonial views of land and nature</td>
</tr>
<tr>
<td></td>
<td><strong>Easter and Mid semester break: 25 March to 3 April</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 5 4 April</td>
<td>Lecture 9: Dr Peter Kirkpatrick Pastoral – 19th C Poetry</td>
<td>Lecture 10: Dr Kirkpatrick Pastoral; Judith Wright</td>
<td><em>Scott, That Deadman Dance</em></td>
</tr>
<tr>
<td>Week 6 11 April</td>
<td>Lecture 11: Dr Kirkpatrick Pastoral: Les Murray</td>
<td>Lecture 12: Dr Kirkpatrick Pastoral; John Kinsella</td>
<td>Versions of the Pastoral: Harpur and Wright</td>
</tr>
<tr>
<td>Week 7 18 April</td>
<td>Lecture 13: Dr Rooney Wilderness Discourse; Begin Screening of <em>Wildness</em> …</td>
<td>Lecture 14: Dr Rooney Finish screening of <em>Wildness</em>; ‘The Trouble with Wilderness’; Intro to Kennedy’s <em>World Beneath</em></td>
<td>Versions of the Pastoral: Murray and Kinsella</td>
</tr>
<tr>
<td>Week 8 25 April*</td>
<td><em>Reading Week</em> Journals due today</td>
<td><em>Reading Week</em></td>
<td><em>Reading Week</em> Journals due Tuesday 26 April by 5.00 pm</td>
</tr>
<tr>
<td>Week 9 2 May</td>
<td>Lecture 15: Dr Rooney In the Wild: Cate Kennedy <em>The World Beneath</em></td>
<td>Lecture 16: Dr Rooney Deeper shade of green I: Julia Leigh, <em>The Hunter</em></td>
<td>Wilderness/Wildness/Kennedy</td>
</tr>
<tr>
<td>Week 10 9 May</td>
<td>Lecture 17: Dr Rooney Deeper shade of green II: Julia Leigh, <em>The Hunter</em></td>
<td>Lecture 18: Dr Rooney Non human others I: Prose &amp; poetry</td>
<td>Ecological thought/Leigh</td>
</tr>
<tr>
<td>Week 11 16 May</td>
<td>Lecture 19: Dr Rooney Non human others II: Prose &amp; poetry</td>
<td>Lecture 20: Dr Rooney Planetary view: McGahan, <em>Wonders of a Godless World</em></td>
<td>Humans and Animals Plumwood, Coetzee, Malouf (See Course Reader)</td>
</tr>
<tr>
<td>Week 13 30 May</td>
<td>Lecture 23: Essay Preparation</td>
<td>Lecture 24: Essay Preparation</td>
<td>Essays Preparation</td>
</tr>
<tr>
<td>STUVAC</td>
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<td></td>
<td><em>Take Home Essay Due: Friday 3 June by 5.00 pm</em></td>
</tr>
<tr>
<td>EXAMS*</td>
<td><em>NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.</em></td>
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</tbody>
</table>
ASLT2620 READING REQUIREMENTS

- ASLT2620 Course Reader
- Kim Scott, *That Deadman Dance*
- Cate Kennedy, *The World Beneath*
- Julia Leigh, *The Hunter*
- Andrew McGahan, *Wonders of a Godless World*

You must bring the Course Reader and the relevant set texts to class.

The Course Reader can be purchased from the University Copy Centre and the set novels from the University’s Co-Op Bookshop. These resources will also be held in the Library’s 2 hour loan collection. Occasional additional readings will be available online, via the Library’s eReadings.

ONLINE COMPONENTS

In ASLT2620 it is expected that you will regularly visit the unit’s website in Blackboard’s Learning Management System (LMS) – at least once per week – to support your learning. Together with the unit’s Course Reader and Set Texts, the website is important for updated information about assessment and additional resources that may be relevant during the semester. The site will be used for posting lecture recordings and notes. You should check the site as well as your university email account regularly for announcements. The site may also be used for group work, for example, to swap ideas, share breakthroughs and compare problems.

You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au)) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
ASLT2620 ASSESSMENT TASKS

Note: All elements of all assessment tasks (oral, written, peer, individual) must be submitted as per instructions. Your overall mark is obtained by adding the marks for each task according to percentage weightings. You must submit all required tasks and achieve a total mark of 50% or more to pass the unit overall. You must attend at least 80% of tutorials as per Faculty attendance policy. Failure to attend the minimum required percentage of tutorials, or failing to submit an assignment, may lead to a fail result for the unit.

1. Journal – 2000 words – Due Tuesday 26 April by 5.00 pm
   • The Journal task overall is worth 40%
   • The task assesses your response to texts and topics up to and including Week 7 Tutorials. The journal allows you to demonstrate your ongoing engagement with concepts and texts throughout the first seven weeks, by trialing and documenting your ideas, theories and your reading of literary and other works.
   • You are required to submit a 300-400 word sample of your own draft writing from your journal in Week 4’s tutorial for peer feedback purposes. A later, improved version of this same entry can be included within your 2000 words, or you may choose not to use it. Either way you should include a brief reflective note, somewhere in your journal, explaining how your ideas developed or diverged as a result of this exercise.
   • See Journal Guidelines for more detailed advice about this task and criteria.

2. Oral Presentation with 500 word reflective written report, as individually scheduled between Weeks 5 and 12
   • This task is worth 20% of your final mark.
   • With a partner as sounding board, you will prepare to lead class discussion of the text(s) of one author set for study. You will present your own reading or ideas for no longer than 5 minutes (per person). You should EITHER discuss how your text/author represents nature, landscape or country OR explore a key theme, image, environmental discourse or eco-critical concept in your chosen text(s) – e.g. the pastoral mode, wilderness, Aboriginal country, deep ecology, critical ecology, anthropocentrism etc.
   • Your 5 minute talk includes your 3 minute discussion of the text, and presenting ONE question which you’ll use to launch a 2 minute discussion with your peers. You should aim for imaginative, stimulating, personal, theoretical or provocative angles on authors, texts and/or topics. It is neither expected nor wise to cover everything. Oral Presentations will be scheduled from Weeks 5 to 12 on the texts set for each week. No oral presentations will be scheduled in Weeks 1 -4. NB: your teacher reserves the right to interrupt presentations if there is a need to clarify, repeat, test or explore points raised.
   • You must submit your written reflection (500 words) in the week after your presentation. This should include a brief (250 word) reiteration of the key point (as an aide memoire for marking). The remainder should show how your own thinking about the authors/text/concepts has developed further in reflective response to discussion or additional reading.
   • You will be assessed on the quality of your own work (see marking criteria). Your reflection/report will confirm the quality of your presentation: showing your thinking, teamwork and engagement.

3. Final Take Home Essay – 1500 words – due Friday 3 June by 5.00pm
   • This take home essay is worth 40% of your final mark.
   • It covers texts and topics from Weeks 8 to 12 (Wildness film; Kennedy’s World Beneath; Leigh’s Hunter; Non Human Others; McGahan’s Wonders). More information about the essay task will be distributed in Week 8.
ASSESSMENT STANDARDS AND MARKS

This unit uses standards referenced assessment for award of assessment marks. Students’ assessment will be evaluated solely on the basis of students’ achievement against criteria and standards specified to align with learning outcomes. Criteria will be given to accompany the specific written instructions for each assessment task. These documents will be handed out in class and made available on the website at the appropriate time. For the relevant standards involved in the marking of essays, please consult the grade descriptors for the Dept of English website at http://sydney.edu.au/arts/english/postgrad_research/grades.shtml

The Department of English uses the following grading system:

- 85-100 High Distinction: work of an exceptional standard
- 75-84 Distinction: work of a superior standard
- 65-74 Credit: competent work
- 50-64 Pass: satisfactory work

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of the standard of your own individual performance against the criteria. Marking criteria for each task will be provided on the course website.

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

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Definitions

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- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

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How Student Feedback has been used to develop this Unit of Study
Student feedback informed development of clear guidelines for the journal task making it practical, achievable and enjoyable to do. Student feedback about this task has always been very positive.

STAYING ON TOP OF YOUR STUDY
For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

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<table>
<thead>
<tr>
<th>Week 1 29 Feb</th>
<th>Introductory Lectures – No Tutorials</th>
</tr>
</thead>
</table>
| 2 7 Mar       |  - Readings: Williams and Garrard; poems by Harpur; Wright; Walker/Oodgeroo  
                 - Come ready to discuss the terms ‘writing’, ‘Australian’ & ‘nature’. Think of your own example of a text about ‘nature’ (be ready to show and/or describe). |
| 3 14 Mar      |  - Readings: Grey; Meredith and Ranken; Clarke; Lawson.  
                 - How did 19thC settler colonists depict Australian nature and the landscape? What attitudes to nature and/or landscape inform these representations? |
| 4 21 Mar      |  - Film: Shadow Sisters (view in Tuesday Week 3 lecture; or individually in Fisher Library). Readings include Judith Wright ‘Two Dreamtimes’ and ‘For New Engand’ and Oodgeroo Noonuccal, ‘Stradbrooke dreaming’ excerpt, ‘Sister Poet’, and ‘Kabool’.  
                 - How does ‘country’ differ from ‘landscape’? What do these texts convey about Indigenous modes of representing and inscribing country, and how country is nourished in a settler-colonial context. Think about what is implied by the terms ‘representing’ and ‘inscribing’.  
                 - Bring your 400 word sample journal entry to class |
| Easter        |   Mid semester break from 25 March to 3 April |
| 5 4 April     |  - Oral presentations begin (See Guidelines for Oral Presentations on course website)  
                 - Reading: Kim Scott, That Deadman Dance  
                 - How does this novel register different perspectives on country. In what terms does Scott represent the early colonial contact zone? How and with what effect does he experiment with the novel? |
| 6 11 April    |  - Versions of the Pastoral: 19th Century Poets and Wright (See Course Reader)  
                 - Is there an Australian pastoral? How does each poet respond to settler-colonial history – through prose? Through poetry? What is ‘nature’ in their writings? |
| 7 18 April    |  - Versions of the Pastoral: Les Murray and John Kinsella (See Course Reader)  
                 - Is there an Australian pastoral? How does each poet respond to settler-colonial history – through prose? Through poetry? What is ‘nature’ in their writings? |
| 8 25 April    |   READING WEEK  
                 - Journals Due on Tuesday 26 April by 5.00pm |
| 9 2 May       |  - Reading: Cate Kennedy, The World Beneath; Viewing: Wildness  
                 - Come ready to discuss the role and significance of Tasmania’s south-west wilderness landscape in these texts. How does setting give shape to these narratives? How does narrative help shape the meanings of place? |
| 10 9 May      |  - Reading: Julia Leigh, The Hunter  
                 - What is ‘nature’ in this text? How does The Hunter its position readers to reflect on environmentalism, wilderness and deep ecology? |
| 11 16 May     |  - Reading: Plumwood, Malouf, Coetzee (See Course Reader)  
                 - How do Plumwood, and Coetzee’s Elizabeth Costello, challenge anthropocentrism? Do Malouf’s poems decentre the human, or do his animals serve human goals? |
| 12 23 May     |  - Reading: Andrew McGahan, Wonders of a Godless World  
                 - Can McGahan’s novel be read as an engagement with the current global environmental crisis? What are the limits of ‘writing Australian nature’? |
| 13 30 May     |  - Essay preparation and consultation  
                 - Take Home Essay due on Friday 3rd June by 5.00 pm |
Unit of Study Outline

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

Unit Coordinator: Dr David Kelly
Location: N423 Woolley Building A20
Email address: david.kelly@sydney.edu.au
Phone: +61-2-93512214
Consultation Hours: Monday 2-3, Tuesday 4-5

Unit Teachers/Tutors: Associate Professor Peter Marks
Location: N320 Woolley Building A20
Email address: peter.marks@sydney.edu.au
Phone: +61-2-93516862

This Unit of Study Outline MUST be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL2638 LITERATURE AND CINEMA

UNIT DESCRIPTION
This unit will examine issues arising from a comparative study of literature and cinema. Our focus will be on issues arising from a consideration of the continuities and discontinuities between the two mediums, including:

- the cultural and historical contexts of literary and cinematic texts
- authorship, auteurism and aesthetic authority
- adaptation and intertextuality
- form and meaning in literature and cinema
- the figurative styles of literature and cinema
- narrative and narration in literature and cinema
- genre study

PRE-REQUISITES
18 junior credit points, including 12 ENGL credit points, or 18 junior credit points, including ENGL1011.

LEARNING OUTCOMES
The unit aims to provide students with the opportunity to critically engage with an historically broad and a generically diverse range of literature and cinema.

The unit aims to provide students with:
- an enhanced understanding of issues arising from the comparative analysis of texts;
- an historical sense of the place of the literary and the cinematic text in both “high” and “popular” culture and the interactions between these cultural domains;
- an analytical understanding of the key concepts of aesthetic authority, intertextuality, form, adaptation and genre;
- a critically informed understanding of the film as 'text'.

The unit develops knowledge and skills that will be important for students thinking of taking other English courses in textual theory, genre study, Modernism and Postmodernism, as well as courses in related areas such as Art History and Film Studies, History and Philosophy.

By the conclusion of this Unit of Study, students should be able to:
- appreciate the contrasting textual nature of literature and cinema and how this weighs on productions in each medium;
- demonstrate an improved capability with both oral and written tasks of a critical nature;
- demonstrate an enhanced knowledge of cinematic and literary genres, forms and periods;
- exercise their analytical skills on cinematic and literary materials from a range of historical periods and cultural backgrounds;
- collaborate with other students on specified group tasks;
- make sound judgments about culturally significant texts and the wider issues that emerge from a consideration of the interactions between the texts of high and popular culture.

LEARNING STRUCTURE
Students attend one 1hr lecture and one 2hr seminar per week.
### UNIT SCHEDULE

#### Semester One

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction</td>
<td>Introduction and ‘Auteurism’</td>
</tr>
<tr>
<td>2</td>
<td>7 March</td>
<td>Adaptation and the Question of Fidelity</td>
<td>‘The Dead’ – Short Story and Film</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Adaptation and Aesthetic Production</td>
<td>Adaptation</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Cinema and Drama</td>
<td>* A Streetcar Named Desire</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March-3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Cinema and the Novel</td>
<td>* The Maltese Falcon</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Form, Style and Genre</td>
<td>No seminar</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>Re-Imagining Cinema/Genre</td>
<td>* Le Jetee/12 Monkeys</td>
</tr>
<tr>
<td>8 Essay Due</td>
<td>25 April*</td>
<td>No Lecture</td>
<td>Readings on Genre</td>
</tr>
<tr>
<td>9</td>
<td>2 May</td>
<td>Cinema and Tragedy</td>
<td>* Rope/Oedipus Rex</td>
</tr>
<tr>
<td>10</td>
<td>9 May</td>
<td>Cinema and Comedy</td>
<td>* Borat/A Modest Proposal</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Cinema and Prose: Documentary and Non-Fiction</td>
<td>* The Fog of War/ Tabloid</td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td>Cinema and Poetry</td>
<td>* Bright Star/Howl</td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>Cinema and Poetics</td>
<td>* Of Time and the City</td>
</tr>
<tr>
<td>STUVAC</td>
<td>08 June*</td>
<td>STUVAC</td>
<td></td>
</tr>
<tr>
<td>EXAMS</td>
<td>15 June</td>
<td>EXAM PERIOD commences</td>
<td></td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 3 April, Monday 8 June.

### ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

### READING AND VIEWING REQUIREMENTS

We will be studying the following texts:

- Joyce, ‘The Dead’ (short story, available online)
- Huston, *The Dead* (film, to be screened in class)
- Jonze, *Adaptation* (film)
- Williams, *A Streetcar Named Desire* (play)
- Kazan, *A Streetcar Named Desire* (film)
- Huston, *The Maltese Falcon* (film)
- Hammett, *The Maltese Falcon* (novel)
- Marker, *Le Jetee* (film)
- Gilliam, *Twelve Monkeys* (film)
- Sophocles, *Oedipus Rex* (play)
- Hitchcock, *Rope* (film)
- Swift, ‘A Modest Proposal’ (prose, available online)
ONLINE COMPONENTS

The seminar is a research community in which all are invited to collaborate. Students will attend and actively participate in one two hour seminar per week. During the course of semester students will be involved in group work which will be made available through a Blackboard website, encouraging informed thinking outside the seminar that will be brought to the classroom for further discussion and refinement. To that end each week's seminar paper will be posted online for students to download and consider prior to the seminar, and for display on the databoard during class. This material will remain on the site and provide a gathering archive of interests and perspectives as the course progresses.

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the Internet to use the LMS. The easiest way to access is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘BlackBoard LMS’ icon in the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES

Assessment for the course will be by:

<table>
<thead>
<tr>
<th>Task</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>one seminar presentation</td>
<td>10%</td>
</tr>
<tr>
<td>seminar participation</td>
<td>5%</td>
</tr>
<tr>
<td>one 2,000 word essay</td>
<td>45%</td>
</tr>
<tr>
<td>one take-home exercise (1500 words)</td>
<td>40%</td>
</tr>
</tbody>
</table>

Students must complete all assessment tasks.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

**SUBMISSION OF ASSESSMENTS**

**Compliance Statements**

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the *Academic Honesty in Coursework Policy 2016*.

The format of the compliance statement will be in the form of:

- a University assignment cover sheet; or
- a University electronic form.

**Assessment Submission**

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.

**ACADEMIC DISHONESTY AND PLAGIARISM**

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the *Academic Honesty in Coursework Policy 2016*. You can find these documents University Policy Register at [http://sydney.edu.au/policies](http://sydney.edu.au/policies) (enter “Academic Honesty” in the search field).

**Definitions**

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one's own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Email address: <a href="mailto:peter.marks@sydney.edu.au">peter.marks@sydney.edu.au</a></td>
</tr>
<tr>
<td></td>
<td>Phone: +61-2-93516862</td>
</tr>
<tr>
<td></td>
<td>Consultation Hours: Monday 12-2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Tutor</th>
<th>Dr Alix Beeston</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:alix.beeston@sydney.edu.au">alix.beeston@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td></td>
</tr>
<tr>
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ENGL 2651 Transatlantic Negotiations

UNIT DESCRIPTION

This unit explores the cultural negotiations between Europe (especially Britain) and the United States over several centuries. Developing concepts about national literatures, the unit uses comparative theories and practices to assess transnational cultural negotiations. We consider historical changes to the geopolitical order of things, examining how literature and film reflected and contributed to collaborative and combative transnational relationships. Key topics include the decline of British cultural and political power, European influences, and the contested rise of the United States.

PREREQUISITES

12 Junior credit points from English) or (6 Junior credit points from English and AMST1001)

LEARNING OUTCOMES

By the conclusion of this Unit of Study, students will

• be able to analyze texts critically in terms of international cultural relationships.
• be capable of making comparative judgments between texts on the basis of current theoretical ideas.
• have a detailed understanding of the relationships between the key texts and the contexts in which they were produced and consumed.
• have developed their critical skills to produce detailed, informed readings of primary and secondary texts.
• be able to make evaluative assessments of cultural changes taking place over an extended historical period, and to incorporate those assessments in their reading of primary texts.
• be able to take responsibility for their own interpretive and value judgments in relation to other students and teachers in the unit.

LEARNING STRUCTURE

1x1hr lecture per week
1x2hr seminar per week

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture [content]</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction: Inventing the Transatlantic</td>
<td>No seminar</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>The New World</td>
<td>Inventing the Transatlantic</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Israel Potter</td>
<td>The New World</td>
</tr>
<tr>
<td>4</td>
<td>21 March</td>
<td>The Portrait of A Lady</td>
<td>Israel Potter</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Fiesta: The Sun Also Rises</td>
<td>The Portrait of A Lady</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>The Godfather II</td>
<td>Fiesta: The Sun Also Rises</td>
</tr>
</tbody>
</table>
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

The novels are available from the Co-Op Bookshop. You are not expected to purchase the films. These will be held in the 2-hour section of Fisher Library and will be shone in Woolley N395 on Monday from 2pm during the appropriate weeks. The poetry will be available via the eReadings system. Youtube versions of the poems will also be available via the Blackboard website.

**Novels**
Herman Melville, *Israel Potter*
Ernest Hemingway, *Fiesta: The Sun Also Rises*
Aldous Huxley, *Brave New World*
Caryl Phillips, *Crossing the River*
Zadie Smith, *On Beauty*

**Films**
Terrence Malick (director), *The New World*
Jane Campion (director), *The Portrait of A Lady*
Francis Ford Coppola (director), *The Godfather II*

**Poetry**
Selected works by WH Auden
Selected works by Sylvia Plath

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

All assessable work must be submitted by the Turnitin site on Blackboard (see below under ‘Assessment’).

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au). There is a “Blackboard LMS” icon in the top row of the QuickLaunch window on the left hand side of the screen.
If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The University's Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

**ASSESSMENT TASKS AND DUE DATES**

1000 word assignment (20%) due Thursday March 24, 11.59pm  
2000 word essay (45%) due Friday April 29, 11.59pm  
1500 word take-home assignment (35%) due Friday June 3, 11.59pm

All three pieces of assessed work must be submitted for you to pass this unit.

The assignment and essay questions will be posted on the Blackboard site at the start of the first week. The take-home exam questions will be posted in the final teaching week. All assessed work must be submitted with a Compliance Statement (see below) via the Turnitin website. The deadline is 11.59pm on the respective day for all the assessed work. Any work submitted after 11.59pm on the stated day will incur lateness penalties. Turnitin automatically compares the work you submit to an internal database of sources and to net-wide searches. Make sure that all work you submit is your own, or that any material you take from other sources is correctly referenced.

**ASSESSMENT CRITERIA**


**SUBMISSION OF ASSESSMENTS**

**Compliance Statements**

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or  
b. a University electronic form.
Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.
OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.

How Student Feedback has been used to develop this Unit of Study
The previous time this unit was taught (in 2014) there were only two assessed tasks, a long essay and a take-home exam. Some students requested a shorter written task earlier in the unit to give them a sense of how well they understood the unit material; the 1000 word assignment is designed to satisfy that request. The questions and topics for this assignment and for the essay are being released at the beginning of the unit for the first time to help students focus their attention on important aspects of the the primary texts and to orientate their thinking in relation to the secondary texts.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning-writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.
Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
Unit of Study Outline

Unit Coordinators
Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have. Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

Unit Coordinator: Dr Beth Yahp
Location: N347 John Woolley Building A20
Email address: beth.yahp@sydney.edu.au
Tel: 02 9114 1530 (It is best to email me.)
Consultation Hours: Tuesday (4.30 – 5.30 PM) and Thursday (3.30 – 5.30 PM) by appointment

Lecturers: Dr Beth Yahp, Associate-Professor Kate Lilley and Dr Peter Minter

Tutors: Dr Meera Atkinson, Dr Andrew Carruthers, Christopher Cyrill, Toby Fitch, Dr Peter Minter, Christine Stanton and Dr Beth Yahp (see contact details on next page)

Lecture: Thursday, 2.00–3.00 PM
Lecture Venue: Eastern Avenue Auditorium (F19), Eastern Avenue, Camperdown 2006

Tutorial times and venues are listed in individual student timetables.

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (http://sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies. In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
## Tutor Contacts

<table>
<thead>
<tr>
<th>Unit Teacher/Tutor:</th>
<th>Meera Atkinson (R12A: Thu 12.00–2.00PM and R16A: Thu 4.00–6.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S312, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:meera.atkinson@sydney.edu.au">meera.atkinson@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Thursday, 11.00 AM–12.00 PM and 3.00–4.00 PM (by appointment)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Andrew Carruthers (T10A: Tues 10.00AM–12.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S312, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:andrew.carruthers@sydney.edu.au">andrew.carruthers@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Tuesday, 1.00–2.00 PM (by appointment)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Christopher Cyrill (F13A: Fri 1.00–3.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S312, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:christopher.cyrill@sydney.edu.au">christopher.cyrill@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Tuesday, 2.00–4.00PM (by appointment)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Toby Fitch (W11A: Wed 11.00AM–1.00PM and W14A: Wed 2.00–4.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S312, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:toby.fitch@sydney.edu.au">toby.fitch@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Wednesday 10.00–11.00AM and 4.00–5.00PM (by appointment)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Peter Minter (T12A: Tues 12.00 – 2.00PM &amp; W13A: Wed 1.00 – 3.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N321, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:peter.minter@sydney.edu.au">peter.minter@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Please email to arrange a consultation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Christine Stanton (R10A: Thursday 10AM – 12PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S312, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:christine.stanton@sydney.edu.au">christine.stanton@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>Use email</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Thursday, 1.00–2.00PM (by appointment)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Beth Yahp (T14A: Tuesday 2.00 – 4.00PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N347, John Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:beth.yahp@sydney.edu.au">beth.yahp@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>9114 1530 (best to use email)</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Tuesday, 4.30–5.30PM; Thursday, 3.30–5.30PM (by appointment)</td>
</tr>
</tbody>
</table>
ENGL2666 — Creative Writing: Theory and Practice

UNIT DESCRIPTION

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

The unit introduces students to the practice, craft skills and critical reflection involved in the writing of fiction, creative non-fiction and poetry. Writing skills for creative writers will be explored and developed through in-class and at-home writing exercises, as well as discussion and participation in the seminar process.

Students will develop focused writing and critical skills through: exposure to different modes of writing, reading and thinking, and the potential crossing points between theory and practice for creative writers; generating and sharing work in a rigorous but supportive environment; learning to give and receive useful and respectful feedback; and developing a foundation of reading and writing practice.

Students are encouraged to keep a writer’s journal (in which to gather material and critically reflect upon their writing practice) and compile a portfolio of work over the course of the semester. They will deepen their understanding of the interrelationship of the creative and critical with respect to literary reading, writing and thinking. They will gain a more sophisticated sense of creative practice as a mode of engagement with the contemporary and have a more concrete sense of decisions and choices involved in the making of creative work.

PREREQUISITES

Students are required to have completed two Junior 1000-level English units.

LEARNING OUTCOMES

By the end of this unit, students should:

• have a sophisticated understanding of the relationship between literary theory and creative practice, and the fundamental significance of reading, writing, rereading and rewriting;
• have learned how to respectfully and usefully critique both their own and others’ writing, and to assess and use constructive feedback;
• have learned how to position their own creative and critical writing within contemporary practices and debates;
• have learned methods to help sustain and continue their creative writing practice.

LEARNING STRUCTURE

1 x 1 hour lecture and 1 x 2 hour seminar per week

Students are expected to attend all lectures and seminars. Regular attendance and active participation is key to learning in this unit. It is strongly recommended that you attend the actual lectures; lectures will be recorded, but recordings should be seen as a supplement rather than a substitute. Some interactive work may take place during the lectures. Failure to attend 80% of seminars may lead to you being considered ineligible to pass the unit, no matter the assessment marks you receive.
According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

### UNIT SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture</th>
<th>Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction: research-led practice and practice-led research; creative writing practice (KL &amp; BY)</td>
<td>No class, prepare for seminars in Week 2. Begin your creative writing practice (‘Suggested Activity 1’, see p.8)</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Writing About Place: thick description; travel and ethnographic writing (BY)</td>
<td>Introduction &amp; Administration. Sign up to schedule for in-class discussion of your creative writing drafts, starting Week 4.</td>
</tr>
<tr>
<td>3</td>
<td>14 March*</td>
<td>White Writing: thin description, erasure, minimalist aesthetics (KL)</td>
<td>Writing About Place</td>
</tr>
<tr>
<td>4 – 13</td>
<td>Check schedule</td>
<td>ASSESSMENT DUE: Creative Writing Draft to be discussed in class (500 words prose fiction or creative nonfiction, or 1 page poetry). Drafts must be submitted AT LEAST TWO DAYS before your scheduled date. See details under Assessments (p.7). Scan or upload via ‘Submit your creative writing drafts here’ button on Blackboard. The rest of the class should read the uploaded drafts &amp; come to class prepared to discuss them. (10%)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>21 March</td>
<td>Writing Non-Places: flows and movement (BY)</td>
<td>White Writing</td>
</tr>
<tr>
<td></td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Writing Country: Indigenous approaches to place, time, self and narration (PM)</td>
<td>Writing Non-Places</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Writing Memory: memoir, autobiographical fiction, autre-biography (BY)</td>
<td>Writing Country</td>
</tr>
<tr>
<td>7</td>
<td>18 April, by midnight</td>
<td>ASSESSMENT DUE: Portfolio A (1000 words prose, or 2 pages poetry). See assessment details under Assessments (p.7). Scan and submit via ‘Assessment Dropboxes’ on Blackboard. (25%)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>The Informed Imagination: transcultural conversations (BY)</td>
<td>Writing Memory</td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>Writing Hybrid Forms: intermedia, ekphrasis, queer (KL)</td>
<td>The Informed Imagination</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Our Aesthetic Categories: the cute, the zany and the interesting (KL)</td>
<td>Writing Hybrid Forms</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Worldmaking in Fiction: realism and speculation (BY)</td>
<td>Our Aesthetic Categories</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Sydney Writers Festival: 16–22 May</td>
<td>Worldmaking in Fiction</td>
</tr>
</tbody>
</table>

**NO LECTURE** – students are to attend a session at the Sydney Writers Festival and are encouraged do a Twitter activity there (see p.8-9 for details).
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 May</td>
<td>Writing, Affect, Embodiment (KL)</td>
<td>The Public Life of Writing and feedback session</td>
</tr>
<tr>
<td>30 May</td>
<td>Conclusion (BY &amp; KL)</td>
<td>Writing, Affect, Embodiment</td>
</tr>
<tr>
<td>06 June</td>
<td>STUVA C</td>
<td>STUVAC</td>
</tr>
<tr>
<td>14 June</td>
<td>ASSESSMENTS DUE: Portfolio B (1500 words prose fiction or creative</td>
<td>nonfiction, or 3 pages poetry, 35%) AND Research Essay (1500 words,</td>
</tr>
<tr>
<td></td>
<td>midnight</td>
<td>30%). See assessment details under Assessments (p.7). Scan and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>submit via ‘Assessment Dropboxes’ on Blackboard.</td>
</tr>
<tr>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
<td></td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

READING REQUIREMENTS

SET READINGS:

Set readings will be made available as eReadings through Fisher Library (search Unit of Study ENGL2666 in the catalogue) as well as via electronic links on Blackboard. You will need to check Blackboard for the list of set readings for each week (see ‘Online Components’ below).

FURTHER READING (on writing craft and practice):

A list of further recommended readings will also be available on Blackboard.


ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the Internet to use the LMS. Discussion pieces and other assessments are to be submitted online – see below under assessment. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access is through MyUni (click on the 'MyUni' link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘BlackBoard LMS’ icon in the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).
Lecture Recording
Lectures delivered in University-owned lecture theatres are recorded and made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES:
The following assessment tasks are compulsory and must be attempted to be eligible to pass.

A. Creative Writing Draft: 500 words of prose fiction/ nonfiction, or 1 page of poetry to be discussed in class (10%) Due: at least two days before scheduled date
B. Portfolio A: 1000 words of prose fiction or creative nonfiction, or 2 pages of poetry (25%) Due: Mon 18 April, by midnight
C. Portfolio B: 1500 words of prose fiction or creative nonfiction, or 3 pages of poetry (35%) Due: Tue 14 June, by midnight
D. Research Essay: 1500 word research essay (30%) Due: Tue 14 June, by midnight

ASSESSMENT DETAILS
Attendance and participation: Students are expected to attend all classes, read all set readings and drafts scheduled to be discussed before class, and participate fully in the discussion, writing exercises and giving feedback on each other’s drafts. Students are also expected to familiarise themselves with and adhere to the ‘Guidelines for Discussing Creative Work in Class’ which is available on Blackboard.

A. Creative writing draft: 500 words of prose fiction or creative nonfiction, or 1 page of poetry, to be discussed in class over the course of the semester, from Week 4. This is an opportunity for you to practice drafting new creative work, then work-shopping it under the guidance of your tutor, and learning in the process how to assess and use constructive feedback, as well as redraft your material in response to that. It is also an opportunity for the rest of the class to practice giving useful and respectful feedback, and for everyone to learn how to critique both their own and others’ writing.

Submission instructions: 2-3 creative writing drafts will be discussed in each class. You must submit your draft AT LEAST TWO DAYS before your scheduled date, to give everyone enough time to read and formulate useful comments about it. Upload your draft to Blackboard via the ‘Submit your creative writing drafts here’ button. The rest of the class is expected to have read the drafts and will come to class prepared to discuss them, usefully and respectfully. You are required to read and adhere to the Guidelines for Discussing Creative Work in Class to be found in the Course Materials folder on Blackboard. (10%)

B. Portfolio A: Creative writing: 1000 word piece of prose fiction or creative nonfiction, or 2 pages of poetry based on redrafts of any of the writing exercises attempted or discussed in class. (25%)

C. Portfolio B: Creative writing: 1500 word piece of prose fiction or creative nonfiction, or 3 pages of poetry, deploying the theories/ ideas and writing craft skills that have been explored and developed over the course of this unit. The material submitted in this portfolio can be based on redrafts of any of the writing exercises attempted or discussed in class, but should not include any of the material submitted in your Portfolio A. (35%)
D. **Research Essay**: 1500 word Research Essay. Students are strongly encouraged to devise topics of their own for the research essay, based upon the lecture topics and in consultation with their tutor. A list of suggested topics will be distributed after the Easter Break. (30%)

Completion of assessments is compulsory if the student is to be eligible to pass the course. **Work submitted for assessment in another unit of study may not be submitted again.**

**ASSESSMENT CRITERIA**

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

See Grading Criteria on Blackboard for grading details for each assessment.


**SUBMISSION OF ASSESSMENTS**

**Compliance Statements**

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the *Academic Honesty in Coursework Policy 2016*.

The format of the compliance statement will be in the form of:

- a University assignment cover sheet; or
- a University electronic form.

**Assessment Submission**

Submission of assessment tasks via the University’s Learning Management System will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.

**Submission of Creative Writing Draft for in-class discussion**: Please upload your draft AT LEAST TWO DAYS before the class you are scheduled to be discussed in via Blackboard by using the ‘Submit your creative writing drafts here’ button.

**Submission of all other assessments (Portfolios A & B, and the Research Essay)**: Submit using Turnitin on Blackboard via the ‘Assessment Dropboxes’ button by midnight on the due date.

**SUGGESTED ACTIVITY 1: Ongoing Creative Writing Practice**

Students are strongly encouraged to initiate or continue their creative writing practice: 1) Remember you are a creative being. 2) Write every day, even if only for a few minutes – find the time and make the space in your lives for creativity to manifest. This will probably be the hardest part of your practice. 3) Read widely and critically, and read like a writer. 4) The world (both outer and inner) is brimful with material that you can use creatively – pay attention; take note. 5) Try this: Julia Cameron’s ‘Morning Pages’. 6) Do this: keep a writer’s journal – and write, draw, doodle, do writing exercises, collect new material in it, every day. 7) Try this: Go regularly on Julia Cameron’s ‘Artist’s Date’, that is, a date with your inner artist, whose creative presence you are trying to encourage into your daily lives. (See: Julia Cameron, *The Artist’s Way*, listed under Further Readings on p. 6.) 8) Be kind.
Writing practice is the foundation of producing writing that is attentive, creative and hopefully meaningful; the more you practice, like playing the piano, or swimming, the easier it becomes – the fitter and more flexible your writing hand and mind will become. Like any practice, the more you put into it, the more you will get out of it. But remember to reward yourself too: creative writing should spark, not become a dreaded chore. Kindness to your creative self is an essential part of this practice. Please note that this activity is not assessed.

SUGGESTED ACTIVITY 2: Invitation to Tweet at the Sydney Writers Festival

There is no lecture in Week 11. Instead, students are to participate in the literary culture of Sydney by attending a session at the Sydney Writers Festival, 16–22 May 2016, at the Sydney Wharf Precinct or other venues across Sydney (see Festival website for program and venues: http://www.swf.org.au/). The topic under consideration for that week is “The Public Life of Writing”, so you will be expected to research, think about and form an opinion about this for discussion during your seminar the following week, based on your observations and experience of the Writers Festival. While there, you are encouraged to send a series of 5–10 tweets to your seminar group only about the session you attend or a general overview while onsite. Please note that this activity is not assessed.

Instructions for Tweeting: Please open a new twitter account for this activity and close the account once the assignment is finished. DO NOT USE YOUR OWN NAME. Use a made-up name and username. Do NOT add a location to your tweets. Most importantly, TICK THE PRIVACY BOX to protect your tweets. Your tweets are only for the purposes of this activity and should not go public. You can add other students in your seminar group as your followers, if you like. Before tweeting, please carefully read the University of Sydney’s Student Code of Conduct page: http://sydney.edu.au/legal/regulations/conduct.shtml. Defamation is taken very seriously at this university, and also generally with regard to the publication or public release of any writing. Remember that tweeting is a form of publication and you should be responsible for what you choose to release into the public sphere (even though limited by your privacy settings). There is also a link to a recent article on Blackboard about defamation and social media, which would be useful to consult.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.
There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

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Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted. Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

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YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.

How Student Feedback has been used to develop this Unit of Study
This is the first time that this Unit of Study is being offered. Student feedback will be used to fine tune or amend the course.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/arts/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android
Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. **Important:** due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

**OTHER SUPPORT SERVICES**

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at [http://sydney.edu.au/stuserv/disability/](http://sydney.edu.au/stuserv/disability/).

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at [http://sydney.edu.au/current_students/counselling/](http://sydney.edu.au/current_students/counselling/).
Faculty of Arts and Social Sciences

<table>
<thead>
<tr>
<th>School:</th>
<th>School of Literature, Arts, and Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department/Program:</td>
<td>English</td>
</tr>
<tr>
<td>Unit of Study:</td>
<td>ENGL 2667 Reading Drama</td>
</tr>
<tr>
<td>Session:</td>
<td>Semester One 2016</td>
</tr>
</tbody>
</table>

**Unit of Study Outline**

**Unit Coordinators**

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Dr Huw Griffiths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N326, John Woolley Building (A 20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:huw.griffiths@sydney.edu.au">huw.griffiths@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-2065</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>tbc</td>
</tr>
</tbody>
</table>

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL 2667 Reading Drama

UNIT DESCRIPTION

In this unit, you read some great plays and develop skills in reading dramatic texts. Looking at six 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.

PREREQUISITES

12 junior credit points from English) or (6 junior credit points from English and AMST1001) or (6 junior credit points from English and PRFM1601) or (6 junior credit points from English and PRFM1602)

LEARNING OUTCOMES

At the completion of this unit, student will be able to:

• read drama in a way that is sensitive to the theoretical implications of this kind of text
• adduce relevant evidence from dramatic texts formulate relevant connections between a range of dramatic texts
• deploy this evidence in complex arguments in the form of essays and other kinds of analytical writing
• engage in informed discussions of dramatic texts as participants in a community of fellow students

LEARNING STRUCTURE

You will do the following each week:

1. Attend ONE lecture (either on Tues or Thurs)
2. Attend ONE tutorial (ordinarily immediately after your assigned lecture)
3. Complete ONE online task (after the tutorial and before the following week’s lecture)

There are no tutorials or online tasks in Week 1, but there is an Introductory Lecture.
## UNIT SCHEDULE

**Semester One 2016**

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture [content]</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction to the Unit</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Sarah Kane, <em>Blasted</em></td>
<td>How to Read a Short Scene</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Sarah Kane, <em>Blasted</em></td>
<td>Sarah Kane, <em>Blasted</em></td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>John Ford, <em>'Tis Pity She’s a Whore</em></td>
<td>John Ford, <em>'Tis Pity She’s a Whore</em></td>
</tr>
<tr>
<td><strong>BREAK</strong></td>
<td><strong>28 March – 3 April</strong></td>
<td><strong>SESSION BREAK / EASTER</strong></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>John Ford, <em>'Tis Pity She’s a Whore</em></td>
<td>Bodies on Stage: Artaud, Ford, and Kane</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>Ibsen, <em>The Wild Duck</em></td>
<td>Realism on Stage</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Tennessee Williams, <em>The Glass Menagerie</em></td>
<td>Reading Mise-en-scene</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Simon Stephens, <em>Three Kingdoms</em></td>
<td>Simon Stephens, <em>Three Kingdoms</em></td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td>Ayad Akhtar, <em>Disgraced</em></td>
<td>Ayad Akhtar, <em>Disgraced</em></td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>Ayad Akhtar, <em>Disgraced</em></td>
<td>Dialogue</td>
</tr>
<tr>
<td><strong>STUVAC</strong></td>
<td><strong>06 June</strong></td>
<td><strong>STUVAC</strong></td>
<td></td>
</tr>
<tr>
<td><strong>EXAMS</strong></td>
<td><strong>13 June</strong>*</td>
<td><strong>EXAM PERIOD commences</strong></td>
<td></td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

## ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).
READING REQUIREMENTS
The plays that we are studying on this unit are as follows:

- Sarah Kane, *Blasted*
- John Ford, *’Tis Pity She’s a Whore*
- Ibsen, *The Wild Duck*
- Tennessee Williams, *The Glass Menagerie*
- Simon Stephens, *Three Kingdoms*
- Ayad Akhtar, *Disgraced*

Those plays that are asterisked are available through the database, Drama Online, available here: [http://www.dramaonlinelibrary.com.ezproxy1.library.usyd.edu.au](http://www.dramaonlinelibrary.com.ezproxy1.library.usyd.edu.au)

The other four plays are available to buy, in hard copy, from the Co-Op bookshop.

Critical readings will be made available via the library’s reading lists for the unit and linked to the unit’s BlackBoard site.

ONLINE COMPONENTS
This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

Lecture Recording
Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
ASSESSMENT TASKS AND DUE DATES

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Written Task (1000 words)</td>
<td>25%</td>
<td>20 April</td>
</tr>
<tr>
<td>Essay (1500 words)</td>
<td>35%</td>
<td>26 May</td>
</tr>
<tr>
<td>Take-Home Exercise (1500 words)</td>
<td>40%</td>
<td>20 June</td>
</tr>
<tr>
<td>Weekly Online Tasks</td>
<td>Pass/Fail (at least 9 should be completed)</td>
<td>These must be completed during the week that they are set.</td>
</tr>
</tbody>
</table>

Details for the assessments, including guidelines and task-specific criteria, will be made available on the BlackBoard site, in the “Assessments” folder.

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This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


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All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

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How Student Feedback has been used to develop this Unit of Study

This is the first time that this unit has been run. However, its learning structure, designed to move from large groups (lectures) to supported discussion (tutorials) and into personal application (online tasks), is the result of positive feedback on a trial in a previous unit of study from 2015, Love and Desire in Early Modern England.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

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Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

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School: SLAM
Department/Program: English
Unit of Study: ENGL3609 Mapping American Literature
Session: Semester 1, 2016

Unit of Study Outline

http://www.lib.umich.edu/online-exhibits/exhibits/show/litmaps/us/uslit

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator/Teacher:</th>
<th>Dr Sarah Gleeson-White</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N323, Woolley Building (A20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:sarah.gleeson-white@sydney.edu.au">sarah.gleeson-white@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351 6853</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>12-1pm Tuesdays</td>
</tr>
</tbody>
</table>
This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL3609 MAPPING AMERICAN LITERATURE

UNIT DESCRIPTION

In this unit, we will map the places and spaces—urban, suburban, regional—of American literature as these are represented in a variety of film and literary texts from the nineteenth through the twentieth centuries. Our study will also include consideration of specific locales—Chicago and Hollywood, for example—that have given rise to important literary movements and cultural forms, as well as consideration of the ideological work that certain regions, such as the South, perform in relation to the nation.

PREREQUISITES

18 senior credit points from English or Australian Literature OR 12 senior credit points of American Studies including AMST2601

LEARNING OUTCOMES

By the end of this unit of study you will be able to:

• identify the cultural and ideological work of place in American cultural history
• understand the different ways different places have informed different cultural and intellectual movements in the United States
• identify and demonstrate an understanding of the most significant intellectual problems raised by a placed-based approach to American cultural studies
• produce more complex accounts of American cultural history using clear and compelling arguments in both written and oral forms
• locate the principle resources and scholarship within the field of cultural geography

LEARNING STRUCTURE

1x1hr lecture/week and 1x 2hr seminar/week
<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture Tues 11am-12pm, Woolley S325</th>
<th>Seminars Tues 1-3pm (Woolley N401) OR Wed 10am-12pm (CPC Seminar Room 2.01)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction: Space and Place in Literature</td>
<td>Tuan, &quot;Place: An Experiential Perspective&quot; (1975); bell hooks, &quot;homeplace – a site of resistance&quot; (1990)</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>THE MIDWEST &amp; CHICAGO Regionalism’s Beginnings</td>
<td>Garland, &quot;New Fields&quot; (1894); Brodhead, &quot;The Reading of Regions&quot; (1995)</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Willa Cather, <em>My Ántonia</em> (1918)</td>
<td><em>My Ántonia</em>; Foote, &quot;Local Knowledge and Women’s Regional Writing&quot;; Cather, “The Novel Déménoblé” (1922)</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Modernity and the Black Chicago Renaissance</td>
<td>Sandburg, “Chicago” (1914); Brooks, “Kitchenette Building,” “The Mother,” “The Sundays of Satin-Legs Smith” (1945); Wright, from <em>Black Boy</em> (1945); Wright, “Blueprint for Negro Literature” (1937)</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Dreiser, <em>Sister Carrie</em> (1900)</td>
<td><em>Sister Carrie</em>; Bowlby, from <em>Just Looking</em> (1985)</td>
</tr>
<tr>
<td>No.</td>
<td>Date</td>
<td>Activity</td>
<td>Details</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Shotgun Stories (dir. Nichols, 2007)</td>
<td>Shotgun Stories (dir. Nichols, 2007); Smith, “Cultural Studies’ Misfit”</td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>No lecture</td>
<td>Conclusion; the essay</td>
</tr>
<tr>
<td></td>
<td><strong>Essay due 10 Jun</strong></td>
<td>STUVAC</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>STUVAC</strong></td>
<td>06 June</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>EXAMS</strong></td>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
</tr>
</tbody>
</table>

*NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.*
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Set Texts

Cather, Willa. My Ántonia (Broadview edition. Otherwise, Penguin)


West, Nathanael. The Day of the Locust. (Penguin edition)

Within Our Gates (dir. Micheaux)

Killer of Sheep (dir. Burnett)

Django Unchained (dir. Tarantino)

Shotgun Stories (dir. Nichols)

All seminar readings appear in the ENGL3609 unit of study reader, available for purchase from the Co-Op Bookstore.

The films are available in Fisher Library and they should also be available to hire in good DVD stores, or on Netflix, iTunes etc. You will need to watch Killer of Sheep, Shotgun Stories and Django Unchained in your own time. (You might consider watching these in one of the Library’s multimedia rooms. Make sure to book in advance – 5 students per booking). I will screen Within Our Gates in class.

Library 2-hour loan collections: I have placed here the set texts and secondary materials relating to each and the course more broadly. I’ll add to this throughout the semester.

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the
LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

You will find on the unit’s Learning Management Site the unit of study outline, the lecture and seminar schedule, lecture slides, suggestions for further readings and other materials, and assessment tasks.

All assessment tasks are to be submitted online. See below under Assessment.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

**ASSESSMENT TASKS AND DUE DATES**

<table>
<thead>
<tr>
<th>Task</th>
<th>Weight</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000-word annotated bibliography</td>
<td>30%</td>
<td>Due 5 May 2016</td>
</tr>
<tr>
<td>2,500-word essay</td>
<td>50%</td>
<td>Due 12 Jun 2016</td>
</tr>
<tr>
<td>Seminar presentation and participation</td>
<td>20%</td>
<td>ongoing</td>
</tr>
</tbody>
</table>

**The Essay**

This research essay will require you to write on 1-2 texts. Essay questions and further instructions will be distributed via email, on Blackboard and in class by the end of Week 10.

**The Annotated Bibliography**

You will read several journal articles and/or book chapters that relate to one of the set texts. You will then prepare an annotated bibliography analysing the articles/chapters you have read, and assess the strengths and weaknesses of their respective arguments. Further details will be available on Blackboard in the Assessment Tasks folder.

**Seminar Presentation (10%) and Participation (10%)**

1. In a week of your choosing, you will i.) present your ideas and ii.) pose one question to the class in response to one of the set seminar readings. We will set up the seminar-presentation schedule in Week 1’s seminar. Your presentation/question should be 3-5mins.

2. You will also be required to hand in, at the start of your allocated seminar, a paragraph (approx. 250 words) summarising your presentation.

3. In the weeks you are not presenting, you will bring to class one discussion point/question (on a piece of paper to submit to me), and be ready to present this to the class.

In other words, you will have to participate in all seminars throughout the semester.

**NB:** all assessment tasks are compulsory and must be attempted to be eligible to pass.
ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the *Academic Honesty in Coursework Policy 2016*.

The format of the compliance statement will be in the form of:

- a University assignment cover sheet; or
- a University electronic form.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the *Academic Honesty in Coursework Policy 2016*. You can find these documents University Policy Register at [http://sydney.edu.au/policies](http://sydney.edu.au/policies) (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, **plagiarism** means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. **Academic dishonesty** means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
• Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.

How Student Feedback has been used to develop this Unit of Study

As a result of student feedback and student experience obtained from the previous semester this unit was offered, the order in which several of the texts will be studied has changed.

STAYING ON TOP OF YOUR STUDY

For full information visit
http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.
**The Write Site** provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at [http://writesite.elearn.usyd.edu.au/](http://writesite.elearn.usyd.edu.au/).

**The FASS Writing Hub** has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit [http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml](http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml).

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Unit of Study Outline

The Devil and Dr. Faustus meet (c. 1825)

Wellcome Library, London. Wellcome Images images@wellcome.ac.uk http://wellcomeimages.org
Creative Commons Attribution only licence CC BY 4.0 http://creativecommons.org/licenses/by/4.0/

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Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

Unit Coordinator and Teacher: Prof. Liam Semler
Location: Rm S343, John Woolley Building A20
Email address: liam.semler@sydney.edu.au
Phone: +61-2-9351 6852
Consultation Hours: Tues and Thurs 10-11, and other times by appointment via email.

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ENGL3651 Christopher Marlowe

UNIT DESCRIPTION
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.

PREREQUISITES
18 senior credit points from English or Australian Literature.

LEARNING OUTCOMES
The primary aim of the unit is to improve our understanding of the works, context and creativity of Marlowe in terms of his:

- **Poetics.** What is unique or memorable about Marlowe’s poetry (including his dramatic writing)? What are his poetic weaknesses and strengths? What are the goals, preoccupations and methods of his poetics or rhetoric?

- **Radicalism.** What is the nature and extent of Marlowe’s radicalism? What are its weaknesses and strengths? What are the goals, preoccupations and methods of his radicalism?

- **Dramaturgy.** What is unique or memorable about Marlowe’s dramaturgy? What are his dramatic weaknesses and strengths? What are the goals, preoccupations and methods of his dramaturgy?

By the end of this unit of study it is intended that you will:

- Know a large proportion of Marlowe’s work through reading, discussion and analysis;
- Know more about Marlowe’s poetics, radicalism and dramaturgy in the context of his times, academic scholarship, and your own response to his works;
- Appreciate more fully and be able to articulate meaningfully aspects of the genius and creativity of Marlowe;
- Have had opportunities to pursue your own interests in Marlowe within the scope of the unit and to learn collaboratively in class;
- Have had opportunities to develop skills and knowledge of specific usefulness to the study of literature;
- Have had an enjoyable time learning about Marlowe—and maybe even considered doing Honours or Postgraduate study in early modern literature or English more generally.

This unit aims to deliver outcomes aligned with the Faculty's graduate attributes. Throughout the unit students will be supported in the development of the following skills within the discipline of English:
1. **Research and Inquiry.** Expansion of students’ knowledge of early modern literature and scholarship and opportunity to conduct independent, rigorous and original research displaying analytical and creative skills.

2. **Information Literacy.** Development of students’ ability to source, evaluate and deploy primary and secondary information relevant to early modern literary studies.

3. **Personal and Intellectual Autonomy.** Extension of students’ ability to work independently and sustainably and be self-motivated in the pursuit of new ideas and ways of thinking within the field of early modern literature.

4. **Ethical, Social and Professional Understanding.** Development of students as literary scholars possessing appropriate ethical standards in the conduct of their research and relations with their peers, teachers and the broader scholarly community.

5. **Communication.** Opportunity in class discussion and in assessable written work to develop communication skills and methods appropriate to the study of early modern literature and transferrable to other fields.

**LEARNING STRUCTURE**

Students need to attend one 2-hour seminar per week. There are set readings for each seminar that need to be completed before class. They are usually equivalent to about one play and one critical article per week.

**UNIT SCHEDULE**

Please see detailed schedule at the end of this Outline.

**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

**READING REQUIREMENTS**

There is one textbook you need to purchase for this unit. It is Christopher Marlowe, *The Complete Plays*, ed. by Frank Romany and Robert Lindsey (Penguin, 2003). It is available in the Co-op and other bookstores. The critical readings listed in the Unit Schedule below are available via Fisher library databases (search catalogue under journal title and then find the issue number and article) or Reserve (search unit code to find the list).

**ONLINE COMPONENTS**

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

Various resources relating to Marlowe will be placed on the Blackboard site so please consult it regularly. This unit uses online submission and marking of assessment tasks via Turnitin (see below under Assessment Tasks and Due Dates).

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at
https://myuni.sydney.edu.au/. There is a ‘Blackboard LMS’ icon in the top row of the
QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the

The University’s Privacy Management Plan governs how the University will deal with personal
information related to the content and use of its web sites. See

Lecture Recording

This is a seminar unit and has no lectures. Seminars are not recorded, so please make sure
you are able to attend classes in order to maximise your experience of the unit.

ASSESSMENT TASKS AND DUE DATES

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Weighting</th>
<th>Due date (midnight)</th>
<th>Release date for Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>1500-wd essay</td>
<td>25%</td>
<td>Monday 4 April 2016</td>
<td>Friday 4 March 2016</td>
</tr>
<tr>
<td>2500-wd essay</td>
<td>40%</td>
<td>Monday 16 May 2016</td>
<td>Friday 15 April 2016</td>
</tr>
<tr>
<td>2000-wd take-home exercise</td>
<td>35%</td>
<td>Friday 24 June 2016</td>
<td>Friday 3 June 2016</td>
</tr>
</tbody>
</table>

You must attempt all three assessment tasks to be eligible to pass the unit. Assessment tasks
are to be submitted via the unit’s Blackboard site Dropboxes.

In order for you to get the most out of this unit you are advised to keep a ‘Marlowe journal’ in
which you can record all sorts of insights, queries and connections that you experience while
studying Marlowe during the semester. This is not compulsory and will not be marked,
however it will become a useful personal resource and record for you. I’ll be keeping a
‘Marlowe journal’ because I believe such a thing is a great space for creative thinking and
building ideas.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your
assessments will be evaluated solely on the basis of your individual performance.

For reference to criteria and standards, please consult the grade descriptors for the English
Department at http://sydney.edu.au/arts/english/postgrad_research/grades.shtml and
note the procedures for submission of written work

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work
submitted to the University for assessment, presentation or publication. A statement of
compliance certifies that no part of the work constitutes a breach of the Academic Honesty in
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The format of the compliance statement will be in the form of:

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b. a University electronic form.
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ACADEMIC DISHONESTY AND PLAGIARISM

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Definitions

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- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

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The secondary reading load has been reduced slightly in response to student feedback.

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**DETAILED SCHEDULE OF READINGS AND LECTURES**

**Semester One 2016**

<table>
<thead>
<tr>
<th>Wk</th>
<th>Seminar Date (Friday)</th>
<th>Seminar Topic</th>
<th>Readings (to be read before and brought to each class)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>NOTE: There is no class in Week 4 because Friday 25 March is Good Friday and a Public Holiday. However, read these two essays on Renaissance theatre. They address the issue of actors knowing only their ‘part’ in a play and the subtle question of whether drama is actually powerful or not. We will incorporate discussion of these ideas into subsequent classes: Stern, ‘Actors’ Parts,’ in Dutton, <em>Oxford Handbook of Early Modern Theatre</em>, p. 496-512. Yachnin, ‘The Powerless Theater,’ <em>English Literary Renaissance</em> 21.1 (1991): 49-74.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

28 March – 3 April  **SESSION BREAK / EASTER**

5  | 8 April | The Knowledge Cosmos | *Dr Faustus* |

Monday 4 April (midnight): First Essay Due. 1500 wds (worth 25%)

| 6  | 15 April | Laughing at Virgil? | *Dido, Queene of Carthage* |
| 9  | 6 May | Laughing to Death | *The Jew of Malta* |
Hansen, ‘Female Agency and Experiential Learning,’ 
Journal of Language, Literature and Culture 
60.3 (2013): 157-77.

**Monday 16 May (midnight): Second Essay Due. 2500 wds (worth 40%)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>20 May</td>
<td>Darker Reaches <em>Edward II</em></td>
</tr>
</tbody>
</table>
| 12   | 27 May   | Apocalypse Now *The Massacre at Paris* 
| 6-10 June | STUVAC         |
| 13-24 June* | EXAM PERIOD    |

**Friday 24 June (midnight): Take-home Exercise Due. 2000 wds (worth 35%)**

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.
## Unit of Study Outline

### Unit Coordinators

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<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Sophie Frazer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>To be advised</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:sophie.frazer@sydney.edu.au">sophie.frazer@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td></td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>To be advised</td>
</tr>
</tbody>
</table>

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In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL3657: The Brontës

UNIT DESCRIPTION

The novels of the Brontë 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. In this unit we will read the Brontës as a way into thinking about questions of canonical and popular literary status, biography and authorship, gender and writing, and Victorian society.

PREREQUISITES

There are no prerequisites for this unit of study.

LEARNING OUTCOMES

As a result of taking this unit you will:

- Have gained skills in the kind of sustained critical investigation normally reserved for honours or masters work.
- Be familiar with major works in the Brontë oeuvre and the main debates that have informed Brontë criticism.
- Have learned about gender and literary production in the Victorian period.
- Consider the relevance of biographical information to understanding literary texts.
- Reflect on the assumptions that inform both literary critical trends and your own understanding of literary critical practice.

LEARNING STRUCTURE

One 2-hour seminar per week.

UNIT SCHEDULE

<table>
<thead>
<tr>
<th>Semester One 2016</th>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>29 February</td>
<td>Introduction; the Brontës’ juvenilia selections**</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>07 March</td>
<td>Jane Eyre</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>21 March*</td>
<td>Jane Eyre (3); Sharon Marcus, “The Profession of the Author”.</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>4 April</td>
<td>Emily Brontë, <em>Wuthering Heights</em></td>
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<tr>
<td>7</td>
<td>7</td>
<td>18 April</td>
<td><em>Wuthering Heights</em> (2); Gaskell, <em>Life</em>,</td>
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<tr>
<td>8</td>
<td>25 April*</td>
<td>Anne Brontë, The Tenant of Wildfell Hall</td>
<td></td>
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<tr>
<td>9</td>
<td>02 May</td>
<td>The Tenant of Wildfell Hall (2); Gaskell, Life vol.2, ch III; Anita Losano, ‘The Professionalization of the Woman Artist’.</td>
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</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Individual meetings (optional); reading week.</td>
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<tr>
<td>11</td>
<td>16 May</td>
<td>Charlotte Brontë, Villette</td>
<td></td>
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<tr>
<td>13</td>
<td>30 May</td>
<td>Villette (3); unit summary.</td>
<td></td>
</tr>
<tr>
<td><strong>STUVAC</strong></td>
<td><strong>06 June</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EXAMS</strong></td>
<td><strong>13 June</strong>*</td>
<td></td>
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</tr>
</tbody>
</table>

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** Juvenilia excerpts (including ‘The Roe Head Journal’) are available on the course unit reading list, under ENGL3657.

**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

**READING REQUIREMENTS**

Primary texts in preferred editions are all for sale via the Co-op bookshop. Other editions may be used. Selections from the juvenilia, and all secondary and further readings have been made available on the library unit list under ENGL3657.

**ONLINE COMPONENTS**

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard, including electronic submission of the proposal and final essay. For further details, see below under assessment. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au), or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).
The University's Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES

The three forms of assessment should be considered to fertilize each other. Together they are intended to enable you to develop an ability to integrate your own observations with a sense of the existing critical work in the field.

JOURNAL ASSIGNMENT (40%), 250 words per week, by Friday evening every week from week 2 until week 12, excluding interview and semester break weeks, plus class participation. Class participation comprises 10% of the mark.

This assignment consists of 10 entries comprising 250 words of journal writing, composed over ten weeks of the unit. Each student will develop their own Brontë journal to document the development of their critical thinking on the texts under discussion over the course of the unit. You are required to write a 250-word journal entry after each of the ten seminars devoted to Brontë novels/juvenilia and their critical/biographical heritage, using the Journal tool on the LMS site. Your entries will remain private, and should be a space in which you engage thoughtfully and creatively with the material. Although your entries will not be formally marked upon submission, I will carefully read your entry each week and provide feedback on the shape and scope of your thinking, and can offer suggestions on possible lines of conceptual inquiry to guide your future entries. It is imperative that you write each entry following the relevant seminar. This will ensure you produce a quality piece of work and attain the best possible grade. I may call upon you in the seminars to discuss some of the ideas you have explored in your journal. If you have doubts, or simply wish to confirm that your writing is on track, please seek my advice at any time during the semester.

This assignment is designed to show how a critical response to an oeuvre is built up incrementally. It is intended to break the habit of thinking simply in terms of a final writing deadline. It is of course understood that your first piece of writing will be something of a stab in the dark. Over the course of the unit certain sets of ideas or lines of interpretation will become important to you, while other insights will be rejected or drop away. This is integral to the process of scholarship, and will be taken into account in the eventual marking of the assessment. The work that takes shape in the journal assignment format will feed into your essay proposal and the eventual take home essay that you hand in at the end of the unit.

NB. A note on participation. Please consider that your contribution to the intellectual vibrancy of each week’s seminar is an important component of your participation mark. It is expected that each student will take the necessary time to complete the reading requirements, and prepare accordingly for each seminar, ready to contribute to discussion.

PROPOSAL (10%) Due April 29. You will be asked to submit a 500-word proposal for your final 3,000 word essay. The topic will be one of your own devising, based on ideas that have grown up from your journal and class work throughout the semester. I will at this stage mark the essay proposal, and also assign you a provisional mark for the journal assignment based on work submitted thus far. During the week beginning May 9 you will each have the option to meet with me for fifteen minutes to confirm or reshape your topic, and to look at ways of improving or developing your thinking (and grade) on this unit. Please note the one-on-one meetings are optional. You will receive detailed feedback on your essay proposal regardless of whether you choose to participate in an interview.

ESSAY (50%) Due June 14. The final essay will constitute a piece of closely argued, critically supported work with full scholarly referencing, focusing on at least two primary works covered on the unit (with the complete Glass Town/Angría juvenilia considered as a single text). The
essay will be developed from your proposal, which will have in turn developed from your journal work. This is, however, a very different mode of scholarship to the more impressionistic and first hand thinking you will evidence in the blog, requiring full critical apparatus. The essay will be marked for the way in which it builds on and develops the work you have done in other areas of the unit and the feedback you have received from me during the semester, rather than as a discrete exercise.

ASSESSMENT CRITERIA
This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

SUBMISSION OF ASSESSMENTS

Compliance Statements
All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

   a. a University assignment cover sheet; or
   b. a University electronic form.

Assessment Submission
Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

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How Student Feedback has been used to develop this Unit of Study

Previous students of this unit raised concerns about the amount of reading material, suggesting a reduction in the number of primary texts. In 2016, the unit has been modified in direct response to this critique, allowing in some cases an extra week for the major texts, and a reduction in secondary reading material. This will provide students more time to develop a thorough understanding of the novels, and formulate a more engaged and sophisticated response to the Bronte oeuvre. In addition, the blog assignment has been substituted by a private journal, in response to students’ concerns about the public sharing of their personal entries.

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School: School of Literature, Art, and Media
Department/Program: English
Unit of Study: ENGL 6100 Approaches to Literary History
Session: Semester One 2016

**Unit of Study Outline**

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<thead>
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<th>Dr Huw Griffiths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N326, John Woolley Building (A 20)</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:huw.griffiths@sydney.edu.au">huw.griffiths@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-2065</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>tbc</td>
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ENGL6100 Approaches to Literary History

UNIT DESCRIPTION

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.

PREREQUISITES

There are no prerequisites for this unit.

LEARNING OUTCOMES

By the end of the unit, students will possess advanced understanding of a number of approaches to the historicization of literature, and will be familiar with key current debates in the field. They will have had opportunities to discuss and debate the relative merits of different approaches and further to develop that understanding in assessable written work. They will also have had the opportunity to apply that understanding through independent investigations in literary archives and, building on those investigations, to strengthen their competence in relating literary texts to historical contexts through group discussion and further assessable written work. Important transferable skills, including capacity for independent research and competence in communicating findings in written and oral forms will also be key outcomes from the unit.

LEARNING STRUCTURE

This unit is taught in weekly two-hour seminars.

UNIT SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Shakespeare’s Henry V: history, time, and story-telling</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Henry V and twentieth-century historicisms</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Historicism and Its Limits</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Changing historical contexts: Henry V adapted to film</td>
</tr>
<tr>
<td></td>
<td><strong>BREAK</strong></td>
<td>28 March – 3 April</td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Introduction to online resources (EEBO etc.)</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Henry V: contexts, parallel texts, and early adaptations</td>
</tr>
</tbody>
</table>
More specific readings and preparation for each seminar will be made available in individual folders on the unit’s BlackBoard site.

**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

**READING REQUIREMENTS**

Shakespeare’s *Henry V* will be made available using the library’s “Drama Online” database here: [http://www.dramaonlinelibrary.com.ezproxy1.library.usyd.edu.au](http://www.dramaonlinelibrary.com.ezproxy1.library.usyd.edu.au)

The two novels, Woolf’s *Between the Acts* and Hamilton’s *Hangover Square* should be bought in hard copy from the Co-Op Bookshop.

Other texts will be made available online, either through the library’s reading list function or through online databases to which the University subscribes, such as EEBO (Early English Books Online).

**ONLINE COMPONENTS**

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at...
https://myuni.sydney.edu.au/. There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES

Assessments in this unit are as follows:

  1. 1500 word critical assessment (20%)
  2. 2000 word archival report (30%)
  3. 2500 word final essay (50%)

Details, together with due dates will be found in the “Assessments” folder of the BlackBoard site as necessary. Due dates for each assessment will be arrived at in consultation with enrolled students at the start of the semester.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

  a. a University assignment cover sheet; or
  b. a University electronic form.
Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

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YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.

How Student Feedback has been used to develop this Unit of Study

Following the first instantiation of this unit in 2014, more support was given to introduce students to online databases, such as EEBO, through a specific IT workshop built into the unit. Following last year’s version of the unit, more structure will be provided for the associated assessment, the archival report, including a staged submission whereby students get more feedback on the text that they select.

STAYING ON TOP OF YOUR STUDY


The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.
Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
Unit of Study Outline

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th><strong>Unit Coordinator:</strong></th>
<th><strong>Chris Rudge</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>F10 - Law School, Level 5, Office 532</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:christopher.rudge@sydney.edu.au">christopher.rudge@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-0439</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>10-11 Mon and Wed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Unit Teachers/Tutors:</strong></th>
<th><strong>Chris Rudge</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>F10 - Law School, Level 5, Office 532</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:christopher.rudge@sydney.edu.au">christopher.rudge@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351-0439</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>10-11 Mon and Wed</td>
</tr>
<tr>
<td>Website / Twitter:</td>
<td><a href="http://www.rudge.tv">http://www.rudge.tv</a> / @chrisrudge</td>
</tr>
</tbody>
</table>

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6101 APPROACHES TO GENRE

UNIT DESCRIPTION

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.

LEARNING OUTCOMES

By the end of the unit students will possess advanced knowledge of genre theory, its evolution through time and its historical specificity. They will be familiar with key genre theorists and current debate in the field. They will have had opportunity in class discussion and in assessable written work to deepen their understanding and demonstrate expert knowledge of the complex relations between literary form, creativity and historical context. Through group analysis of challenging texts in class and individual research into genres and genre theory, they will be equipped with a thorough knowledge of genre and its implications which will enrich the sophistication of their engagement with all literature and other forms of discourse.

This unit aims to deliver outcomes aligned with the Faculty’s graduate attributes. Throughout the unit students will be supported in the development of the following skills within the discipline of English:

1. Research and Inquiry. Expansion of students’ knowledge of genres and genre theory and opportunity to conduct independent, rigorous and original research displaying analytical and creative skills.
2. Information Literacy. Development of students’ ability to source, evaluate and deploy primary and secondary information relevant to genre studies.
3. Personal and Intellectual Autonomy. Extension of students’ ability to work independently and sustainably and be self-motivated in the pursuit of new ideas and ways of thinking within the field of literary genre studies.
4. Ethical, Social and Professional Understanding. Development of students as literary scholars possessing appropriate ethical standards in the conduct of their research and relations with their peers, teachers and the broader scholarly community.
5. Communication. Opportunity in class discussion and in assessable written work to develop communication skills and methods appropriate to the study of genre in English literature and transferrable to other fields.

LEARNING STRUCTURE

Students need to attend one 2-hour seminar per week and prepare for classes by reading set texts in advance.
UNIT SCHEDULE
See detailed scheduled at end of this outline.

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture [content]</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td></td>
<td>Genre Theory 1</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Detective Fiction</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Genre Theory 2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Old Comedy</td>
<td></td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>Genre Theory 3</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Digital Genres</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>Genre Theory 4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>Genre, Metagenre</td>
<td></td>
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<tr>
<td>9</td>
<td>02 May</td>
<td>The Essay</td>
<td></td>
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<tr>
<td>10</td>
<td>09 May</td>
<td>The Tempest 1</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Genre Theory 5</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td>The Tempest 2</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>Conclusions</td>
<td></td>
</tr>
<tr>
<td>STUVAC</td>
<td>06 June</td>
<td>STUVAC</td>
<td></td>
</tr>
<tr>
<td>EXAMS</td>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
<td></td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

ATTENDANCE
According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS
Students will need to obtain the following texts:
• Frow, John, Genre, 2nd edition (Routledge)
• Christie, Agatha, The Murder of Roger Ackroyd (HarperCollins)
• Pynchon, Thomas, The Crying of Lot 49 (Vintage)

These 5 texts have been ordered for the University Co-op Bookshop; all are also able to be obtained through regular bookshops.
• Students will need to view Julie Taymor’s film, *The Tempest*. This movie is widely available. You can view it in the library, buy it, or rent it from a local video store.

• All other texts and extracts will be available on the unit website or through the library’s eReadings system. These may be consulted via the library catalogue under the Unit code and name. The unit website has a link to eReadings.

**ONLINE COMPONENTS**

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/)). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

The unit will be using online submission and marking of work via Turnitin. See below under ‘assessment’.

Students will also be able to access the MES eCommunity via the Blackboard Learn site. The eCommunity will provide students with information and links relating to their degree and may be accessed during and outside term time for the duration of the student’s degree. For example, students may access library databases relevant to English Studies via the eCommunity.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
ASSESSMENT TASKS AND DUE DATES

Assessment tasks and due dates for postgraduate students

You must attempt all three assessment tasks to be eligible to pass the unit.

1. 1500-word essay  20%  Due Tuesday 5th April 2016
2. 2500-word essay  50%  Due Tuesday 3rd May 2016
3. 2000-word essay  30%  Due Monday 13th June 2016

Assessment tasks and due dates for Honours students

1. 6000-word essay  100%  Due date is set by Honours Coordinator for all Semester 1 essays.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance. Students’ assessment will be evaluated solely on the basis of students’ achievement against criteria and standards specified to align with learning outcomes. For reference to criteria and standards, please consult English Department grade descriptors at: https://sydney.edu.au/arts/english/postgrad_research/grades.shtml

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of a University electronic form.

Electronic submission of assessment tasks via the University’s Learning Management System will be required by the due date.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.
Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.

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**Definitions**

According to the Policy, **plagiarism** means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. **Academic dishonesty** means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

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How Student Feedback has been used to develop this Unit of Study

This is a revised version of a previous offering of this Unit of Study; the new coordinator has consulted with the previous coordinator and taken into account student feedback in devising this iteration of the Unit.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

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Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.

DETAILED SCHEDULE OF READINGS AND LECTURES

<table>
<thead>
<tr>
<th>Wk</th>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tr>
<td></td>
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<td>*John Frow, <em>Genre</em>, chap. 1 (‘Approaching Genre’) (pp. 6-31).</td>
</tr>
</tbody>
</table>
| 2 | 8th March | Detective Fiction | *Agatha Christie, *The Murder of Roger Ackroyd*  
*Rules for Detective Writers*,  
[http://www.listsofnote.com/2012/03/rules-for-detective-writers.html](http://www.listsofnote.com/2012/03/rules-for-detective-writers.html) |
|---|---|---|---|
| 3 | 15th March | Genre Theory 2: Genre, Kind, Mode (with a focus on Comedy) | *Aristotle, Poetics, 47a-49b; Nicomachean Ethics 2.7 (1108a23-26) and 4.8 (1128a4-b3); Eudemian Ethics 3.7 (1234a4-23).  
*Alastair Fowler, *Kinds of Literature*, chaps. 4 and 7 (*‘Historical Kinds and the Generic Repertoire’ and ‘Mode and Subgenre’) (pp. 54-74, 106-29). |
| 4 | 22nd March | Old Comedy | *Aristophanes, *The Clouds*.  
| **25th March – 1st April is Universities Australia Common Week (Easter): NO CLASSES** |
| 5 | 5th April | Genre Theory 3: Genre as Social Action  
| 6 | 12th April | Digital Genres | *John Frow, *Genre*, chap. 6, pp. 150-161  
*Carolyn Miller and Dawn Shepherd, ‘Blogging as Social Action’,  
[http://conservancy.umn.edu/handle/11299/172818](http://conservancy.umn.edu/handle/11299/172818)  
*Alastair Fowler, *Kinds of Literature*, chap. 14 (‘Genre in Interpretation’) (pp. 256-76). |
| 8 | 26th April | Genre, metagenre | *Thomas Pynchon, *The Crying of Lot 49* |
| 9 | 3rd May | The essay, philosophy, autobiography and friendship  
**Second Essay Due today** | *Michel de Montaigne, Selected Essays: ‘To the Reader’; ‘On Idleness’ (1.8); ‘On Affectionate Relationships’ (1.28), Introduction to La Boëtie’s Sonnets (1.29); ‘On Moderation’ (1.30); ‘On the Cannibals’ (1.31); ‘On Repenting’ (3.2); ‘On three kinds of social intercourse’ (3.3).  
*Francis Bacon, Selected Essays: ‘Of Truth’ (1); ‘Of Simulation and Dissimulation’ (6); ‘Of
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<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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</table>
| 10th May | 10th May | Comedy, mixed-mode, romance, problem play  
*William Shakespeare, *The Tempest*.* |
| 17th May | 17th May | Genre Theory 5: Late Style and Genre’s Power  
| 24th May | 24th May | Ecocriticism, feminism, magic realism  
*Julie Taymor (dir.), The Tempest.  
Peter Greenaway, (dir.), Prospero’s Books* |
| 31st May | 31st May | Conclusions |
| 13th June | 13th June | Third Essay Due today |
Unit of Study Outline

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

**Unit Coordinator:** Dr Amelia Dale

**Location:** N344, John Woolley Building, A20

**Email address:** amelia.dale@sydney.edu.au

**Consultation Hours:** Email amelia.dale@sydney.edu.au to arrange an appointment

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL 6110: The Eighteenth-Century Novel: Theory and Example

UNIT DESCRIPTION
This unit of study investigates the development and circulation of the novel during the eighteenth century. We will read novels that have since been canonised as well as material normally excluded from the story of the novel's rise, such as whore narratives and the popular genre of it-narratives (stories told from the point-of-view of an object or animal). The 1750s is a decade saturated with experiment with the novel form and is often overlooked in accounts of the novel's development. How does the 1750s challenge traditional accounts of the novel's rise? Laurence Sterne's *Tristram Shandy* is often characterized as a bizarre work of eccentric genius. Does focusing on the 1750s make it less unusual? We will consider this material through a number of theoretical lenses, including those provided by Christina Lupton, Catherine Gallagher and Deidre Lynch.

LEARNING OUTCOMES
Upon successful completion of this unit, students will be able to:

- Assess the relationship between eighteenth-century novels and the intellectual, social, legal, political and cultural environment;
- Understand and evaluate theoretical debates about the origins of the novel in England;
- Communicate arguments and ideas effectively and articulately both in writing and to others;
- Demonstrate skills in research through the competent use of the library and electronic resources that are particular to the study of eighteenth-century literature.

LEARNING STRUCTURE
1x2hr seminar per week, Woolley Tutorial Room N408, John Woolley Building

UNIT SCHEDULE
This is a quick reference guide to the topic of each week’s seminar. You will find a detailed list of the reading required for each seminar on p.3 of this outline.

<table>
<thead>
<tr>
<th>Week</th>
<th>Seminar Date</th>
<th>Seminar topic</th>
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<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction</td>
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<td>2</td>
<td>07 March</td>
<td>Sarah Fielding, <em>The Governess</em> (1749)</td>
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<td>3</td>
<td>14 March</td>
<td>Sarah Fielding, <em>The Governess</em> (1749)</td>
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<td>4</td>
<td>21 March*</td>
<td>Charlotte Lennox, <em>The Female Quixote</em> (1752)</td>
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<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
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<tr>
<td>5</td>
<td>4 April</td>
<td>Charlotte Lennox, <em>The Female Quixote</em> (1752)</td>
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<td>6</td>
<td>11 April</td>
<td>It Narratives</td>
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<td>7</td>
<td>18 April</td>
<td>Anon, “The Juvenile Adventures of Miss Kitty F[isher]” (1759)</td>
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<td>8</td>
<td>25 April*</td>
<td>READING WEEK</td>
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<td>9</td>
<td>02 May</td>
<td>George Colman, <em>Polly Honeycombe</em> (1760)</td>
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<td>10</td>
<td>09 May</td>
<td>George Colman, <em>Polly Honeycombe</em> (1760) &amp; prefatory matter to Sarah Fielding, The Cry (1754)</td>
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<td>13</td>
<td>30 May</td>
<td>Readings to be decided by class</td>
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<td>STUVC</td>
<td>06 June</td>
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*NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.*
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner's Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Set Editions (to be purchased from the Co-op Bookshop):

• Sarah Fielding, *The Governess, or the Little Female Academy*. Ed. Candace Ward (Broadview, 2005)
• George Colman, *Polly Honeycombe* in *The Rivals and Polly Honeycombe*. Ed. David A. Brewer (Broadview, 2012)

Available via library eReadings

• Anon, "The Juvenile Adventures of Miss Kitty F[isher]" (1759)
• Anon. *The Travels of Monsieur Le Post-Chaise, Written by Himself* (1753)
• Anon. *The History and Adventures of A Lady’s Slippers* in *The History and Adventures of A Lady’s Slippers and Shoes* (1754)
• Sarah Fielding, Prefatory material to *The Cry* (1754)
• All critical reading for seminars (please see seminar schedule on p. .
# SEMINAR SCHEDULE

<table>
<thead>
<tr>
<th>Date of Seminar</th>
<th>Set reading for discussion</th>
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| Week 1<br>February 29 | This seminar will provide you with an orientation to critical debates over the development of the novel in the eighteenth century and the 1750s. It will introduce you to some of the most influential frameworks for understanding the novel as well as some recent challenges to them. Please complete the following reading to prepare for the seminar:  
| Week 2<br>March 7 | This week we begin our analysis of Sarah Fielding’s novel *The Governess*. This is often said to be the first novel written for children. In this seminar and the one that follows, we will examine Fielding’s place within the literary history of the novel and analyse different approaches to her works.  
Sarah Fielding. *The Governess* (1749)  
Emily C. Friedman, “‘To such as are willing to understand’: Considering Fielding’s Community of Imagined Readers” in *Masters of the Marketplace: British Women Novelists of the 1750s*, ed. Susan Carlile, (Bethlehem: Lehigh University Press, 2011), 219-41. Available via eReadings. |
| Week 3<br>March 14 | Sarah Fielding, *The Governess* (1749)  
| Week 4<br>March 21 | Charlotte Lennox’s *The Female Quixote* is now considered one of the most important eighteenth-century novels. In this seminar, and the one following we will consider Lennox’s work and the eighteenth-century novel’s relationship to didacticism, history and romance.  
Charlotte Lennox, *The Female Quixote* (1752)  
<p>| <strong>MID-SEMESTER BREAK</strong> | |</p>
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<tr>
<th>Week 5</th>
<th>April 4</th>
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<tr>
<td>Charlotte Lennox, <em>The Female Quixote</em> (1752)</td>
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<tr>
<td>[Research proposal due 6 April]</td>
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<th>Week 6</th>
<th>April 11</th>
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<td>At the same time as readers consumed novels about people, they consumed novels of circulation, otherwise known as it-narratives or object narratives. Why were these narratives so popular in the eighteenth-century? What happens to a novel when an object becomes a character? Are characters always objects?</td>
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<tr>
<th>Week 7</th>
<th>April 18</th>
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<td>Blending strategies employed in fiction and autobiography, prostitute narratives were widely read and consumed. Kitty Fisher was a prominent courtesan and often considered a forerunner of modern celebrities. What relationship does Kitty’s narrative have with the it-narratives we discussed last week? What connections can we draw between Kitty and Arabella?</td>
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<tr>
<td>Anon, “The Juvenile Adventures of Miss Kitty F[isher]” (1759)</td>
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<th>Week 9</th>
<th>April 25</th>
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<td><strong>READING WEEK</strong></td>
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<th>Week 10</th>
<th>May 2</th>
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<td>George Colman’s popular farce, <em>Polly Honeycombe</em> (1760), ostentatiously placed novel reading on the London stage. Entitled a &quot;Dramatic Novel&quot; the farce encourages the audience to examine the relationship between the eighteenth-century novel and the theatre. In this seminar, and the one following we will ask what happens when we place the eighteenth-century novel alongside other forms, poetic and dramatic?</td>
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<tr>
<td>George Colman, <em>Polly Honeycombe</em> (1760)</td>
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<tr>
<td>Week 11</td>
<td>May 9</td>
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<td>George Colman, <em>Polly Honeycombe</em> (1760)</td>
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<th>Week 12</th>
<th>May 16</th>
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<td>Laurence Sterne’s <em>Tristram Shandy</em> was a best-seller and made its author a celebrity. It is one of the most famous novels in English literature. <em>Tristram Shandy</em> is frequently categorised as a postmodern masterpiece, ahead of its time. In this seminar, and the one following, we will discuss how <em>Tristram Shandy</em> is of its time, and the extent it builds on, and exists in conversation with the other literary experiments we’ve discussed during the course.</td>
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<th>Week 13</th>
<th>May 23</th>
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<th>Week 14</th>
<th>May 30</th>
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<tr>
<td>Readings to be decided by class.</td>
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<tr>
<td>[Essays due Wednesday, 1 June]</td>
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ONLINE COMPONENTS

This unit requires you to check your university email address regularly. It also requires regular use of the University's Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the 'MyUni' link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au). There is a 'Blackboard LMS' icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University's Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Mobile Learn

You can also access your LMS sites via the Sydney Uni App for iPhone and Android.

To download the University of Sydney mobile app directly to your phone or mobile device you need to be able to access the marketplace associated with your device's operating system.

• iTunes store on your iPhone/ iPod touch or iPad
• Play Store or the Android Marketplace (depending on the phone’s OS)
• BlackBerry App World® on your BlackBerry® smartphone device
• Palm App Catalog on your HP webOS device

Once you are at the marketplace or app store:
1. Search for University of Sydney
2. Install the app
3. Open the app and click on the icon 'Bb Learn' to access the LMS
4. Login to the LMS with your UniKey and password.

Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of Internet drop out.

The University's Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

For online submission and assessment, please see below, under assessment.

ASSESSMENT TASKS AND DUE DATES

MA AND MES STUDENTS

If you are enrolled in an MA or an MES, you must complete the following assessment tasks:

• Discussion Paper, 10%, 500 words, due date negotiated in the first class
• Research Essay Proposal, 20%, 1000 words, due Wednesday, 6 April by 11:59pm
• Research Essay, 70%, 4,500 words, due Monday, 30 May by 11:59pm

All assessment tasks must be attempted for you to be eligible to pass the unit. If you score a failing mark in one piece of assessment, this does not mean you will necessarily fail the unit.

More detail about each of the assessment tasks is below.
One 500-word discussion paper (worth 15%, due date determined in the first seminar)

This research question task requires you to develop a discussion paper, consisting of three questions, that relates to the topic of one seminar. You will need to submit your paper to me via email by 5pm the day before the seminar takes place.

Your paper should consist of three well-developed questions, together totalling 500 words. These questions should demonstrate your understanding of the specific text set for that week’s discussion and be informed by critical perspectives on that text. Learning how to pose questions about a literary text is a crucial aspect of becoming critical reader. In asking you to formulate questions about the literary texts we read this semester, I encourage you to think of them as ‘open texts’ that present readers with a multiplicity of contradictory meanings. The purpose of critical reading is to explore these contradictions. Each reader will ask different questions of, or draw different conclusions from, a literary text. While no interpretation is ‘right’ or ‘wrong’, it is important to learn to discriminate between approaches or ideas based on your own understanding of the text. It will be your work to develop an informed reading of each text, from the tutorial readings and from the course bibliography, and to figure out where you stand in relation to the thoughts and ideas of others.

In other words, this assessment requires you to engage with critics and challenge or build on their interpretations. You may directly refer to the secondary reading set for the tutorial, but this is not a requirement of the task. Instead, you are encouraged to use the set reading as a starting point for your own research. Just like the other assessment tasks in the unit, you are required to adequately reference the articles and books that you use for your discussion paper.

What constitutes a good question? A good question highlights an important or puzzling aspect of a literary text, and suggests a meaningful framework in which the issues it raises can be discussed.

Here is an example of a successful and unsuccessful discussion question you might pose in relation to Austen’s Pride and Prejudice.

SUCCESSFUL QUESTION:
Marilyn Butler, in Jane Austen and the War of Ideas (1975), argues that Austen is a “conservative” writer. Butler finds Pride and Prejudice “baffling” because the reader can’t help sharing in Elizabeth’s rebellious “wit and satiric vision.”[1] However, in Pride and Prejudice, there are suggestions that Elizabeth’s seemingly subversive wit is actually grounded in conventional, widely held beliefs. For instance, Elizabeth’s approval of Wickham and disapproval of Darcy agrees with the town’s opinion of the two gentlemen.[2] How subversive is Elizabeth’s behaviour in the first half of Pride and Prejudice? Does it problematize or support Butler’s reading of Pride and Prejudice as a “conservative” novel?


UNSUCCESSFUL QUESTION
Why does Elizabeth prefer Wickham to Darcy at the beginning of Pride and Prejudice?

The first question engages with critical debate about Austen’s work, and suggests a complication with a specific reading. The question offers its own reading of Austen’s novel, with textual evidence, and provides plenty of avenues for debate in the seminar.
The second question is less successful than the first because it doesn’t suggest a framework for discussion. Rather than pointing to specific elements of the characters’ representation, it suggests that Elizabeth and Darcy are real people and invites speculation that takes us beyond the text.

Your discussion paper will be assessed on how well it:
• communicates ideas effectively
• demonstrates analytical skills
• demonstrates an understanding of how the eighteenth-century text set for the tutorial is located in critical debate

One 1,000-word research proposal, due Wednesday, 6 April
After an initial discussion with me, write a proposal of 1000 words that identifies and justifies the research question you will address, outlines the argument you intend to make, and includes a sample bibliography. This proposal will be assessed on the quality of your critical analysis of the topic, the feasibility of the argument you map, and the quality of your preliminary research. You will receive a detailed explanation of what is required for this assessment task in seminars in week 1.

One 4,500-word research essay, due Monday, 30 May
After you have received feedback on your proposal, you will research and write an essay of 4,500 words that addresses the question you have devised. Your essay will be assessed on the following criteria:
• the extent to which you have constructed a well-structured argument supported by close reference to your chosen text and a variety of appropriate critical sources;
• your understanding and analysis of the critical issues raised by your topic;
• the quality of your written expression;
• the extent to which your essay reflects the standards of presentation and referencing recommended by the English Department’s advice on the presentation of essays (see http://sydney.edu.au/arts/english/postgrad_research/assessment.shtml);
• your adherence to the word limit.

Further advice about what’s required will be provided in seminars. If you have additional questions, please make an appointment to see me privately well before the essay is due.

HONOURS STUDENTS
If you are enrolled in Honours, you may replace the assessment tasks above with a single 6,000-word essay. This essay is to be written to a topic of your own devising and will be due on 30 May. You are welcome to consult with me about the nature and scope of your topic. If you would like to undertake this option, you must notify me of your choice by Monday, 14 March.

Class Obligations
Each Honours student who chooses to do the 6,000 word essay task must nominate a week when they will help lead discussion. This will not require a formal paper and it will not be assessed. However, it does involve an obligation to do the relevant reading, provide leadership, and propose focus questions or passages for discussion. This may involve working with a fellow student.
ASSESSMENT CRITERIA
This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

The Department of English uses the following marking system:
85-100 High Distinction: work of an exceptional standard
75-84 Distinction: work of a superior standard
65-74 Credit: competent work
50-64 Pass: satisfactory work


Queries about marks for individual assessments or about final results in a unit of study should be directed to the coordinator of the unit of study, and after that, if necessary, to the Chair of Department.

SUBMISSION OF ASSESSMENTS
Format of Written Work
Written work must be typed in a clear font and at least 12 point font size, with at least 1.5 line spacing.

For aspects of style and scholarly presentation refer to the Department’s ‘Notes on the Presentation and Documentation of Essays’: http://sydney.edu.au/arts/english/postgrad_research/essay_presentation.shtml

Copies of Written Work
You must keep a copy of all work submitted for assessment.

Compliance Statements
All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of a University electronic form.

Assessment Submission
Electronic submission of assessment tasks via the University’s Learning Management System will be required by 11:59pm on the due date. You must complete an online compliance statement via LMS before you submit the assignment.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM
Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents
Definitions
According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:
- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software
Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION
Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY
The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT
The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. This is the first time I have run this course, so I would appreciate your feedback. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete.
STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library-skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the 'Bb Learn' icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

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DEPARTMENT OF ENGLISH,
GENERAL INFORMATION FOR STUDENTS S1, 2016

CHAIR OF DEPARTMENT
Professor Liam Semler
John Woolley Building, A20
Phone: 9351 6852
liam.semler@sydney.edu.au

English Literature Honours Coordinator
Associate Professor Peter Marks
John Woolley Building, A20
Phone: 9351 6862
Peter.marks@sydney.edu.au

Australian Literature Honours Coordinator
Associate Professor Peter Kirkpatrick
John Woolley Building, A20
Phone: 9351 2270
Peter.kirkpatrick@sydney.edu.au

Postgraduate Coursework Coordinator
Dr Tarrin Willis
John Woolley Building, A20
Phone: 9351 2689
Tarrin.willis@sydney.edu.au

GENERAL OFFICE
John Woolley Building, Room N386
Phone: 9351 2349 or 9351 2226
Fax: 9351 2434
slam.enquiries@sydney.edu.au

Opening hours during semester:
Monday - Thursday: 10am–5pm
Friday: 10am–4pm
http://sydney.edu.au/arts/english/

DEPARTMENTAL ENQUIRIES
For all enquiries about the organisation, academic content, and assessment of individual units of study, consult your unit of study coordinator. For any other departmental enquiries, consult the English Department website (http://sydney.edu.au/arts/english/) or the staff in the General Office in Woolley.

ENROLMENT
You must ensure that your enrolment with the Faculty of Arts and Social Sciences is correct.
Unit of Study Outline

Codex Manesse, UB Heidelberg, Cod. Pal. germ. 848, fol. 249v
Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Dr Jan Shaw</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>N350, John Woolley Building A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:Jan.shaw@sydney.edu.au">Jan.shaw@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351 7413</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Thursday 10-12</td>
</tr>
</tbody>
</table>

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6112 Wooing Women in Middle English Romance

UNIT DESCRIPTION

Heroines of medieval romance were not all swooning damsels waiting to be chosen by daring knights. A strong alternative current is the figure of the wooing woman, who used a range of strategies to realise her desires. In this unit students will apply advanced critical methods to readings of wooing women in Middle English romance. Students will reflect upon these readings alongside medieval theories of feminine sexuality and contemporary reconsiderations. Texts include selections from 12th to 15th centuries.

In this unit we aim to critically examine medieval thinking about women through analysis and comparison of women in Middle English romance and other relevant historical materials. A consideration of the narrative construction of feminine gendered identity and what this might say about the medieval imagination will lead to a more reflective understanding of Middle English romance and its relationship with the real conditions of existence of medieval women.

PREREQUISITES

No mandatory prerequisites.

LEARNING OUTCOMES

Upon successful completion of this unit, students will be able to:
• read Middle English literary texts;
• demonstrate a advanced understanding of Middle English romance literature;
• critically reflect upon the relationship between Middle English romance literature and the political and cultural environment;
• communicate arguments and ideas effectively and articulately in speech and writing;
• demonstrate skills in research through the competent use of the library and electronic resources that are particular to the study of Middle English literature.

As a graduate student you are encouraged to acquire attributes in scholarship, global citizenship, and lifelong learning. You will develop key generic skills in research and inquiry, information literacy, personal and intellectual autonomy, ethical, social, and professional understanding, and communication.

See also the Faculty’s guidance on Graduate Attributes and Generic Skills: www.sydney.edu.au/arts/teaching_learning/academic_support/graduate_attributes.shtml

LEARNING STRUCTURE

1x2hour seminar per week. This Unit consists of a two-hour seminar that meets once a week (Thursdays during term, 5:00-7:00pm).
There will be assigned primary and secondary source reading every week. Please read these materials before you come to that week’s seminar. (Any reading marked ‘additional reading’ is not required, but is there for you to pursue if you are particularly interested in that topic or choose to write about it in an assessment). This reading will prepare you to discuss the assigned texts in relation to the thematic topic for that week. Creative thinking and active discussion are expected—come to each seminar with reflections and questions about the weekly readings and themes. You should expect to spend at least 6-8 hours per two-hour seminar session in preparation for the seminar.

Detailed seminar readings will be posted on the elearning site. What follows here is an outline of weekly topics only.
<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Middle English Romance as genre and its differences from the continental tradition. Medieval conceptions of gender and sexuality. Marie de France and the mal mariée.</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Reading Middle English texts: <em>King Horn</em></td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Rymenhild, <em>King Horn</em></td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Rymenhild and Sidone: a comparison</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>The Lady, <em>Sir Gawain and the Green Knight</em> (Fitt 3)</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Comparative discourses of desire in <em>Sir Gawain and the Green Knight</em> (Fitt 3)</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>Language of seduction in <em>Troilus and Criseyde</em> (Book II selections)</td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>Space and entrapment in <em>Troilus and Criseyde</em> (Book III selections)</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>The Princess, <em>The Squire of Low Degree</em></td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Love, Death and Bodies in <em>The Squire of Low Degree</em></td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td><em>Sowdone of Babylone</em> (excerpts)</td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td><em>Sowdone of Babylone</em> (excerpts)</td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>Conclusions</td>
</tr>
<tr>
<td>STUVAC</td>
<td>06 June</td>
<td>STUVAC</td>
</tr>
<tr>
<td>EXAMS</td>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Primary Texts: All primary texts, listed in the Unit Schedule above, will be available either through the elearning site or from the library’s eReadings.

Secondary Materials: Much of the required secondary reading is located in journals which are available online when accessed through the Sydney University Library website. Some required secondary reading will also be available on the elearning site, or through the Library’s eReadings system. Books can be found in Fisher Library 2-hour Loan.

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au, or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtm for further details.

Lecture Recording

Seminars and tutorials are not recorded.
ASSESSMENT TASKS AND DUE DATES

<table>
<thead>
<tr>
<th>Task</th>
<th>Percentage</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annotated Bibliography</td>
<td>25%</td>
<td>Monday 04 April 2016</td>
</tr>
<tr>
<td>Discussion Paper</td>
<td>20%</td>
<td>Sign-up for individual dates will occur in week 2</td>
</tr>
<tr>
<td>3,500 word essay</td>
<td>55%</td>
<td>Thursday 16 June 2016</td>
</tr>
</tbody>
</table>

All assessment tasks are compulsory and must be satisfactorily attempted in order to pass the unit.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


Note, however, that assessments for this course will be submitted electronically rather than in the physical assignment drop boxes in Woolley Building. Electronic submission details will be discussed in seminar and posted on Blackboard prior to the due date of the first assessment.

Below are additional guides that you will find useful in preparing these assessments.

For guidance in preparing the discussion paper and research essay, see the English Department's guide to essay presentation here: http://sydney.edu.au/arts/english/undergrad/essay_presentation.shtml.

This includes details related to formatting, style, quotations, footnoting, and bibliography.

SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.
Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

*Note: Online submission of assignments must include the completion of an online compliance statement.*

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter "Academic Honesty" in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.
There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

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Faculty of Arts and Social Sciences
School of Literature Arts and Media
Department of English

ENGL6901
Creative Writing: Fiction Workshop
Semester 1, 2016
6 Credit Points

Unit of Study Outline

Unit Coordinators
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Unit Coordinator and Lecturer: Dr Beth Yahp
Location: N347 John Woolley Building A20
Email address: beth.yahp@sydney.edu.au
Tel: 02 9114 1530 (it is best to email me)
Consultation Hours: Tuesday and Wednesday (by appointment)

Seminar Time: Wednesdays, 5.00–7.00 PM
Seminar Room: Woolley N497

This Unit of Study Outline MUST be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (http://sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies. In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6901 — Creative Writing: Fiction Workshop

UNIT DESCRIPTION

This unit introduces students to the practice, craft skills and critical reflection involved in the writing of fiction (with emphasis on the short story form). Narrative writing skills will be explored and developed through close readings of a range of classic and contemporary short fiction, as well as a series of in-class and at-home writing exercises, building towards more sustained pieces of work.

The emphasis is on developing focused writing and critical skills through discussion and participation in the workshop process: generating and sharing work in a supportive environment; learning to give and receive useful and respectful feedback; developing a foundation of writing practice.

Students will also be encouraged to read like a writer (that is, to analyse the set texts from a writer’s perspective), and to engage in both the practical work of writing fiction as well as a critical reflection on their reading, writing and writing process (through keeping a writer’s journal and building up a portfolio of work over the course of the semester).

The first half of the unit focuses on reading and creative strategies to generate new work, while the second introduces processes of editing and revision. Students are expected to work on at least one piece of original fiction to second draft stage, and there will also be the opportunity to discuss publication processes and strategies.

PREREQUISITES

There are no prerequisites for this unit.

LEARNING OUTCOMES

By the end of this unit, students should be able to:

- generate and develop original pieces of fiction;
- recognise and deploy various fiction writing skills and techniques;
- respectfully and usefully critique their own and others’ fiction;
- contribute to a productive and engaged workshop environment;
- have developed knowledge about and be able to critically analyse the short story form, with reference to other fictional forms;
- understand the principles of editing and re-drafting;
- engage in an ongoing writing practice, supported by their writer’s journal and portfolio.

LEARNING STRUCTURE

1 x 2 hour workshop per week

The workshop format will usually be an informal presentation followed by a writing exercise, discussion of set texts and/or workshopping of students’ writing. Students scheduled to be workshopped on a particular week would submit their work via Blackboard at least two days before their workshop, and all students are required to have read the set readings and fiction pieces to be workshopped before the sessions in which they are discussed. Regular attendance and active participation in the writing exercises, submission of material, discussion and the workshop process is key to learning in this unit.
# UNIT SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Discussion and Workshop Schedule</th>
</tr>
</thead>
</table>
| 1    | Wed, 02 March | Introduction & Administration              | What is fiction? What is a short story? Why and how do stories work, or fail to work? On reading, setting up a writing practice and workshopping.  
  Short shorts / Flash fiction  
  • Kawabata Yasunari, 'The Pomegranate' (1945)  
  • Russell Edson, 'When the Ceiling Cries' (1960)  
  • Julio Cortazar, 'A Continuity of Parks' (1967)*  
  • Italo Calvino, extracts from *Invisible Cities* (1974)  
  • Geoff Ryman, '1 the driver Mr Tahsin Cilekblecikl' and 'the dead man’s handle' (web 1996, print 1998), from 253  
  • Amy Hempel, 'Church Cancels Cow' (2007)* |
| 2    | Wed, 9 March | Description                                | Discussion:  
  Story 1: Michelle de Kretser, extract from *Questions of Travel* (2012)—available from Fisher (Unit of Study)  
  Story 2: Jo Lennan, 'How Great Is Your Life?' (2015)  
  Exercise 1 (400 words) |
| 3    | Wed, 16 March | Characterisation                           | Discussion:  
  Story 1: Eudora Welty, 'Why I Live at the PO' (1941)*  
  Exercise 2 (400 words) |
| 4    | Tues, 22 March | Reading Australian Literature Lecture 1    | Tegan Bennett Daylight on Helen Garner’s *Cosmo, Cosmolino*. Venue: Law School Foyer, Level 2, Sydney Law School, Eastern Avenue. See Sydney Ideas website for bookings and further details. |
| 5    | Wed, 06 April, 5 PM | FIRST ASSIGNMENT DUE                        | Portfolio A: 3 x redrafts of the 3 writing exercises (1200 words) plus 3 x 100 words of critical reflection for each exercise, e.g. what you changed in the redrafting process and why; where you think the story is going etc. (1500 words in total; 20%) |
| 5    | Wed, 06 April | Point of View                              | Discussion:  
  Story 1: Junot Diaz, ‘How to Date a Browngirl, Whitegirl, or Halfie’ (1996)*  
  Workshop (1000 words) x 3 |
| 6    | Wed, 13 April | Dialogue                                   | Discussion:  
  Story 1: Jamaica Kincaid, ‘Girl’ (1978) – available from Fisher (Unit of Study)  
  Workshop (1000 words) x 3 |
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Discussion and Workshop Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Wed, 20 April</td>
<td>Structure</td>
<td>Discussion:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Story 2: Margaret Atwood, ‘Happy Endings’ (1983)*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 3</td>
</tr>
<tr>
<td>8</td>
<td>Wed, 27 April</td>
<td>STUDY WEEK</td>
<td>NO CLASS</td>
</tr>
<tr>
<td>9</td>
<td>Tues, 02 May 6.30-7.30 PM</td>
<td>Reading Australian Literature Lecture 2</td>
<td>Nicholas Jose on Dorothy Hewett’s Bobbin Up. Venue: Law School Foyer, Level 2, Sydney Law School, Eastern Avenue. See Sydney Ideas website for bookings and further details.</td>
</tr>
<tr>
<td>9</td>
<td>Wed, 04 May 5 PM</td>
<td>SECOND ASSIGNMENT DUE</td>
<td>1000 word critical reflection on a short story of your choice and how it relates to your own fiction and creative writing practice (20%). A copy of the focal short story must be submitted with your assignment – submit via Turnitin link on Blackboard.</td>
</tr>
<tr>
<td>9</td>
<td>Wed, 04 May</td>
<td>Pace and Variation</td>
<td>Discussion:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Story 1: David Foster Wallace, ‘Good People’ (2007)*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 3</td>
</tr>
<tr>
<td>10</td>
<td>Wed, 11 May</td>
<td>Dramatic Tension</td>
<td>Discussion:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Story 1: Raymond Carver, ‘A Small Good Thing’ (1983)*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 3</td>
</tr>
<tr>
<td>11</td>
<td>Wed, 18 May</td>
<td>Space, Silence and Subtext</td>
<td>Discussion:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Story 1: Ernest Hemingway, ‘Hills Like White Elephants’ (1927)*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 3</td>
</tr>
<tr>
<td>12</td>
<td>Wed, 25 May</td>
<td>Emotion / Epiphany</td>
<td>Discussion:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Story 1: James Joyce, ‘The Dead’ (1914)*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 4</td>
</tr>
<tr>
<td>13</td>
<td>Wed, 01 June</td>
<td>Conclusion</td>
<td>What next? A Writing Life; Drafts, Re-drafts and Revision; The Road to Publication</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Workshop (1000 words) x 4</td>
</tr>
<tr>
<td>Mon, 13 June, 5 PM</td>
<td>THIRD ASSIGNMENT DUE</td>
<td>Portfolio B: either 2500 word new fiction PLUS redraft of your workshopped piece; OR 3500 word new fiction incorporating your workshopped piece (60%) – submit via Turnitin link on Blackboard.</td>
<td></td>
</tr>
</tbody>
</table>

NOTE: All stories marked * above are from Ann Charters, The Story and Its Writer. eReadings available from Fisher Library under UoS. The other stories are from The Best Australian Stories 2015, unless otherwise indicated.
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS


RECOMMENDED TEXT: Charters, Ann (ed.). (2010) The Story and Its Writer Compact [eighth edition]: An Introduction to Short Fiction. Bedford/St. Martins. (This is a large and comprehensive anthology on the short story form, with commentaries by authors and critics. It is costly and will not be stocked by the Co-op Bookshop unless students order it individually. A copy will be held in Closed Reserve at Fisher Library. E-readings of some stories will be available—see below. These are short story classics which are frequently available on the Internet.)

eREADINGS:

Further readings in electronic format will be made available throughout the semester through Fisher Library (search Unit of Study ENGL6901 in the catalogue). You will need to check Blackboard for the list of set texts for each session and for other electronic links (see ‘Online Components’ below).

FURTHER READING:

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the Internet to use the LMS. Workshop pieces and other assessments are to be submitted online – see below under assessment. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘BlackBoard LMS’ icon in the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

Mobile Learn

You can also access your LMS sites via the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF)

To download the University of Sydney mobile app directly to your phone or mobile device you need to be able to access the marketplace associated with your device’s operating system.

- **iTunes store** on your iPhone/ iPod touch or iPad
- **Play Store** or the Android Marketplace (depending on the phone’s OS)
- **BlackBerry App World**® on your BlackBerry® smartphone device
- **Palm App Catalog** on your HP webOS device

Once you are at the marketplace or app store:

1. Search for *University of Sydney*
2. Install the app
3. Open the app and click on the icon ‘Bb Learn’ to access the LMS
4. Login to the LMS with your UniKey and password.

**Important:** due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See [http://sydney.edu.au/privacy.shtml](http://sydney.edu.au/privacy.shtml) for further details.

**ASSESSMENT TASKS AND DUE DATES:**

All assessment tasks are compulsory and must be attempted to be eligible to pass.

A. 3 x 400 word exercises to be workshoped in class (not assessed) Due: See unit schedule
B. 3 x redrafts of A plus 3 x paragraphs of critical reflection re your redrafting process in response to the workshop (20%) Due: Wed 06 April
C. 1 x 1000 word critical reflection on a short story of your choice plus a copy of the focal story (20%) Due: Wed 04 May
D. 1 x 1000 word fiction piece to be workshoped in class (not assessed) Due: See unit schedule
E. 1 x 3500 word fiction piece or pieces, incorporating redraft of D (60%) Due: Mon 13 June
ASSIGNMENTS TO BE SUBMITTED:

First Assignment: Due Wednesday 06 April, by 5 PM: Assessment B (total 1500 words).
Second Assignment: Due Wednesday 04 May, by 5 PM: Assessment C (total 1000 words).
Third Assignment: Due Monday 13 June, by 5 PM: Assessment E (total 3500 words).

Your Assignments should be scanned and submitted online via Blackboard. (See Submission of Written Work below.)

ASSESSMENT DETAILS

Attendance and participation: Students are expected to attend all classes and participate fully in the discussion, writing exercises and workshopping of each other’s writing.

A. Writing Exercises: Students will attempt the writing exercises at home and bring 4 printed copies to class (one to be submitted to the lecturer). These exercises will not be assessed, but used to familiarise students with the workshop process and the deployment of different writing craft techniques. The class will break into smaller groups to respond to each other’s work, bearing in mind the set topic (and craft technique) under consideration.

- Exercise 1: Describe a Place: Write the opening paragraphs of a short story, showing us the setting (i.e. a description of the place and period where your story is set). Use sensory description to bring the place alive for the reader, giving a sense of its history and perhaps its future. There may be people in this place, engaged in various activities, but remember that description of the place is the main focus. It may help to think of the place as a character, with mood, a public face, secrets. Try not to use any clichés, and no adverbs or adjectives; use interesting verbs instead. (400 words)

- Exercise 2: Describe a Character: Write a description of a character to introduce him/her/it to your reader, giving as much information as you consider the reader needs to know WITHOUT telling us anything about the character directly. Use a metaphor to convey the soul/ essence of your character. Use action, or sensory description to convey how your character is feeling. Try to avoid using description as a shortcut to character (e.g. ‘he had dark, intelligent eyes’). (400 words)

- Exercise 3: Write a Scene: Remember that in a scene you can include a combination of: narration (telling); description of place, setting and characters; action and dialogue. Remember that in a scene something is happening—your main character usually wants something, and either achieves or fails to achieve it by the end of the scene. Choose the point of view through which the reader experiences the scene. Include an action, a line of dialogue, and an object in your scene. Try and make these matter to the scene. (400 words)

B. Redrafts of Writing Exercises: 3 x redrafts of Assessment A above (400 words each) accompanied by 3 x 100 words of critical reflection (based on your writers’ journal entries) on your redrafting process in response to the exercises and the workshop. (For example, what did you learn in the process, do you think there is the seed of some larger work in what you wrote for the exercise, how will you expand it, how did concentrating on one particular craft aspect affect your writing/ ideas etc.). The critical reflection is a chance to be in dialogue with your writing self, creating or refining an awareness of how the process affects your writing practice. It is also a chance to note future ideas and directions that may occur to you.

C. Critical Reflection: 1000 word piece on a short story of your choice, which can be one of the stories we discussed in class, or a different story. For this assignment you need to read, reflect and think critically about the text you select. The critical reflection focuses on how the story has impacted your own writing and writing process: why you think the story succeeds as a piece of fiction (for example, the craft and language it employs, the pull factor, the context, what makes it resonate with you as a reader, the ideas it raises that you would like to explore. You can choose to write an academic essay, a personal essay or a more hybrid creative form. However, the piece must show evidence of research (include references), critical thinking, analysis of the focal short story, and a line of argument. Consider questions, for example, of how and why this story is relevant to your own writing? Why do you think it is a good piece of fiction (or not)? INCLUDE A
COPY OF THE FOCAL SHORT STORY WITH YOUR SUBMISSION. Because the wordcount for the assignment is only 1000 (plus or minus 10%), you may highlight the longer quotations you may choose to use in the accompanying short story (with page numbers referenced in your essay).

D. Fiction Piece for Class Workshop: 1000 word piece of fiction to be workshopped in class. Students sign up for their workshop at the beginning of semester, and upload copies of their work to Blackboard two days before the workshop. It's in your interest to submit your work in good time so it can be read with the attention it deserves. Other students will download, read and mark up the pieces and come to class prepared to discuss them in a respectful and useful way (for the author). Remember that you are dealing with very new and often fragile first drafts (and writers) and our aim is not to 'fix' other people’s work or say how we would have written it, but to point out where, in our opinion as readers, the pieces succeed as fiction and where we stumbled or were puzzled etc. Do say where you were delighted or moved, and what aspects of language use or writing craft worked well. **Do not give blow-by-blow comments going through the WHOLE story** (we only have 15 minutes per workshop piece), but do bring up one or two main points for discussion—no nitpicks, repetitions or detailed corrections. For a successful and supportive workshop, please refer and adhere to the Guidelines for workshopping that are posted on Blackboard.

E. Fiction Piece for Submission: You have the choice of submitting: a 2500 word new piece of fiction (or smaller pieces amounting to 2500 words), deploying the craft skills that have been explored and developed over the course of this unit, plus a re-draft of your 1000 word fiction piece that was workshopped in class (D); OR you can submit a longer story incorporating the workshopped piece (D). Total 3500 words.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

See Grading Criteria specific to this UoS on Blackboard for grading details for each assessment.


SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

- a University assignment cover sheet; or
- a University electronic form.

Assessment Submission

Submission of assessment tasks via the University's Learning Management System will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to [http://sydney.edu.au/arts/current_students/late_work.shtml](http://sydney.edu.au/arts/current_students/late_work.shtml) for the Policy on Late Work.
Submission of material for in-class workshops: Please upload your workshop piece TWO DAYS before the class you are scheduled to be workshopped in via Blackboard by using the ‘Submit your workshop pieces here’ button.

Submission of all other assessments (redrafts, critical reflection and fiction pieces): Submit via Blackboard by using the ‘Assessment Dropboxes’ button by 5 PM on the due date.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.
YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

How Student Feedback has been used to develop this Unit of Study
Based on student feedback, the assessments for this unit have been simplified and as well as existing grading criteria, a grading rubric will be provided to facilitate student understanding of the marking process.

STAYING ON TOP OF YOUR STUDY
For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon.

Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES
Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Judith Beveridge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S355 Woolley Building A 20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:judith.beveridge@sydney.edu.au">judith.beveridge@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351 7472</td>
</tr>
</tbody>
</table>

Unit Teachers/Tutors: nil

This Unit of Study Outline MUST be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual (sydney.edu.au/arts/current_students/student_admin_manual.shtml) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6902: Poetry Workshop

UNIT DESCRIPTION

The Poetry Workshop is a course in both poetry writing and appreciation. The main focus of the course is in developing the writing and critical skills of each student. This is done through a combination of prepared readings, lectures and critiquing workshops. Students will be introduced to the work of a range of different poets through a comprehensive reader, which contains both traditional and contemporary work. One of the root words for poetry is poesis - "making". But what exactly "makes" poetry and how do poems work? By looking at a variety of poems students will uncover some of the issues surrounding the "making" of poetry and gain a fuller understanding and appreciation of poetry's power. The course will encourage students to understand the crucial importance of the fact that good writers need to be good readers, that success with writing is more dependent upon perseverance, motivation and effort than on lightning flashes of inspiration.

PREREQUISITES

There are no mandatory prerequisites for this Unit of Study.

LEARNING OUTCOMES

Students will take away with them a sense of the discipline and craft that goes into the writing of poetry, as well as a sense of the importance of reading, editing and drafting and familiarising themselves with the special tools that poetry writing requires.

LEARNING STRUCTURE

12 x 2 hour seminars - 50 mins of lecture and discussions of the readings for the week, followed by a short break and then 60 mins workshopping students' poems. Attendance is vitally important for a class of this nature.

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar [content]</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>What is poetry?</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>The Art of the Image 1</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>The Art of the Image 2</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>The Art of the Poetic Line 1</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
</tr>
<tr>
<td>5</td>
<td>04 April</td>
<td>The Art of the Poetic line 2</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>The Art of Sound 1</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>The Art of Sound 2</td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>The Art of Revision</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Some Poetic Forms</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>The Prose Poem</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Getting Published</td>
</tr>
</tbody>
</table>
12 23 May  Course Overview
13 30 May  

| STUVAC 06 June | STUVAC  
| EXAMS 13 June* | EXAM PERIOD commences |

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner's Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Students are required to purchase the course reader from the University Copy Centre prior to the start of the course.

ONLINE COMPONENTS

Resources relevant to the course will be posted on the Blackboard site during the course of the semester.

Online submission of assessments – see below under assessment

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
**ASSESSMENT TASKS AND DUE DATES**

1. A portfolio of 10 original poems. The portfolio must contain your drafts and worksheets for each poem. This portfolio will be worth 60% of your final mark and is a compulsory requirement and needs to be submitted online.

2. Six small assessment tasks due every even week of the course. Each task is worth 3 marks making the assessment tasks 18% of your total mark. These assessment tasks are a compulsory requirement. These tasks are found at the end of the course reader. They will be handed in during class.

3. Students must show evidence of reading and over the semester students will choose poems from the reader to comment on and present these comments in class. The class numbers will determine how often a student presents from the reader. This is a compulsory requirement and is worth 10% of the overall mark.

4. Participation and attendance. Participation includes offering comments and feedback on poems discussed and workshopped in class. As the course is a workshopping course attendance is imperative so that the class can function as a whole and offer feedback to students workshopping their poems.

__Portfolios of poems due Wednesday 8th June 2016__

<table>
<thead>
<tr>
<th>Grade</th>
<th>Portfolio of Poetry: marking criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction</td>
<td>The student:</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates a consistent, intelligent engagement with the writing process and is able to draw upon the imagination to represent ideas across a range of poems. Demonstrates a fluent and highly developed control of language and form; has very skilful use of metaphor, image, rhythm and sense of the line and is able to experiment with different forms.</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates an intuitive and sensitive understanding of any problems with their poems in earlier drafts and shows a high level of being able to think through and resolve problems.</td>
</tr>
<tr>
<td></td>
<td>• Has excellent participation in class workshops, giving sensitive and intelligent criticism to other students.</td>
</tr>
<tr>
<td>Distinction</td>
<td>The student:</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates intelligent engagement with the writing process and is able to draw upon the imagination to represent ideas across a range of poems.</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates a fluent and developed control of language and form; has skilful use of metaphor, image, rhythm and sense of the line.</td>
</tr>
<tr>
<td></td>
<td>• Demonstrates through their drafts that they can come to terms with problems in their work and resolve them imaginatively and effectively.</td>
</tr>
<tr>
<td></td>
<td>• Has excellent participation in class workshops, giving sensitive and thoughtful criticism to other students.</td>
</tr>
</tbody>
</table>
| Credit | The student:  
|--------|------------------------------------------------|
|        | • Demonstrates reasonable ability to draw upon the imagination to represent ideas across a range of poems.  
|        | • Demonstrates a reasonable fluency and control of language and form; has some ability to use metaphor, image, rhythm and a reasonable sense of the line.  
|        | • Demonstrates through their drafts that they can come to terms with problems in their work and find reasonable ways of resolving them  
|        | • Good class participation in workshops. |
| Pass   | The student:  
|        | • Demonstrates limited ability to draw upon the imagination to represent ideas poetically.  
|        | • Demonstrates a limited fluency and control of language and form; has limited ability to use metaphor, image, rhythm and has a limited understanding of the poetic line.  
|        | • Demonstrates through their drafts that they have limited ability to come to terms with problems in their work.  
|        | • Demonstrates only limited class participation in workshops |
| Unsatisfactory | The student:  
|        | • Demonstrates little ability to draw upon the imagination to represent ideas poetically.  
|        | • Demonstrates little ability with fluency and control of language and form; has little ability to use metaphor, image, rhythm and has a little understanding of the poetic line.  
|        | • Demonstrates through their drafts little ability to come to terms with or resolve problems.  
|        | • Is disruptive in class or is insensitive to the work of other students. |

**ASSESSMENT CRITERIA**

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SUBMISSION OF ASSESSMENTS

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According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

• Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
• Dishonest plagiarism;
• Engaging another person to complete or contribute to an assessment in your place; and
• Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software
Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as **Turnitin**. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

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**How Student Feedback has been used to develop this Unit of Study**

This Unit of Study has taken into account student feedback over the years the course has been running.

**STAYING ON TOP OF YOUR STUDY**


The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning.
Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

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## Unit of Study Outline

*Wake in Fright*, Dir: Ted Kotcheff, Source: Imdb

### Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Ian David</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S317, John Woolley Building, A20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:ian.david@sydney.edu.au">ian.david@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-93514286</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>TBC</td>
</tr>
</tbody>
</table>

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6903 Screenwriting Workshop

UNIT DESCRIPTION
This unit is designed for students who aspire to the practice of performance writing, and who wish to complete a work for screen, television or stage. In the seminars, students will undertake, through viewing selected film and television works, applied exercises and discussion, a journey to a substantive appreciation of the essential skills and theory of screenwriting.

PREREQUISITES
Prospective students will have attained a bachelor degree in the arts or humanities or equivalent.

LEARNING OUTCOMES
The aim of this unit is three-fold; to develop a deeper appreciation of the history and practice of performance writing in film, television and stage, to explore recent discoveries in sociocultural anthropology, psychology and neuroscience as they relate to storytelling, and provide a comprehensive understanding of the skills and methodology of performance writing to industry level.

At the completion of this unit of study it is intended that students will be able to:

1. Critically evaluate the essential role of writing in film, television and stage.
2. Develop an appreciation of the required skills and theory to create and assess performance writing of a professional standard.
3. Apply knowledge, skills and values in accordance with appropriate aims and outcomes of the University of Sydney Generic Attributes of Graduates Policy.

LEARNING STRUCTURE
To complete the course with a comprehensive understanding of performance writing at a professional level, a minimum of seven hours study per week is expected.

In addition to the weekly two hour seminar and course reading, there will be one major screening and set exercises.

UNIT SCHEDULE
Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture [content]</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Screenwriting History and Overview</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>The Narrative Map</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>Essential Documents</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>Figures In The Narrative Landscape</td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>The Structural Bridge</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>Scene Construction: Images, Symbols and Dialogue</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>Conflict to Resolution</td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>Truth in Sentencing</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>Adaptation</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>Zen and the Art of Narrative Maintenance</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>Crossing the Line</td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td>Birth and Rebirth</td>
</tr>
</tbody>
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If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

The listed texts will be available in the Fisher Library. Screenplays will be available online.

**Books**

- Screenwriting: History, Theory and Practice by Steven Maras
- Script Culture and the American Screenplay by Kevin Boon
- The Art of Dramatic Writing by Lajos Egri
- On Film-Making by Alexander Mackendrick
- The 21st Century Screenplay by Linda Aronson
- Theory of the Film by Béla Balázs
- The Writer’s Journey by Christopher Vogler
- Grooming, Gossip and the Evolution of Language by Robin Dunbar

**Film Screenplays**

- “Tinker, Tailor, Soldier, Spy” by Bridget O’Connor & Peter Straughan (John Le Carré)
- “Fargo” by Ethan Coen and Joel Coen
- “Romeo and Juliet” by Craig Pearce and Baz Luhrman

**Television Screenplays**

- “The Wire” created by David Simon
- “Breaking Bad” created by Vince Gilligan
- “Big Brother” created by Endemol Television

**Stage Plays**

- “Julius Caesar” by William Shakespeare

ONLINE COMPONENTS

Course notes and accompanying textual material will be posted on the Blackboard. Links to relevant material and forums will be made available.
This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

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Lecture Recording

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.

ASSESSMENT TASKS AND DUE DATES

This Unit of Study will utilise a number of elements in the assessment of student progress in learning objectives: attendance and participation, oral presentation and group discussion, and formal written work.

To attain a satisfactory level of achievement it will be mandatory for students to present an original screenplay or play of no less than 6000 words. In addition, students will be expected to complete a number of exercises, both written and oral, for presentation during class.

In addition to submitting a written assignment (script), each student will be required to prepare a short, ten minute seminar, using PowerPoint, on a research topic to be set.

Course assessment includes:

1. Participation in research seminar 15% During semester
2. 6,000 word script for a film, television or play 85% Due 3 June 2016

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School: SLAM

Department/Program: PG Coursework English – Creative Writing

Unit of Study: Engl6914 Research Methods for Creative Writing

Session: Semester 1 2016

Unit of Study Outline

Unit Coordinators

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Unit Coordinator: Associate Professor Kate Lilley
Location: Woolley Bldg A20
Email address: kate.lilley@sydney.edu.au
Phone: +61-2-93512426
Consultation Hours: Tuesday and Thursday 3-5 or by appointment

Teaching Staff Kate Lilley <kate.lilley@sydney.edu.au>

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Engl6914 Research Methods

*Thursdays 7-9pm, N497, John Woolley Bldg*

UNIT DESCRIPTION

This unit is designed to introduce the principles of practice-led research and research-led practice in the context of ‘doing’ an advanced degree in Creative Writing at a leading research university. Students will develop their knowledge and understanding of the relationship between creativity, research, critical thinking, aesthetics and genre with particular emphasis on writing as experimental design and practice. Students will design and execute a creative research project of their own choosing. Projects will be workshoped in seminars and scaffolded by the first assignment.

LEARNING OUTCOMES

By the end of the unit students will:

* have a better understanding of research practice in general
* understand the principles of creative research and experimental design
* design and complete a research-based creative project of appropriate scope
* interact constructively with their peers about their own and each other’s project
* be able to write and present an analytic and descriptive account of their own creative research

ASSESSMENT TASKS AND DUE DATES

Outline of Project and annotated bibliography, 1500-2000 words (30%)

**DUE APRIL 15**

Workshop presentation of Creative Research Project, 15 minutes (20%)

Creative Research Project (3500-4000 word or approved equivalent) (50%)

**DUE JUNE 24**
Seminar Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Seminars</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3 March</td>
<td>Intro: What is Creative Research?</td>
</tr>
<tr>
<td>2</td>
<td>10 March</td>
<td>Designing &amp; planning your project. Modes of Research.</td>
</tr>
<tr>
<td>3</td>
<td>17 March</td>
<td>Creating &amp; annotating your bibliography.</td>
</tr>
<tr>
<td>4</td>
<td>24 March</td>
<td>Discussion of examples: Georges Perec;</td>
</tr>
<tr>
<td>5</td>
<td>31 March</td>
<td>No Seminar - Easter</td>
</tr>
<tr>
<td></td>
<td>7 April</td>
<td>Project workshops begin</td>
</tr>
<tr>
<td>6</td>
<td>*14 April</td>
<td>No seminar</td>
</tr>
<tr>
<td>7</td>
<td>21 April</td>
<td>Workshop –</td>
</tr>
<tr>
<td>8</td>
<td>28 April</td>
<td>Workshop –</td>
</tr>
<tr>
<td>9</td>
<td>5 May</td>
<td>Workshop –</td>
</tr>
<tr>
<td>10</td>
<td>12 May</td>
<td>Workshop –</td>
</tr>
<tr>
<td>11</td>
<td>19 May</td>
<td>Attend Sydney Writers Festival/No seminar</td>
</tr>
<tr>
<td>12</td>
<td>26 May</td>
<td>Workshop</td>
</tr>
<tr>
<td>13</td>
<td>2 June</td>
<td>Workshop</td>
</tr>
<tr>
<td>14</td>
<td>9 June</td>
<td>Consultations/Seminar if wanted</td>
</tr>
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READING REQUIREMENTS

Material will be linked through the LMS site and/or made available in class. Students are expected to come to seminars prepared for discussion and to complete set readings and activities.

ONLINE COMPONENTS

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ASSESSMENT CRITERIA

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For reference to criteria and standards, please consult the grade descriptors for English:


SUBMISSION OF ASSESSMENTS

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- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

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STAYING ON TOP OF YOUR STUDY

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<table>
<thead>
<tr>
<th>School:</th>
<th>SLAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department/Program:</td>
<td>PG Coursework English – Creative Writing</td>
</tr>
<tr>
<td>Unit of Study:</td>
<td>ENGL6917 Literary Culture: Sydney</td>
</tr>
<tr>
<td>Session:</td>
<td>Semester 1 2016</td>
</tr>
</tbody>
</table>

**Unit of Study Outline**

(Image: Kate Lilley)
**Unit Coordinators**

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

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<table>
<thead>
<tr>
<th>Unit Coordinator:</th>
<th>Associate Professor Kate Lilley</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>Woolley Bldg A20 Room N356</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:kate.lilley@sydney.edu.au">kate.lilley@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-93512426</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Tuesday 5-7 and Thursday 4-6 or by appointment</td>
</tr>
</tbody>
</table>

**Teaching Staff**

<table>
<thead>
<tr>
<th>Name</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kate Lilley</td>
<td><a href="mailto:kate.lilley@sydney.edu.au">kate.lilley@sydney.edu.au</a></td>
</tr>
<tr>
<td>Vanessa Berry</td>
<td><a href="mailto:vanessa.berry@sydney.edu.au">vanessa.berry@sydney.edu.au</a></td>
</tr>
</tbody>
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In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6917 Literary Culture: Sydney
Tuesdays 7-9pm, N497/N208, John Woolley Bldg A20

UNIT DESCRIPTION

This unit explores Sydney as a literary city in the context of influential debates on community, cosmopolitanism, agency and the poetics of place. We will consider key Sydney texts and explore Sydney’s cultural institutions and events, including the Sydney Writers Festival. Students will design and produce their own creative-critical project.

LEARNING OUTCOMES

By the end of the unit students will:
* understand the principles of creative research and be able to design and execute an appropriate project
* be able to link their own creative and critical practice to the resources and history of Sydney as a cultural centre and theorise its situatedness
* be able to demonstrate their understanding of debates around cosmopolitanism, literary community, world literature and national literatures, especially with reference to Sydney, Australia and the ‘Global South’
* have a nuanced understanding of the poetics of place and locality, especially with reference to Sydney
* be familiar with key Sydney literary and cultural sites, texts, events and institutions

LEARNING STRUCTURE

Students are allocated to 1 x 2hr seminar. Students will sometimes meet as one group and then separate for discussion. (See Schedule for details)
## ENGL6917 Literary Culture: Sydney
### Schedule, Semester One

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Seminar</th>
<th>Assignment Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 March*</td>
<td>Literary Culture: Sydney: Text, History, Institution, Event</td>
<td>Assignment Due April 8</td>
</tr>
<tr>
<td>2</td>
<td>8 March</td>
<td>Harbour &amp; Quay</td>
<td>Ross Gibson, Slessor, Jones 5 Bells; Tranter, Floor of Heaven</td>
</tr>
<tr>
<td>3</td>
<td>15 March</td>
<td>Walking/Writing</td>
<td>Christina Stead: 7 Poor Men; For Love Alone; Jen Craig: Panthers and the Museum of Fire</td>
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<tr>
<td>4</td>
<td>22 March</td>
<td>Queer Sydney</td>
<td>Pam Brown as selected, Dorothy Porter, Monkey’s Mask</td>
</tr>
<tr>
<td></td>
<td>29 March</td>
<td>EASTER No Class</td>
<td></td>
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<tr>
<td>5</td>
<td>5 April*</td>
<td>Consultation Seminar</td>
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</tr>
<tr>
<td>6</td>
<td>12 April*</td>
<td>Mapping Sydney 1 (VB)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>19 April*</td>
<td>Mapping Sydney 2 (VB)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>26 April</td>
<td>Presentations</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3 May</td>
<td>Radical Sydney</td>
<td>Attend Nic Jose talk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hewett: Bobbin Up &amp;c</td>
</tr>
<tr>
<td>10</td>
<td>10 May</td>
<td>Presentations</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>17 May</td>
<td>Attend Sydney Writers Festival</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>24 May</td>
<td>Presentations</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>31 May</td>
<td>Presentations</td>
<td></td>
</tr>
<tr>
<td>STUVAC</td>
<td>6 June</td>
<td>STUVAC</td>
<td></td>
</tr>
<tr>
<td>EXAMS</td>
<td></td>
<td>FINAL PROJECT DUE FRIDAY JUNE 17</td>
<td></td>
</tr>
</tbody>
</table>

*Asterisk indicates whole class meets together in N497

### ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).
READING REQUIREMENTS

Students are expected to come to seminars prepared for discussion; to complete the set readings; and to explore the literary culture of Sydney according to their own interests.

Set Texts:

Kenneth Slessor, Selected Poems ([Australian Poetry Library online]; digital access also through Fisher Library)

John Tranter, The Floor of Heaven (1992) [open access pdf]

Christina Stead, Seven Poor Men of Sydney (1934); For Love Alone (1945)

Dorothy Hewett, Bobbin Up (1959); ‘Moncur St’, ‘Window on Sydney’ [Australian Poetry Library online]

Dorothy Porter, The Monkey’s Mask (1994) [Australian Poetry Library online]

Gail Jones, Five Bells (2011)


As selected: Peter Doyle, Ross Gibson, Ruth Park, Pam Brown and others.

Material will also be linked through the LMS site.

ONLINE COMPONENTS

This unit requires regular use of the University's Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, http://sydney.edu.au/elearning/student/help/.

The University’s Privacy Management Plan governs how the University will deal with personal information related to the content and use of its web sites. See http://sydney.edu.au/privacy.shtml for further details.

ASSESSMENT TASKS AND DUE DATES

Students will design and execute their own final creative-critical project in response to the Unit of Study. The first assignment will scaffold the project and provide for feedback.

The assessment has 3 components:

1. Assignment - 1500 words (25%) DUE APRIL 8

2. 10 minute Seminar Presentation - 1500 words equivalent (25%)  

3. Creative-Critical Project: 3000 words or 10 pages, depending on genre (50%) DUE JUNE 17
ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

For reference to criteria and standards, please consult the grade descriptors for English:


SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

Assessment Submission

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School: Literature, Art and Media
Department/Program: English/ Creative Writing
Unit of Study: ENGL6944 Writers@work: Poetry
Session: Semester 1, 2016

<table>
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<tr>
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<table>
<thead>
<tr>
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<th>Judith Beveridge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location:</td>
<td>S355 Woolley Building A 20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:Judith.Beveridge@sydney.edu.au">Judith.Beveridge@sydney.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>+61-2-9351 7472</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td>Thursday 3-5pm</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Teachers/Tutors:</th>
<th>Judith Beveridge, Kate Lilley, Peter Minter</th>
</tr>
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<tbody>
<tr>
<td>Location:</td>
<td>Woolley Building A 20</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:Kate.Lilley@usyd.edu.au">Kate.Lilley@usyd.edu.au</a>; <a href="mailto:Peter.Minter@usyd.edu.au">Peter.Minter@usyd.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>935 2426 (Kate); 9351 7448 (Peter)</td>
</tr>
<tr>
<td>Consultation Hours:</td>
<td></td>
</tr>
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ENGL6944 Writers@work: Poetry

UNIT DESCRIPTION

A small number of Australian poets take participants through the process of composition of their recent works, sharing their techniques, poetics and influences. In general this course focuses on how poets work on their craft.

PREREQUISITES

There are no mandatory prerequisites for this Unit of Study.

LEARNING OUTCOMES

Students will take away with them a sense of the discipline and craft that goes into the writing of poetry, as well as a sense of the importance of reading, editing and drafting and familiarising themselves with the special tools that poetry writing requires. They will understand that poets can have a wide range of approaches and influences towards their reading and writing of poetry.

LEARNING STRUCTURE

12 x 2 hour seminars

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar</th>
<th>Tutorial</th>
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<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction to course/ Judith Beveridge</td>
<td></td>
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<tr>
<td>2</td>
<td>07 March</td>
<td>Judith Beveridge</td>
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<td>3</td>
<td>14 March</td>
<td>Kate Lilley</td>
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<td>4</td>
<td>21 March*</td>
<td>Kate Lilley</td>
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</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
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<td>5</td>
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<td>Judith Beveridge</td>
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<td>6</td>
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<td>Judith Beveridge</td>
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<td>18 April</td>
<td>Judith Beveridge</td>
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<td>8</td>
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<tr>
<td>9</td>
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<td>Peter Minter</td>
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<td>12</td>
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<td>Eileen Miles</td>
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<tr>
<td>EXAMS</td>
<td>13 June*</td>
<td>EXAM PERIOD commences</td>
<td></td>
</tr>
</tbody>
</table>

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 14 June.
**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark. For more information on attendance, see: [http://sydney.edu.au/arts/current_students/policies.shtml](http://sydney.edu.au/arts/current_students/policies.shtml).

**READING REQUIREMENTS**

Students are required to purchase the books that the poets will be using during the course. These can be purchased from the poets themselves or from the Co-op bookshop.

**ONLINE COMPONENTS**

Resources relevant to the course will be posted on the Blackboard site during the course of the semester.

Online submission of assessments – see below under assessment.

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, [http://sydney.edu.au](http://sydney.edu.au) or link directly to the service at [https://myuni.sydney.edu.au/](https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

If you have any difficulties logging in or using the system, visit the Student Help area of the LMS site, [http://sydney.edu.au/elearning/student/help/](http://sydney.edu.au/elearning/student/help/).

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**Lecture Recording**

Lectures delivered in University-owned lecture theatres are recorded and may be made available to students on the LMS. However, you should not rely on lecture recording to substitute your classroom learning experience.
ASSESSMENT TASKS AND DUE DATES

The assessment for ENGL6944, Poets@ Work may be made up of ANY of the following:

1. 6,000 word essay

OR

2. 4,000 word essay, plus 4 poems relating to, or responding to any or all of the poets you have heard in the class.

OR

3. 3,000 word essay, plus 6 poems relating to, or responding to any, or all, of the poets you have heard in the class.

Generic Essay Topics

Following are some possible essay topics for this course.

Please note that you are most free to devise topics of your own. If you choose to do so, please contact Judith Beveridge to register/discuss your topic.

1) From your discussions with the five poets who have featured on the course, identify what seems to be principal themes or preoccupation in contemporary Australian poetry, and illustrate it from the work of at least two of the poets concerned.

2) Compare and contrast the working methods and poetics of two of the poets on the course, and the ways you feel these reflect their respective views of the role of the poet in contemporary society.

3) Write a critical introduction to the work of one of the poets on the course, paying attention to such matters as themes and subjects, influences, techniques, attitudes toward language, rationale, etc., and illustrating your points carefully from the poems discussed.

4) For at least two decades now the nature and definition of literacy has been changing. Many have come to feel that poetry, within this new environment, faces some particular and difficult challenges. Do you agree? Using the work of one or more of the poets on the course, discuss these challenges and some of the ways poetry is, or is not, attempting to rise to them.

5) ‘The old connection with philosophy and religion has broken. Poetry doesn’t need to teach anymore. Freed of its accustomed responsibilities, it can at last go its own way.’ Do you feel these statements apply to any of the poets to whose work you have been introduced on the course? What ‘way’ has their poetry taken?
ASSIGNMENT DUE: Tuesday 14th June 2016

ASSESSMENT CRITERIA
This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

SUBMISSION OF ASSESSMENTS

Compliance Statements
All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

Assessment Submission

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions
According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

• Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
• Dishonest plagiarism;
• Engaging another person to complete or contribute to an assessment in your place; and
• Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted.

Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

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YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey

The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

How Student Feedback has been used to develop this Unit of Study

This Unit of Study has taken into account student feedback over the years the course has been running.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml
The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
## Unit of Study Outline

<table>
<thead>
<tr>
<th><strong>Unit Coordinator:</strong></th>
<th>Dr Rebecca Johinke</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Location:</strong></td>
<td>S350, John Woolley Building (A20)</td>
</tr>
<tr>
<td><strong>Email address:</strong></td>
<td><a href="mailto:rebecca.johinke@sydney.edu.au">rebecca.johinke@sydney.edu.au</a></td>
</tr>
<tr>
<td><strong>Phone:</strong></td>
<td>+61-2-93514516</td>
</tr>
<tr>
<td><strong>Consultation Hours:</strong></td>
<td>Mondays 3-5pm</td>
</tr>
</tbody>
</table>

**Tutor:** Dr Sophia Barnes  
**Location:** Level 5 Jane Foss Russell Building, G02  
**Email address:** sophia.barnes@sydney.edu.au  
**Phone:** +61 2 8627 0471  
**Consultation Hours:** Mondays 7-8pm

This Unit of Study Outline MUST be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6984: Creative Non-fiction Workshop

UNIT DESCRIPTION
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.

PREREQUISITES
There are no mandatory or recommended prerequisites.

LEARNING OUTCOMES
Aims and objectives:
• To understand the principles and practices of creative non-fiction;
• To learn from the experiences of recently published, highly regarded authors;
• To practice both critical judgment and analysis of existing works and apply this to students’ own writing;
• To engage in sophisticated critical discussions with authors and other students regarding the processes of writing creative non-fiction;
• To gain a detailed understanding of the production processes of composition in relation to recently published material and within the context of an historical understanding of the genre;
• To use appropriate media, tools and methodologies to produce a work of creative non-fiction;
• To understand and make use of reporting and research skills, as well as literary narrative techniques;
• To use information in critical and creative thinking;
• To gain a basic understanding of the ethical implications of reporting and research for creative non-fiction writing.

Learning Outcomes:
• Demonstrate a sound understanding of the genre of creative non-fiction, sometimes also known as literary journalism or narrative journalism;
• Illustrate familiarity with the major works of its principal practitioners in Australia and internationally;
• Acquire a broad historical overview of the genre both in Australia and internationally;
• Exercise critical judgement and analysis in relation to these works;
• Demonstrate a solid understanding of the basic writing and research skills required for its production, with demonstrated competencies in reporting and research as well as a wide range of narrative techniques;
• Demonstrate the ability to make creative use of language while respecting and adhering to the factual basis of the material, and paying attention to the ethical implications of the research;
• Demonstrate an understanding of and sensitivity to the grey area between fact and fiction when using narrative techniques to relate factual events;
• Demonstrate an awareness and understanding of audience in the writing and an ability to target material for appropriate publishing markets.

LEARNING STRUCTURE

Seminars on Mondays 5 pm — 7 pm
Venue: Woolley Tutorial Room N208, Woolley Bldg (A20)

UNIT SCHEDULE

Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture [content]</th>
<th>Tutorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29 February</td>
<td>Introduction: What is creative non-fiction?</td>
<td>Assessment instructions, dates and expectations will be discussed</td>
</tr>
<tr>
<td>2</td>
<td>07 March</td>
<td>Case study: Excerpts from Truman Capote’s <em>In Cold Blood</em></td>
<td>Discussion of text and readings plus writing exercise.</td>
</tr>
<tr>
<td>3</td>
<td>14 March</td>
<td>5-6pm: Guest Lecture: Linda Jaivin</td>
<td>The second hour of each seminar will be facilitated by the co-ordinator and/or tutor and will typically include discussion of the readings &amp;/or writing exercises</td>
</tr>
<tr>
<td>4</td>
<td>21 March*</td>
<td>5-6pm: Guest Lecture: Linda Jaivin</td>
<td>As above</td>
</tr>
<tr>
<td></td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4 April</td>
<td>5-6pm: Guest Lecture: Linda Jaivin</td>
<td>As above</td>
</tr>
<tr>
<td>6</td>
<td>11 April</td>
<td>5-6pm: Guest Lecture: Caroline Overington</td>
<td>As above</td>
</tr>
<tr>
<td>7</td>
<td>18 April</td>
<td>5-6pm: Guest Lecture: Caroline Overington</td>
<td>As above</td>
</tr>
<tr>
<td>8</td>
<td>25 April*</td>
<td>Public holiday</td>
<td>As above</td>
</tr>
<tr>
<td>9</td>
<td>02 May</td>
<td>5-6pm: Guest Lecture: Caroline Overington</td>
<td>As above</td>
</tr>
<tr>
<td>10</td>
<td>09 May</td>
<td>5-7pm Peer review</td>
<td>Peer review</td>
</tr>
<tr>
<td>11</td>
<td>16 May</td>
<td>5-6pm: Guest Lecture: Fiona Wright</td>
<td>Returns to normal format</td>
</tr>
<tr>
<td>12</td>
<td>23 May</td>
<td>5-6pm: Guest Lecture: Fiona Wright</td>
<td>As above</td>
</tr>
<tr>
<td>13</td>
<td>30 May</td>
<td>5-6pm: Guest Lecture: Fiona Wright 6-7pm Conclusion</td>
<td>As above</td>
</tr>
</tbody>
</table>

STUVAC  06 June
EXAMS  13 June*  EXAM PERIOD commences

* NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.
ATTENDANCE

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner's Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Set Texts:

The following three texts (available from the Co-Op Bookshop or electronically from the Library):

- Plus, from 2016, the hard copy Course Reader has been replaced by electronic readings available via the Blackboard site and the Library.

Recommended Texts:

Please note: Many other books, chapters and articles have placed on reserve for this unit of study (many have been scanned and are available electronically). If in doubt, please ask.


Capote, Truman. In Cold Blood. [any edition]


The Best Australian Essays. Melbourne: Black Inc [Every year this anthology is edited by a different writer – check the Library A 824.9108 13 for recent editions].


Reference books:

If you are planning to be a professional writer you should begin to collect useful reference books including a good dictionary. These might include:


Macquarie Dictionary, online or in hard copy.


Journals:

There are links to journals and websites that publish articles on creative non-fiction research as well as examples of recent creative nonfiction on the Blackboard site.

DEVELOPING YOUR WRITING SKILLS

One aim of this unit of study is to help you develop writing skills in genres that many of you will be unfamiliar with. A Style Guide to assist you with both exegetical writing and creative non-fiction, including journalism techniques of attribution can be found at the MECO website: http://sydney.edu.au/arts/media_communications/resources/index.shtml

Students who require further help with academic writing, editing or creative non-fiction should:

- Refer to The Write Site: a guide to academic and professional writing skills that can be found at http://writesite.elearn.sydney.edu.au/
- Seek information from the Learning Centre via http://www.sydney.edu.au/stuserv/learning_centre/course.shtml
- A number of fully credited 6 point elective postgraduate units of study aimed at improving writing, literacy, and editing skills are available via the Writing Hub: http://sydney.edu.au/arts/writing_hub/postgrad/units_of_study.shtml and drop in help is also available.
ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

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ASSESSMENT TASKS AND DUE DATES

* 2,000 word creative non-fiction piece  45%  Due Friday 3 June 2016  
  (includes a short market report in dot points)

* 2,000 word exegesis  45%  Due Friday 24 June 2016

* Participation (4 x 500-word writing exercises & peer review) 10%  Throughout semester

Instructions will be distributed in the first seminar and we will discuss details of assessment tasks.

Exemplars from past cohorts are available on the Blackboard site.

All assessment tasks are compulsory and must be attempted to be eligible to pass the unit.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.


SUBMISSION OF ASSESSMENTS

Compliance Statements

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of
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How Student Feedback has been used to develop this Unit of Study

We value your feedback and every semester we make changes to our units in response to student (formal and informal) feedback. This unit has been offered since 2010 and we have incorporated the following changes in response to student feedback:

- Hard copy Course Reader replaced with links to electronic copies of readings in 2016 (and changes made regularly to update material and stagger reading load);
- Feedback about guest writers is always factored into choices for the following year;
- More in-class writing exercises and a peer review week (the second hour of seminars now devoted to writing and discussion);
- More guidance now available about how to provide helpful peer review comments;
- Copies of excellent work submitted in this course in the past are available, via the Blackboard site, to use as exemplars;
- Both major pieces of work now due later in semester;
- Students may now submit their assessment tasks electronically.

STAYING ON TOP OF YOUR STUDY

For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.
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DETAILED SCHEDULE OF READINGS AND LECTURES

Available on Blackboard site.
Unit of Study Outline

Unit Coordinators

Unit coordinators are listed on undergraduate and postgraduate coursework semester timetables, and can be consulted for help with any difficulties you may have.

Unit coordinators (as well as the Faculty) should also be informed of any illness or other misadventure that leads students to miss classes and tutorials or be late with assignments.

**Unit Coordinator:** Dr. Marita Bullock  
**Location:** 406, Woolley Building  
**Email address:** marita.bullock@sydney.edu.au  
**Phone:** +61-2-93516860  
**Consultation Hours:** TBA

**Unit Teachers/Tutors:** Dr. Marita Bullock  
**Location:** 406, Woolley Building  
**Email address:** Marita.bullock@sydney.edu.au  
**Phone:** +61-2-93516860  
**Consultation Hours:** TBA

This Unit of Study Outline **MUST** be read in conjunction with the Faculty of Arts and Social Sciences Student Administration Manual ([sydney.edu.au/arts/current_students/student_admin_manual.shtml](http://sydney.edu.au/arts/current_students/student_admin_manual.shtml)) and all applicable University policies.

In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
ENGL6991/ASLT4011: Australian Literature and the Canonical Imaginary

UNIT DESCRIPTION
This seminar examines a range of Australian works that have – or have not achieved – the status of classics. It will examine the background of historical debates about the emergence of a distinctive Australian literature and arguments about contending literary canons, including the relation between ‘generational canons’, ‘middlebrow’ and ‘academic’ canons, the ‘syllabus’ and the ‘canonical imaginary’. It will develop techniques of close reading while also attending to the wider social contexts of reception and reputation-making both nationally and internationally.

PREREQUISITES
Students must have already completed a major in literature or a major in Australian literature.

LEARNING OUTCOMES
At the conclusion of this seminar, students will be able to:

- Analyse ‘classic’ Australian works in the context of relevant theories of canonicity
- Engage in discussion with different points of view
- Construct, in writing, individual critical responses to a range of ‘classic’ Australian works.

LEARNING STRUCTURE
This unit takes place on a weekly basis in the form of a face-to-face, two-hour seminar from 6pm-8pm on Wednesday. Regular student participation in discussions is an important art of the unit, and various participation activities will be introduced throughout the unit.

UNIT SCHEDULE
Semester One 2016

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Seminar [content]</th>
<th>Reading</th>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Week 3</td>
<td>14 March</td>
<td>The formation of a nationalist canon</td>
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<tr>
<td></td>
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<td>&quot;The Chosen Vessel&quot;</td>
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<td>&quot;A Dreamer&quot;</td>
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<td>&quot;Scrammy 'And&quot;</td>
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<td>&quot;The Bush Church&quot;</td>
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<td>&quot;Squeaker's Mate&quot;</td>
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<td>Kay Iseman, &quot;Barbara Baynton: Woman as the Chosen Vessel&quot;</td>
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<tr>
<td>Week 4</td>
<td>21 March*</td>
<td>The cultural nationalist tradition</td>
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<td>Miles Franklin, <em>My Brilliant Career</em></td>
</tr>
<tr>
<td>BREAK</td>
<td>28 March – 3 April</td>
<td>SESSION BREAK / EASTER</td>
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<tr>
<td>Week 5</td>
<td>4 April</td>
<td>Canonical revisionism in the 1970s and 1980s: generational canons; critiques of class, race, gender and nation.</td>
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<td>Work-shopping essay topics/questions</td>
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<td></td>
<td></td>
<td>Susan Sheridan, &quot;Temper, Romantic; Bias, Offensively</td>
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<tr>
<td>Week</td>
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<td>Topic</td>
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<tr>
<td>Week 6</td>
<td>11 April</td>
<td>Essay 1 due for Masters students</td>
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<tr>
<td>Week 7</td>
<td>18 April</td>
<td>World literary space and the literary province; national and international writers; cultural nationalism, cosmopolitanism and expatriatism</td>
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<tr>
<td>Week 8</td>
<td>25 April*</td>
<td>Reading week: no class</td>
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<tr>
<td>Week 9</td>
<td>02 May</td>
<td>World literary space and the literary province continued; canonical anxiety; national and international writers; expatriates.</td>
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best-sellers and detective fiction; colonial and metropolitan cultures' pastoral and urban 


Week 13  30 May  Indigenous writing and canonicity. 

Mudrooroo, Wild Cat Falling (1965). 


ATTENDANCE

Honours and Masters students have different attendance requirements. Honours students are required to attend at least 10 seminars across the semester. Masters students are required to attend 13 seminars across the semester.

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner's Board. The Examiner's Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

If a unit of study has a participation mark, your attendance may influence this mark.

For more information on attendance, see http://sydney.edu.au/arts/current_students/policies.shtml.

READING REQUIREMENTS

Secondary readings can be accessed through the library's ereserve holdings under the unit of study code.

Primary texts are available for purchase in the Co-Op Bookshop. These include:

Henry Lawson, While the Billy Boils (1896)
Barbara Baynton, Bush Studies (1902)
Miles Franklin, My Brilliant Career (1901)
Ada Cambridge, A Woman’s Friendship (Serialised in the Age in 1889 and first published in book form in 1988)

Henry Handel Richardson, Maurice Guest (1908)

Kenneth Slessor, Selected Poems (1919 -1939)

Patrick White, Riders in the Chariot (1961)

Tim Winton, Cloudstreet (1991)

Fergus Hume, The Mystery of a Hansom Cab (1886)

Mudrooroo, Wild Cat Falling (1965)

ONLINE COMPONENTS

This unit requires regular use of the University’s Learning Management System (LMS), also known as Blackboard. You will need reliable access to a computer and the internet to use the LMS. The University uses learning analytics to understand student participation on the LMS and improve the student learning experience.

The easiest way to access the LMS is through MyUni (click on the ‘MyUni’ link on the university home page, http://sydney.edu.au or link directly to the service at https://myuni.sydney.edu.au/). There is a ‘Blackboard LMS’ icon in the top row of the QuickLaunch window on the left hand side of the screen.

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ASSESSMENT TASKS AND DUE DATES

The unit uses different methods of assessment for Honours students and Masters students. Honours students will submit one compulsory essay at the end of semester. Masters students will submit two compulsory essays over the course of the semester. Honours students and Masters students will develop their own essay questions/topics during the seminars in essay-writing work-shop sessions. Masters students are encouraged to link their assessment topics to their vocations (if relevant).

Honours Assessment (compulsory)
1 x 6000 word essay - 100% due Monday 6th June

Masters Assessment (both tasks compulsory)
1 x 2500 word essay – 40% due Wednesday 13th April 6pm
1 x 3500 word essay – 60% due Monday 6th June 6pm

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance.

Marking Criteria: Honours and Masters Major essay
1. Independent formulation of an original topic/question/concept
Develops a valuable approach to a topic within existing debates about Australian writing and the canonical imaginary.

2. Independent research in the field of Australian literature
Makes effective use of substantial critical-academic approaches or perspectives and provides consistent and accurate scholarly (in-text) referencing with a separate bibliography.

3. Clarity of written expression
Provides a coherent argument in a structured sequence, in paragraphs, as suitable for an essay. This also includes effective syntax, grammar and logical links between sentences and paragraphs.

4. Evidence of Careful Editing
Professional polish. The eradication of minor errors in the essay: syntax, punctuation, spelling and formatting.

5. Overall Cohesion
The successful integration of the separate components of the essay.

**MARKS AND GRADES MA**

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<thead>
<tr>
<th>Score</th>
<th>Grade</th>
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<tr>
<td>85-100</td>
<td>High Distinction (HD)</td>
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<td>75-84</td>
<td>Distinction (D)</td>
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<td>65-74</td>
<td>Credit (CR)</td>
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<td>55-64</td>
<td>Medium to High Pass (P)</td>
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<td>50-54</td>
<td>Low or borderline Pass (P)</td>
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<td>Below 50</td>
<td>Fail (F)</td>
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**MARKS AND GRADES HONOURS**

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<th>Score</th>
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<td>Second Class Division 2</td>
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<tr>
<td>65-69</td>
<td>Third Class</td>
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<tr>
<td>Below 65</td>
<td>Honours Not Awarded</td>
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</table>

**SUBMISSION OF ASSESSMENTS**

*Compliance Statements*

All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:

a. a University assignment cover sheet; or
b. a University electronic form.

*Assessment Submission*

Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.
Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions

According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software

Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis.

There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted. Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-
day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT
The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

How Student Feedback has been used to develop this Unit of Study

STAYING ON TOP OF YOUR STUDY
For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRIT units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.
OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.
ENGL6992: Henry James and the Art of Fiction
Semester 1, 2016

Coordinator/Lecturer:
Dr. Matthew Sussman
Rm. S347, John Woolley Building A20
Email: matthew.sussman@sydney.edu.au
Tel: 9114 1204
Consultation hours: Thursday 1-3pm

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In determining applications and appeals, it will be assumed that every student has taken the time to familiarise themselves with these key policies and procedures.
UNIT DESCRIPTION

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 characterization and narration; experiments in literary style; the purpose of criticism; and the ethics of representation.

PREREQUISITES

This course assumes familiarity with the practice of literary criticism, though no prior knowledge of James or his writings is expected.

LEARNING OUTCOMES

By the end of this unit, students will understand and appreciate James’s contributions to literary fiction, criticism, and theory. In addition, you should be able to:

• Identify topics, attitudes, and devices that are characteristically Jamesian;
• Assess the importance of surveying the full arc of an author’s career in order to understand his or her objectives and achievements;
• Use a wide range of concepts for the analysis and interpretation of fiction;
• Describe the function of criticism and its relation to literary texts.

LEARNING STRUCTURE

This course encourages students to approach James not as the author of unrelated works but as engaged in a coherent and life-long imaginative project of refining and describing the art of fiction. We will engage with James in two ways: first as a creative writer, whose works have shaped the development of the novel; and second as a literary critic, who developed a set of analytical concepts that are integral to the modern art of interpretation. The two-hour seminar is designed to foster class discussion about the works and to help you make connections between literature, criticism, and theory.

Formal presentations, which are assessed, will require you to consult secondary sources (suggestions will be provided) and help generate ideas for further development in the final paper. By engaging with the secondary literature on James and the novel, you will see how the critical concepts James developed have been adopted and then redeployed by later critics. The annotated bibliography will help prepare you for the essay and make sure you are on the right track. Part of one class will be dedicated to instruction in research methods, such as the use of the MLA bibliography and other online databases.

UNIT SCHEDULE AND READING

Week 1 (1 March): Introducing James

Excerpts to be provided in class.
Week 2 (8 March): The International Theme

Lit:  “Daisy Miller: A Study” (1878)

Crit:  Review of Dickens, *Our Mutual Friend* (1865)
       Excerpts from *Hawthorne* (1879)

Week 3 (15 March): The International Theme Continued

Lit:  “An International Episode” (1878)

Crit:  “Ivan Turgenièff” (1874)
       “Charles de Bernard and Gustave Flaubert: The Minor French Novelists” (1878)

Week 4 (22 March): Realism and Psychology

Lit:  *Washington Square* (1880)

Crit:  “Anthony Trollope” (1883)

BREAK: 28 March – 3 April

Week 5 (5 April): The Middle Phase

Lit:  *The Portrait of a Lady* (1881), vol. 1

Crit:  “The Art of Fiction” (1884)

Week 6 (12 April): The Middle Phase Continued

Lit:  *The Portrait of a Lady* (1881), vol. 2

Crit:  Preface to *The Portrait of a Lady* (1908)

Week 7 (19 April): The Short Story: Authors and Critics

Lit:  “The Lesson of the Master” (1888)
       “The Middle Years” (1893)

Crit:  “Guy de Maupassant” (1888)

Week 8 (26 April): The Short Story: Authors and Critics Continued

Lit:  “The Death of the Lion” (1894)
       “The Figure in the Carpet” (1896)

Crit:  “The Science of Criticism” (1899)
       Preface to “The Lesson of the Master” etc. (1908)
Week 9 (3 May): Point of View
Lit:  *What Maisie Knew* (1897), chapters 1-16
Crit: Preface to *What Maisie Knew* (1908)
     Reread “The Art of Fiction” (see week 5)

Week 10 (10 May): Point of View Continued
Lit:  *What Maisie Knew* (1897), chapters 17-31
Crit: Preface to *The Princess Casamassima* (1908)

Week 11 (17 May): The Later Phase
Lit:  *The Ambassadors* (1903), books I-VI
Crit: “The Future of the Novel” (1899)

Week 12 (24 May): The Later Phase Continued
Lit:  *The Ambassadors* (1903), books VII-XII
Crit: Preface to *The Ambassadors* (1909)

Week 13 (31 May): The Later Stories
Lit:  “The Beast in the Jungle” (1903)
     “The Jolly Corner” (1908)
Crit: “The Lesson of Balzac” (1905)

STUVAC: 6-12 June
EXAMS BEGIN: 13 June

*NB: Public holidays on Friday 25 March, Monday 25 April, and Monday 13 June.

**ATTENDANCE**

According to Faculty Board Resolutions, students in the Faculty of Arts and Social Sciences are expected to attend 80% of their classes. If you attend less than 50% of classes, regardless of the reasons, you may be referred to the Examiner’s Board. The Examiner’s Board will decide whether you should pass or fail the unit of study if your attendance falls below this threshold.

For more information on attendance, see
For Purchase: In 1907, James began to revise many of his works for inclusion in the so-called New York Edition (NYE). In most cases, these revisions significantly alter the original text. In this course, whenever possible, we will be reading the text as it originally appeared in magazine or book-form and not the NYE, with the exception of The Ambassadors, “The Beast in the Jungle,” and “The Jolly Corner” (so any edition of these texts you can find will probably do). Note: Because Washington Square was excluded from the NYE, cheap paperback editions, such as the Popular Penguin, are also acceptable reprints for this course.

Accordingly, the following texts, which are the very cheapest available, have been ordered at the Co-op, though they are unlikely to arrive before the start of term:


Washington Square (1881 edition), Dover.
(Or Ebook: http://store.doverpublications.com/0486404315.html)

(Or Ebook: http://store.doverpublications.com/0486452417.html)

(Or Ebook: http://store.doverpublications.com/0486146065.html)

The Ambassadors (NYE), Dover.
(Or Ebook: http://store.doverpublications.com/048642457x.html)

(Or Ebook: http://store.doverpublications.com/0486275523.html)

Note that I have not ordered books containing the other four remaining tales; they are available at the library and will be provided via PDF. Those who wish to buy a generous and affordable selection of James’s stories in their first editions—including all the stories read in this course—can order Collected Stories (2 volumes), ed. John Bayley, Everyman’s Library, 1999.

Those who wish to purchase James’s collected literary criticism (including everything we read in this course) should order the two-volume set from the Library of America (1984). The first volume is Essays on Literature, American Writers, English Writers, and the second volume is French Writers, Other European Writers, The Prefaces to the New York Edition. If you’d like to build a larger collection of James’s writing, Library of America has collected his entire first-edition works (which would be acceptable for this course).

The Prefaces are also collected in Richard Blackmur, The Art of the Novel, which may be easily purchased online.

Online: There are several excellent websites devoted to Henry James and many of the literary texts for this course are available to read for free. Here are links to all known acceptable editions of our readings:
Washington Square: http://www2.newpaltz.edu/~hathawar/washsq.html
“The Figure in the Carpet”: http://www.gutenberg.org/ebooks/21932 (part of the collection Embarrassments)
The Ambassadors: http://www.gutenberg.org/ebooks/432
“The Beast in the Jungle”: http://www.gutenberg.org/ebooks/1093
“The Jolly Corner”: http://www.gutenberg.org/ebooks/1190

Note that all of James’s Prefaces to the NYE are available online at http://www.henryjames.org.uk/prefaces/home.htm.

At the Library: All of the literary works to be read in this class will also be available via 2-hour loan at the library. The Prefaces are collected in The Art of the Novel, ed. Richard Blackmur, also on two-hour loan.

The Rest: The four tales from weeks 7 and 8, as well as all of the criticism excluding the Prefaces, will be made available to you via PDF.

ASSESSMENT TASKS AND DUE DATES

This course has three forms of formal assessment: an oral presentation (1000 words), worth 15%, in which you will be asked to relate a secondary source to our readings for the week; an annotated bibliography (1000 words), worth 15%, in which you will describe sources for your paper as a means of developing its arguments; and a final essay (4000 words), worth 70%, in which you will make a long-form argument about the author and his works.

Due Dates: Presentations will begin in week 4 and continue until week 13; you may choose your date, but bear in mind that if we have fewer than eleven students each person must present on a different day.

The annotated bibliography is due in week 10, and the final paper, which must be uploaded to the course website via the turnitin dropbox, is due June 22.

Participation: In addition to the formal assessment for this course, students are expected to be active listeners and contributors to our discussion. This means coming to class having done all the reading, accompanied by mental or physical notes or key passages of text; paying close attention to others when they are speaking; responding to others by deepening or challenging their ideas and introducing new topics for discussion; and asking any question on your mind, no matter how “stupid” you think it seems.

ASSESSMENT CRITERIA

This unit uses standards-based assessment for award of assessment marks. Your assessments will be evaluated solely on the basis of your individual performance. For reference to criteria and standards, please consult the grade descriptors for the English Department at http://sydney.edu.au/arts/english/postgrad_research/grades.shtml and note the procedures for submission of written work here: http://sydney.edu.au/arts/english/postgrad_research/assessment.shtml
ONLINE COMPONENTS

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SUBMISSION OF ASSESSMENTS

Compliance Statements
All students are required to submit an authorised statement of compliance with all work submitted to the University for assessment, presentation or publication. A statement of compliance certifies that no part of the work constitutes a breach of the Academic Honesty in Coursework Policy 2016.

The format of the compliance statement will be in the form of:
- a University assignment cover sheet; or
- a University electronic form.

Assessment Submission
Submission of assessment tasks will be required by the due date. Written assessments must be submitted online through the LMS. Other assessments, for example visual or oral assessments, must be submitted according to the assessment instructions.

Work not submitted on or before the due date are subject to a penalty of 2% per day late. Refer to http://sydney.edu.au/arts/current_students/late_work.shtml for the Policy on Late Work.

ACADEMIC DISHONESTY AND PLAGIARISM

Academic honesty is a core value of the University, so all students are required to act honestly, ethically and with integrity. This means that the University is opposed to and will not tolerate academic dishonesty or plagiarism, and will treat all allegations of academic dishonesty and plagiarism seriously. The consequences of engaging in plagiarism and academic dishonesty, along with the process by which they are determined and applied, are set out in the Academic Honesty in Coursework Policy 2016. You can find these documents University Policy Register at http://sydney.edu.au/policies (enter “Academic Honesty” in the search field).

Definitions
According to the Policy, plagiarism means representing another person’s work (i.e., ideas, findings or words) as one’s own work by presenting, copying or reproducing it without
appropriate acknowledgement of the source. Academic dishonesty means seeking to obtain or obtaining academic advantage for oneself or others (including in the assessment or publication of work) by dishonest or unfair means. Academic dishonesty includes, but is not limited to:

- Resubmission (or recycling) of work that is the same, or substantially the same as work previously submitted for assessment in the same or in a different unit of study. Every unit of study expects each student to produce new material based upon research conducted in that unit;
- Dishonest plagiarism;
- Engaging another person to complete or contribute to an assessment in your place; and
- Various forms of misconduct in examinations (including copying from another student and taking prohibited materials into an examination venue).

Use of Similarity Detection Software
Students should be aware that all written assignments submitted in this unit of study will be submitted to similarity detecting software known as Turnitin. Turnitin searches for matches between text in your written assessment task and text sourced from the Internet, published works, and assignments that have previously been submitted to Turnitin for analysis. There will always be some degree of text-matching when using Turnitin. Text-matching may occur in use of direct quotations, technical terms and phrases, or the listing of bibliographic material. This does not mean you will automatically be accused of academic dishonesty or plagiarism, although Turnitin reports may be used as evidence in academic dishonesty and plagiarism decision-making processes. Further information about Turnitin is available at http://sydney.edu.au/arts/current_students/plagiarism_and_turnitin.shtml.

SPECIAL CONSIDERATION

Students can apply for Special Consideration for serious illness or misadventure. An application for special consideration does not guarantee the application will be granted. Further information on applying for special consideration is available at http://sydney.edu.au/arts/current_students/special_consideration.shtml.

OTHER POLICIES AND PROCEDURES RELEVANT TO THIS UNIT OF STUDY

The Faculty’s Student Administration Manual is available for reference here http://sydney.edu.au/arts/current_students/student_admin_manual.shtml. Most day-to-day issues you encounter in the course of completing this Unit of Study can be addressed with the information provided in the Manual. It contains detailed instructions on processes, links to forms and guidance on where to get further assistance.

YOUR FEEDBACK IS IMPORTANT

The Unit of Study Survey
The University conducts an online survey for units of study every semester. You will be notified by email when the survey opens. You are encouraged to complete the survey to provide important feedback on the unit just before the end of semester. You can complete the survey at http://www.itl.usyd.edu.au/surveys/complete

STAYING ON TOP OF YOUR STUDY
For full information visit http://sydney.edu.au/arts/current_students/staying_on_top.shtml

The Learning Centre offers workshops in Academic Reading and Writing, Oral communications Skills, Postgraduate Research Skills, Honours, masters Coursework Program, Studying at University, and Workshops for English Language and Learning. Further information about The Learning Centre can be found at http://sydney.edu.au/stuserv/learning_centre/.

The Write Site provides online support to help you develop your academic and professional writing skills. All University of Sydney staff and students who have a UniKey can access the WriteSite at http://writesite.elearn.usyd.edu.au/.

The FASS Writing Hub has a wide range of programs at both Undergraduate and Postgraduate levels that focus on writing across the curriculum. The FASS Writing Hub offers drop-in sessions to assist students with their writing in a one-to-one setting. No appointment is necessary, and this service is free of charge to all FASS students and/or all students enrolled in WRTI units. To find out more visit http://sydney.edu.au/arts/teaching_learning/writing_hub/index.shtml.

Pastoral and academic support for Aboriginal and Torres Strait Islander students is provided by the STAR Team in Student Support services, a dedicated team of professional Aboriginal people able to respond to the needs of students across disciplines. The STAR team can assist with tutorial support, mentoring support, cultural and pastoral care along with a range of other services. More information about support for Aboriginal and Torres Strait Islander students can be found at http://sydney.edu.au/current_students/student_services/indigenous_support.shtml.

Free online Library tutorials are available at http://sydney.edu.au/library/skills, with one designed especially for students studying in the Humanities and Social Sciences at http://libguides.library.usyd.edu.au/.

Mobile Learn is the Sydney Uni App for iPhone and Android. The full set of features available on the mobile app for the University LMS can be found in detail in this PDF document: Features in the mobile App for the University LMS (PDF). Search for University of Sydney on the iTunes store or the Android Marketplace, install the app, and you can access the LMS by clicking on the ‘Bb Learn’ icon. Important: due to the limitations of mobile devices you cannot submit assignments using the assignment tool. You should not complete graded tests (quizzes) using your mobile device due to the possibility of internet drop out.

OTHER SUPPORT SERVICES

Disability Services is located on Level 5, Jane Foss Russell Building G20; contact 8627 8422 or email disability.services@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/stuserv/disability/.

Counselling and Psychological Services (CAPS) are located on Level 5, Jane Foss Russell Building G20; contact 8627 8433 or email caps.admin@sydney.edu.au. For further information, visit their website at http://sydney.edu.au/current_students/counselling/.