

# English

The Department of English was inaugurated in 1854 as one of the first departments in Australia to offer studies in English literature. The department is recognised nationally and internationally as one of the most exciting and progressive departments of its kind. Academic staff maintain a strong commitment to scholarly values and actively encourage and support students in their passion for literature and writing. Staff are dedicated to fostering learning experiences students will remember their whole lives. In recent decades the department has been at the forefront of disciplinary innovation and current theoretical approaches to critical literary studies. Whether undertaking a major in English literary studies or in the popular creative writing program, students of English have an excellent and flexible preparation for careers in the media and publishing, advertising, education and professional writing. Students who are interested in expanding their interests and knowledge in English are provided with an articulated structure of higher degree study options at the University of Melbourne.

English is the study of literary texts written in the English language from the medieval to the modern era. Traditional ways of thinking, writing and talking about texts have been transformed in recent decades by heightened awareness of the assumptions underlying literary criticism. English subjects may be oriented towards the texts themselves, the historical and cultural contexts in which such texts are produced, or the theoretical issues involved in reading texts. A number of subjects approach the task of criticism from methodologies which originate in Marxist, feminist, postcolonial, historicist or psychoanalytic thought.

## Prerequisites

There are no prerequisites for first-year subjects in English.

The prerequisite for a second/third-year subject in English is usually the completion of two first-year subjects in English (25 points). Students who have completed suitable alternative first-year subjects are advised to consult with the department for permission to enrol. Exemptions may also be granted where subjects are taken as part of an approved interdepartmental program with its own entry requirements.

## Diploma in Arts (English)

The Diploma in Arts (English) is only available to students who are currently enrolled in a degree course at the University of Melbourne. It consists of a three-year sequence of study, and adds one year to the duration of your degree.

Students must complete 25 points of first-year subjects in English and 75 points of second/third-year subjects selected from the list of English literary studies subjects below. Alternatively, students who have completed appropriate background studies at first year may complete 100 points of second/third-year subjects from the list of English literary studies subject below.

## Requirements for a major in English literary studies

A major in English literary studies usually consists of nine 12.5-point subjects, totalling 112.5 points. It comprises:

- two first-year subjects in English (25 points); and
- seven second/third-year subjects in English (87.5 points). At least four of these subjects must be taken from the following list of English literary studies subjects. The remainder can consist of any second/third-year subjects offered in the English Department.

Subjects for the major		Sem.
<b>First year subjects</b>		
106-101	Contemporary Culture and Media (p.2)	1
106-102	Modern Literature (p.2)	1
106-106	Contemporary Culture and Everyday Life (p.2)	2
106-109	Shakespeare's Theatre (p.2)	1
106-110	Contemporary Global Literature (p.3)	2
106-120	Literature, Culture, History (p.3)	2
106-186	Creative Writing 1: Autofictions (p.3)	1
<b>Second/third year English literary studies subjects</b>		
106-013	Beowulf (p.3)	2
106-015	Backgrounds to English Literature (p.4)	1
106-019	Blake (p.4)	N/A
106-024	Introduction to Old English A (p.4)	1
106-029	Introduction to Old English B (p.5)	2
106-032	Novel and Film (p.5)	2
106-033	Writing After Empire (p.5)	N/A
106-034	Imagining the City: Dream, Fact, Style (p.5)	1

Subjects for the major		Sem.
106-035	Popular Fiction (p.6)	2
106-036	Postmodernism (p.6)	1
106-037	Shakespearean Worlds (p.6)	1
106-038	Medievalism in Contemporary Culture (p.6)	1
106-039	Literary Classics (p.6)	N/A
106-043	The Victorian 'Supernatural' (p.6)	2
106-045	Aboriginal Writing (p.7)	N/A
106-046	Australia and the Colonial Imaginary (p.7)	2
106-047	Art/Pornography/Blasphemy/Propaganda (p.7)	2
106-048	Travel Writing: Zones of the Imagination (p.7)	N/A
106-049	American Liberals and Moderns (p.7)	N/A
106-050	Australian Authorship (p.7)	N/A
106-052	Gothic Fictions (p.7)	1
106-053	Chaucer and the Canon (p.8)	N/A
106-056	Character and the Novel (p.8)	N/A
106-058	Sex, Sentiment & the 18th Century Novel (p.8)	1
106-060	Decadence (p.8)	1
106-061	American Voices (p.8)	1
106-077	Poetry in the Making (p.9)	1
106-210	Elizabethan Texts (p.10)	N/A
106-211	Restoration Writing (p.10)	N/A
106-212	Principles of Editing and Publishing (p.10)	2
106-213	Art, Ideology and Doctrine, 400-1000 (p.10)	2

## Honours entry

The prerequisites for entry to fourth year honours in English literary studies are:

- completion of all the requirements for the BA;
- completion of a major in English literary studies;
- an average grade of H2B or higher over the second/third-year subjects within the major.

Entry to honours must be approved by the English honours coordinator and the Faculty of Arts honours course adviser. A departmental application form for both pure and combined honours is included in the English Honours Handbook, available from the department mid-October. Application forms are to be lodged with the department by 21 November. If the student intends enrolling in an English honours thesis the application must include a 200-word thesis proposal. Prospective honours students will be interviewed by the departmental honours coordinator from 1-5 December. Mid-year entry applications must meet the same timetable although a mid-year interview period is provided for students ineligible to apply in December.

## Honours requirements

Honours coordinator: Clara Tuite

### Pure honours

Students undertaking pure honours in English literary studies must complete:

- 106-508 English Thesis (p.10) or 106-509 English Thesis (MYE) (p.11) (37.5 points); and
- five honours subjects in English (62.5 points) including 106-401 Research Principles and Practices (p.11) (12.5 points).

### Combined honours

Students undertaking combined honours in English literary studies and another area of study must complete:

- 106-508 English Thesis (p.10) or 106-509 English Thesis (MYE) (p.11) (37.5 points); and
  - two honours subjects in English (totalling 25 points), including 106-401 Research Principles and Practices (p.11) (12.5 points).
  - three honours subjects in the combined area of study (37.5 points).
- or
- honours thesis in the combined area of study (37.5 points); and
  - two honours subjects in the combined area of study (25 points); and
  - three honours subjects in English (37.5 points), excluding 106-401 Research Principles and Practices (p.11).

### Honours subjects

Honours subjects		Sem.
106-401	Research Principles and Practices (p.11)	1 rep 2
106-402	Cultural Policy and Power (p.11)	N/A
106-403	Reading the Subject: Freud/Lacan/Fiction (p.11)	2
106-404	Memory and Contemporary Culture (p.11)	2
106-405	The Exeter Anthology (p.11)	2
106-406	Contested Sites (p.11)	1

**Honours subjects**

	Sem.
106-407 Pope and His Enemies ( <i>p.12</i> )	N/A
106-408 The Novel & the Invention of the Modern ( <i>p.12</i> )	N/A
106-409 Stardom, Media, Culture ( <i>p.12</i> )	N/A
106-411 Contemporary Historical Fictions ( <i>p.12</i> )	1
106-412 Modernism, Fascism, Communism ( <i>p.12</i> )	N/A
106-413 Reading Suburbia in Post-War Australia ( <i>p.12</i> )	2
106-414 Medieval Representations ( <i>p.13</i> )	1
106-415 Material Texts ( <i>p.13</i> )	N/A
106-421 Advanced Theatre/Performance Writing ( <i>p.13</i> )	2
106-422 Poetry: The Versatile Imagination ( <i>p.13</i> )	1
106-423 Romanticism and Modernity ( <i>p.13</i> )	2
106-426 Post-War American Fiction ( <i>p.13</i> )	1
106-427 Writing: Before and Beyond the Image ( <i>p.14</i> )	N/A
106-428 Media, Politics and Cultural Diaspora ( <i>p.14</i> )	1
106-430 Subcultural Studies ( <i>p.14</i> )	N/A
106-436 Queer Theory Ten Years On ( <i>p.14</i> )	2
106-443 Body Cultures ( <i>p.14</i> )	N/A
106-444 Global Culture: History and Theory ( <i>p.14</i> )	N/A
106-448 Theorising the Spectator ( <i>p.14</i> )	1
106-455 Urban Entertainments 1700-1800 ( <i>p.15</i> )	N/A
106-456 Colonial/Postcolonial Visual Cultures ( <i>p.15</i> )	N/A
106-459 Postcolonial Writing and Theory ( <i>p.15</i> )	1
106-467 Latin Paleography and Codicology ( <i>p.10</i> )	1
106-472 Writing Genealogies of Place ( <i>p.15</i> )	2

**Further study**

The Department of English offers a number of graduate diplomas and degrees at different levels in a wide range of literary studies subjects: Graduate Certificate in Arts (English Literary Studies); Graduate Diploma in Arts (English Literary Studies); Postgraduate Certificate in Arts (English); Postgraduate Diploma in Arts (English); Postgraduate Certificate in Arts (Editing and Communications); Postgraduate Diploma in Arts (Editing and Communications); an MA and the PhD. Details of these courses are available in the Faculty of Arts Postgraduate Handbook and from the Department of English.

**Career opportunities**

A degree with a major in English literary studies is an excellent and flexible preparation for careers in journalism and the media, public service, publishing, education, librarianship, information management, and many other roles, public and private, in the communications and service industries.

**For more information**

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Victoria 3010  
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Web: <http://www.english.unimelb.edu.au>

**First-year subjects****106-101 Contemporary Culture and Media**

**Note:** Formerly available as 106-001. Students who have completed 106-001 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5 **HECS-band:** 1

**Coordinator:** Brett Farmer & Audrey Yue

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject offers an introduction to contemporary cultural studies by focusing on the media: in particular, film, television, new media, advertising and photography. These media are approached and studied across their interacting registers of textuality, industry, ideology, and social practice. Through a combination of close textual analysis, cultural history and critical theory, the subject provides students with a reflexive understanding of the media's significance in contemporary cultural life and advanced critical skills through which to read and evaluate media discourses and texts. Students who complete this subject successfully should be familiar with methodologies, both critical and theoretical, on which to base further studies in English and cultural studies.

**Assessment:** Class participation, and written work totalling 4000 words. Students may be required to produce an audio-visual presentation or complete on-line assessment tasks equivalent to 2000 words.

**Prescribed texts:** A subject reader and CD-ROM will be available.

**106-102 Modern Literature**

**Note:** Formerly available as 106-002. Students who have completed 106-002 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5 **HECS-band:** 1

**Coordinator:** Anne Maxwell & Andrew McCann

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject focuses upon representative examples of early 20th century fiction, poetry and drama, reconsidered in the light of contemporary criticism and theories of reading. Students will be introduced to some of the thematic and formal innovations and some of the controversies and contexts of early 20th century literature. The set texts will be read using recent innovations in literary criticism and critical theory, so that students who successfully complete this subject will have a background of relevant knowledge and methodologies on which to base further studies in English and cultural studies.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available. Except where specified, any edition of the following texts is acceptable.

B Brecht, *The Caucasian Chalk Circle*. • T S Eliot, *The Waste Land*. • A Ginsberg, *Collected Poems 1947-1985*, Penguin. • H Ibsen, *A Doll's House*. • J Joyce, *Dubliners*, Penguin. • F Kafka, *Metamorphosis and other Stories*, Penguin. • D H Lawrence, *The Fox, The Captain's Doll, The Lady Bird*, Penguin. • G Orwell, *Nineteen Eighty-four*, Penguin. • S Plath, *The Collected Poems*, Faber. • J Rhys, *Wide Sargasso Sea*, Penguin. • V Woolf, *Mrs Dalloway*, Penguin. • Recommended Reading: M H Abrams, *A Glossary of Literary Terms*. • M Ryan, *Literary Theory: A Practical Introduction*. • T Eagleton, *Literary Theory: An Introduction*.

**106-106 Contemporary Culture and Everyday Life**

**Note:** Formerly available as 106-005. Students who have completed 106-005 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5 **HECS-band:** 1

**Coordinator:** Chris Healy

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject offers an introduction to contemporary cultural studies by thinking about the relationships between various cultural forms, institutional sites and the practices of everyday life. It introduces students to concepts such as hegemony, ideology and culture, in order to provide intellectual frameworks for the reading of diverse cultural forms (the family home, the amusement park) and practices (shopping, fandom). The subject enables students to theorise many naturalised aspects of their own everyday lives in relation to the formations of identity and taste and to develop a grasp of the complex relationship between ideological formations and consumer or spectator pleasures.

**Assessment:** Class participation, and written work totalling 4000 words. Students may be required to produce an audio-visual presentation or complete on-line assessment tasks equivalent to 2000 words.

**Prescribed texts:** A subject reader will be available.

**106-109 Shakespeare's Theatre**

**Availability:** 1st year

**Credit points:** 12.5 **HECS-band:** 1

**Coordinator:** Marion J Campbell

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject introduces students to Shakespeare in his context as a Renaissance dramatist, alongside the work of contemporary playwrights like Marlowe, Tourneur, Jonson and Webster. It is primarily concerned with the material conditions and performance traditions of theatre in Elizabethan and Jacobean England. We will study the genres of comedy and tragedy, and focus on the plays' representations of power, sexuality, marriage, race and cultural difference. Students who successfully complete this subject will have a detailed understanding of selected plays by Shakespeare and his contemporaries and will also acquire a background of relevant knowledge and methodologies on which to base further studies in English and Cultural Studies.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** B Jonson, *Volpone*, New Mermaid. • C Marlowe, *Dr Faustus*, New Mermaid. • W Shakespeare, *Hamlet*, Oxford Worlds Classics. • W Shakespeare, *The Merchant of Venice*, Oxford Worlds Classics. • W Shakespeare, *Othello*, Oxford Worlds Classics. • W Shakespeare, *The Tempest*, Oxford Worlds Classics. • W Shakespeare, *Titus Andronicus*, Oxford Worlds Classics. • W Shakespeare, *Twelfth Night*, Oxford Worlds Classics. • C Tourneur, *The Revenger's Tragedy*, Revels. • J Webster, *The Duchess of Malfi*, New Mermaid.

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## 106-110 Contemporary Global Literature

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Ken Gelder & Stephanie Trigg

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 2*).

**Description:** How do we imagine the world, and the world of literature, in the early 21st century? This subject introduces students to a range of contemporary writing in English from various locations around the world. We shall read these texts in the contexts of cultural globalisation and recent debates about national and global cultures, while also introducing some of the key concepts of contemporary literary studies, with a special focus on authorship and global celebrity. The set texts represent a range of genres - from the literary novel and poetry, to fantasy, crime fiction and globalised post-cyberpunk. Students who complete this subject will have a good knowledge of types of contemporary literature, cultural debates and critical approaches on which to base further studies in English and cultural studies.

**Assessment:** Class attendance and participation is a subject requirement, as well as written work totalling 4000 words, comprising two essays of 1000 words each and an essay of 2000 words.

**Prescribed texts:** A subject reader will be available.

Toni Morrison, *Beloved*. • Neal Stephenson, *The Diamond Age*. • Philip Pullman, *Northern Lights*. • Arundhati Roy, *The God of Small Things*. • Murray Bail, *Eucalyptus*. • Sujata Massey, *The Floating Girl*. • John Forbes, *Collected Poems*.

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## 106-120 Literature, Culture, History

**Note:** Formerly available as 106-010. Students who have completed 106-010 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Robin Grove & Clara Tuite

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject aims to introduce students to the study of literature in its cultural contexts as these change over time. It focuses on a number of literary texts widely recognised as classics, and covers a wide range of material, including medieval verse, Renaissance lyric, 19th century novel, and contemporary lyric, novel and film. It asks questions such as How does the meaning and value of classic texts in the past differ from their meaning and value today? What keeps these works alive? What is their importance and function in contemporary culture? and What interpretative techniques enable us best to understand them? Students will be introduced to a range of critical and theoretical methodologies in order to engage these key questions in advanced literary and cultural studies. This subject is especially recommended to students who intend to pursue literary and cultural studies further.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

J Austen, *Emma*, Norton Critical Edition. • C Bronte, *Jane Eyre*, Penguin. • J Ffiorde, *The Eyre Affair*. • M Hacker, *Love, Death and the Changing of the Seasons*, Onlywomen Press. • H James, *The Portrait of a Lady*. • Shakespeare, *Sonnets*, Penguin. • V Woolf, *Orlando*, Penguin. • Films: J Campion, *The Portrait of a Lady*. • A Heckerling, *Clueless*. • S Potter, *Orlando*.

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## 106-186 Creative Writing 1: Autofictions

**Note:** Formerly available as 106-086. Students who have completed 106-086 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Tony Birch

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 1*).

**Description:** This is an introductory creative writing subject offering students an appreciation of the specific craft involved in the practice of different genres and the chance to hone writing skills through workshop exercises, readings and discussion. The lectures provide students with an idea of the range of practices which can be usefully identified as autofictions; and specific lectures will be devoted to writing skills in given genres: poetry; short and extended fiction; scriptwriting; playwriting; and writing for performance. By the end of semester you should have developed skills in researching larger narratives impinging on your own life stories, which will enhance your own autofictional practices.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

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## Second/third-year subjects

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### 106-003 Media and Cultural Difference

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject will examine how audiences read media representations of social and cultural difference. Students will explore the consumption of media-constructed difference in terms of identity, ethnicity, class, gender, race, age and sub-culture. We will be interested in the relative invisibility and visibility of the construction of the media message. Case studies (which will be largely concerned with Australia) may include studies of leadership, sport, the body, conflict and war, the nation, the region, events beyond the national borders. These case studies will highlight changes in media literacy or competency in a range of audiences. The subject will draw from various media forms, including print, television news and current affairs, television infotainment (including lifestyle programming), soaps, radio talk-back and cyberspace.

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### 106-009 Media Histories and Cultural Studies

**Note:** Formerly available as 106-009 Print to Pixels: Cultural Histories. Students who have completed 106-009 Print to Pixels: Cultural Histories are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Chris Healy

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** The subject will explore the intimate connections between media technologies and changing understandings of culture in the 20th century. It focuses on how innovations in print and photographic technologies, telegraphy and telephony, sound recording, radio, film exhibition, TV and video, and the transformation of analogue by digital technologies, have enabled changing visions of culture. It studies terms such as mechanical reproduction and the culture industry, the optical unconscious and trauma, massification and broadcast, public sphere and media literacy, fragmentation and globalisation. Students will be encouraged, and given the confidence, to move between cultural histories and cultural studies. They will be introduced to the histories of key media technologies, and they will examine attempts to theorise the significance and influences of those technologies within cultural studies. As a result students should have, on completion of the subject, a strong critical knowledge of how histories of media technologies are central to contemporary culture.

**Assessment:** Class participation and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

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### 106-012 Television Cultures

**Note:** Formerly available as 106-207/307. Students who have completed 106-207 or 106-307 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** Television is central to contemporary culture. It saturates our everyday lives and plays a vital role in the construction and circulation of our social realities. This subject aims to encourage students to think seriously and critically about television and its place in contemporary culture. In particular, it offers an introduction to and grounding in the theoretical traditions and methodologies of television studies. The subject enables students to understand television as a dynamic and complex cultural form that is articulated and experienced across a range of social, historical and textual discourses. Topics addressed in the subject include the cultural invention of TV; TV textuality; TV audiences; TV in local/national/global contexts; and TV and social reproduction.

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### 106-013 Beowulf

**Note:** Formerly available as 106-208/308. Students who have completed 106-208 or 106-308 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 106-024 Introduction to Old English A (p.4) and 106-029 Introduction to Old English B (p.5).

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This is an advanced course in Old English in which the Anglo-Saxon epic poem *Beowulf* will be read in the original. Students completing this subject successfully will have achieved a deeper understanding of the subtleties of Old English, enabling them to perceive rhetorical figures, formal structures and narrative strategies in medieval literature; will have an understanding of the perceived essential elements of Western epic and of how new works in the tradition draw upon and/or work against generic expectation; and will have studied the impact of Christianity on the traditional pagan Germanic heroic ethos.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** B Mitchell & F Robinson, *Beowulf*, Blackwell, 1998. • S Heaney, *Beowulf: A Verse Translation*, Norton, 2002.

### 106-014 Hong Kong Cinema

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines contemporary Hong Kong cinema as a seminal cultural formation constituted in local, regional and global flows. Particular to this is the screening of an alternative Asian modernity expressed through post-colonial-postmodernity, dis-appearance and the preposterous. Students will understand these articulations by exploring cinematic practices such as Hong Kong noir, action, horror and martial arts cultures, Canto-pop and the Hollywood remake. Films discussed in detail include award-winning popular films by Jackie Chan, John Woo, Tsui Hark, Wong Kar-wai, Stanley Kwan, Clara Law and Ann Hui. Students completing this subject should have a strong critical and historical knowledge of Hong Kong modernity, Hong Kong cinema and its politics of transition, and their relation to global media and contemporary culture.

### 106-015 Backgrounds to English Literature

**Note:** Formerly available as 106-211/311. Students who have completed 106-211 or 106-311 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject examines a range of Classical and Christian works to establish how and why they have been influential in Western literature and thought. Students who complete this subject successfully will have read a representative range of Classical literature (representing epic, mythology, elegy, pastoral, satire, theology, literary theory); will have studied several books of the Bible and been introduced to various schools of interpretation (from Patristic to modern times); and will have investigated the many ways in which Classical and biblical writings have influenced western thought and literature over the past two millennia.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available,

Augustine, *On Christian Doctrine, Confessions*, Penguin. • *The Bible*, (with Apocrypha) OUP/CUP. • Boethius, *The Consolation of Philosophy*, Bobbs-Merrill or Penguin. • Horace and Persius, *Satires*, Penguin. • Ovid, *Metamorphoses*, Penguin. • Sophocles, *Oedipus Tyrannus*, Norton. • Virgil, *Eclouges and Georgics*, Oxford. • Virgil, *Aeneid*, Oxford. • *Classical Literary Criticism*, Penguin. • *Myths from Mesopotamia*, Oxford World's Classics. • Juvenal, *Satires*, Penguin.

### 106-019 Blake

**Note:** Formerly available as 106-216/316. Students who have completed 106-216 or 106-316 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject introduces students to the poetry, paintings and critical reception of William Blake focusing on his views on self and gender, and the relation between word and image in his work. Students who complete this subject should have a working knowledge of Blake's literary and graphic art; be able to demonstrate an awareness of the main currents of Blake criticism; have a broad understanding of the social, cultural and political contexts of Blake's literary and artistic productions; have developed an appreciation of

the issues raised by Blake's composite (word and image) and 'ungrounded' art for contemporary literary theory; and have developed an understanding of Blake's attitudes toward gender, women, the body and sexuality.

### 106-020 Reading Sexuality

**Note:** Formerly available as 106-218/318. Students who have completed 106-218 or 106-318 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Fran Martin

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*, or first-year gender studies, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject explores categories of sexuality as historically and culturally contingent rather than as natural expressions of a private self. It provides the historical and theoretical frameworks for understanding the rise of specific sexualities in relation to available medical, psychoanalytic, philosophical and popular discourses. Drawing on recent formations in lesbian and gay studies, this subject reads a diverse range of cultural texts from the proceedings of court cases to personal advertisements, from celebrity gossip columns to popular film, to argue that sexuality is a central, if incoherent, aspect of contemporary everyday life. By the end of the semester students should be able to explicate the complex imbrications of sexuality and other categories of identity such as gender and race and be able to analyse the representation of sexual identities and desires in key literary and cinematic texts.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-022 City Cultures: Urban Stories

**Note:** Formerly available as 106-221/321. Students who have completed 106-221 or 106-321 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject provides an introduction to a variety of ways in which city cultures have defined and articulated postmodern culture. Students will be introduced to contemporary urban narratives of places and spaces through a focus on city cultures, including those of New York and LA. Students will explore and analyse how the city has been represented in architecture, fiction and film, in order to consider how cities have become central to our theoretical understanding of contemporary cultures.

### 106-024 Introduction to Old English A

**Note:** Formerly available as 106-224/324. Students who have completed 106-224 or 106-324 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*. This subject is a prerequisite for all other Old English subjects.

**Contact:** Two 1.5-hour seminars per week (*Semester 1*).

**Description:** This subject is an introduction to the language and literature of the Anglo-Saxons from 750 to 1150, focusing on both prose and poetry, read in the original. The basic grammar of Old English is taught. Students are introduced to linguistic concepts and grammatical terminology. They will also learn about fundamental rhetorical devices used by medieval poets. The texts taught represent many genres and are drawn from a period covering 300 years of English literary history. Students who successfully complete this subject should have acquired the basis for further Old English studies and the ability to extend this knowledge into other areas of literary studies.

**Assessment:** Class participation, and written work of 4000 words.

**Prescribed texts:** B Mitchell & F A Robinson, *Guide to Old English*, 6th edn, Blackwell. • Farmer, *The Age of Bede*, Penguin. • S Keynes & M Lapidge, *Alfred The Great*, Penguin.

### 106-025 Creative Writing 2: Across the Genres

**Note:** Formerly available as 106-225/325. Students who have completed 106-225/325 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Marion M Campbell

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites. This subject is available to School of Creative Art students who have completed all first-year requirements.

**Contact:** A 2.5 hour seminar per week (*Semester 1*).

**Description:** This is an intensive workshop subject in which students are encouraged to develop writing skills in a variety of genres through discussion of course readings, workshop exercises and the critique of work in progress. The readings are intended to provoke discussion about writing strategies and stylistic manoeuvres and to serve as triggers for experimentation. Students should gain an appreciation of the value of the writer's notebook and are encouraged to regard it as a portable 'studio' in which to accumulate material, fragmentary observations, responses to readings and in which drafts are elaborated. From the notebook students will develop a folio of creative writing pieces across a range of genres, honing editing skills and developing an awareness of the significance of the material presentation of creative work.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-026 Writing Extended Fiction

**Note:** Formerly available as 106-226/326. Students who have completed 106-226 or 106-326 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Marion M Campbell

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Contact:** A 2.5-hour seminar per week (*Semester 2*).

**Description:** Students will develop their own extended fiction writing, through the study of course materials, through class discussions, workshop sessions and submission of draft material. They will develop and draft an extended fiction of which a 4000 word extract will be submitted for final assessment. A writer's notebook will be an essential part of the process. Students will develop an understanding of the writing workshop process, as well as an understanding of the processes and choices involved in their own creative writing.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-027 Writing Scripts

**Note:** Formerly available as 106-227/327. Students who have completed 106-227 or 106-327 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Semester:** Not Offered

**Description:** This subject provides students with the chance to develop their own scriptwriting; through the study of course materials, through class discussions, workshop sessions and submission of draft material. Students will develop and draft either one short film, theatre or other relevant script (as directed), and should develop an understanding of the writing workshop process as well as an understanding of processes and choices involved in their own creative writing.

### 106-028 Writing Poetry

**Note:** Formerly available as 106-228/328. Students who have completed 106-228 or 106-328 are not eligible to enrol in this subject. This subject is not available to students who have completed 760-205 Poetry.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** to be advised

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Contact:** A 2.5-hour seminar per week (*Semester 1*).

**Description:** In this subject students have the opportunity to develop their own poetry through workshop sessions, class discussions and submission of drafts. Over the course of the semester students will work on a number of poems, in different modes and forms, specifically through taking part in the writing workshop process. Students should also develop an awareness of the way in which the material presentation of their writing is significant.

**Assessment:** Class participation, and written work totalling 4000 words, being a selection of the student's own writing.

**Prescribed texts:** A subject reader will be available.

J Leonard, *New Music: An Anthology of Contemporary Australian Poetry*, Five Islands Press.

### 106-029 Introduction to Old English B

**Note:** Formerly available as 106-224/324. Students who have completed 106-224 or 106-324 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** 106-024 Introduction to Old English A (*p.4*).

**Contact:** Two 1.5-hour seminars per week (*Semester 2*).

**Description:** This subject is an introduction to the language and literature of the Anglo-Saxons from 750-1150, focusing on both prose and poetry, which is read in the original. Students will be taught advanced Old English grammar and syntax, and will examine medieval poetic and rhetorical theory. The subject also investigates the intellectual and institutional history of the period in order to contextualise the literary developments. On completion of the subject students should have acquired a sound linguistic knowledge of Old English and should also have developed a sense of the significance of Medieval literature to the history, and further study, of English literature and language.

**Assessment:** Class participation, and written work of 4000 words.

**Prescribed texts:** B Mitchell & F A Robinson, *Guide to Old English*, 6th edn, Blackwell. • A J Bradley, *Anglo-Saxon Poetry*, Dent/Everyman. • Farmer, *The Age of Bede*, Penguin. • S Keynes & M Lapidge, *Alfred The Great*, Penguin.

### 106-032 Novel and Film

**Note:** Formerly available as 106-240/340. Students who have completed 106-240 or 106-340 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** To be advised

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject will teach students how to read films and novels in some detail - and in relation to one another. By focusing on particular texts, it will also help students answer such questions as Why do film adaptations consistently represent society more blandly than their original texts? Is there a literary equivalent to films' visual and narrative pleasures? Students who complete this subject successfully will have an understanding of the formal and technical differences between the novel and the film, some of the techniques of reading the apparatus of mainstream films, and the way films and novels relate to society.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available. Unless specified, any edition of the following texts is acceptable:

J Cain, *Double Indemnity*. • J Conrad, *Heart of Darkness*, Norton Critical Edition. • P K Dick, *Do Androids Dream of Electric Sheep?*. • D DuMaurier, *Rebecca*. • Chuck Palahniuk, *Fight Club*. • Films: Walter Mosley, *Devil in a Blue Dress*. • Alice Walker, *The Color Purple*. • H G Wells, *The Time Machine*. • Recommended Reading: D Bordwell and K Thompson, *Film Art: An Introduction*.

### 106-033 Writing After Empire

**Note:** Formerly available as 106-241/341. Students who have completed 106-241 or 106-341 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** In this subject students examine examples of contemporary fiction by writers from societies which were formerly part of the British Empire. The aim is to introduce students to the main problems, themes and issues which have preoccupied these writers in an era of decolonisation nationalist uprising, and mass migration. In addition, students will learn how postcolonial writers have made use of narrative strategies, such as realism, irony, allegory and magic realism, to comment on the social and political regimes that have followed in the wake of empire. On successful completion of the subject, students will have a knowledge of the main characteristics of postcolonial fiction, and be able to demonstrate an understanding of the more important theoretical concepts and debates engaging postcolonial critics today.

### 106-034 Imagining the City: Dream, Fact, Style

**Note:** Formerly available as 106-242/342. Students who have completed 106-242 or 106-342 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Peter Steele**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject explores some of the ways in which life in cities has been envisaged in Western literature, with attention to visionary and realistic elements and to the styles in which these are presented. Students will engage with a variety of texts, contemporary and otherwise, to explore the representation of the city as a powerful site of imagination and identification. Students who complete this subject successfully will have a general knowledge of images of the city generated in the set texts and be able to discern the main stylistic elements in the writings.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** I Calvino, *Invisible Cities*, Paladin. • C Dickens, *Nicholas Nickleby*, Penguin. • M McCarthy, *The Stones of Florence and Venice Observed*, Penguin. • Shakespeare, *Henry IV 1 & 2*, Penguin. • J Swift, *Gulliver's Travels*, Viking/Penguin. • Virgil, D West (trans), *The Aeneid*, Penguin Classics.

### 106-035 Popular Fiction

**Note:** Formerly available as 106-246/346. Students who have completed 106-246 or 106-346 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Ken Gelder**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject takes popular fiction as a specific field of cultural production. Students will analyse various definitive features of that field: popular fiction's relations to 'literature', genre and identity, gender and sexuality, the role of the author profile, cinematic and TV adaptations, readerships and fan interests, and processing venues. The subject is built around a number of genres: crime fiction, science fiction, horror, the 'sex and shopping' novel, the thriller and the blockbuster. On completion of the subject students should be familiar with some important genres of popular fiction, and some representative examples of each genre; and have a sense of the role of popular fiction in the broader field of cultural production.

**Assessment:** Class participation and written work totalling 4000 words.**Prescribed texts:** A subject reader will be available.

### 106-036 Postmodernism

**Note:** Formerly available as 106-247/347. Students who have completed 106-247 or 106-347 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** David Bennett

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject is an introduction to the major theories of postmodernism as a cultural and aesthetic category and postmodernity as a socio-historical concept, demonstrating their application to the critical analysis of literature, cinema, television and architecture. The subject combines a strong emphasis on theory with opportunities for case studies of specific postmodern texts, both verbal and visual, aiming to provide students with a general understanding of the theories of postmodernity, and of postmodernism as a set of aesthetic tendencies and stylistic practices evident across the arts and entertainment media.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available. Any edition of the following texts is acceptable:

K Acker, *Great Expectations*. • D De Lillo, *White Noise*. • E L Doctorow, *The Book of Daniel*. • T Pynchon, *The Crying of Lot 49*. • S Rushdie, *Shame*. • K Vonnegut, *Slaughterhouse Five*. • Films: P Weir (dir), *The Truman Show*. • O Stone (dir), *Natural Born Killers*.

### 106-037 Shakespearean Worlds

**Note:** Formerly available as 106-254/354. Students who have completed 106-254 or 106-354 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Robin Grove**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*

**Contact:** Thirty hours of lectures and tutorials scheduled across the semester (*Semester 1*).

**Description:** This subject explores the phenomenon called 'Shakespeare', situating individual texts in their cultural contexts, both Renaissance and contemporary. Amongst topics to be considered are playhouses and playwriting, Elizabethan cosmologies, politics and sexuality, audiences and actors. Students should complete the subject with a knowledge of a range of Shakespearean texts and contexts; having developed some understanding of changing cultural forces active within the plays; and having gained some understanding of shifting critical appraisals of Shakespeare.

**Prescribed texts:** Shakespeare, *Macbeth*, World's Classics. • Shakespeare, *A Midsummer Night's Dream*, World's Classics. • Shakespeare, *Measure for Measure*, World's Classics. • Shakespeare, *Twelfth Night*, World's Classics. • Shakespeare, *Antony & Cleopatra*, World's Classics. • Shakespeare, *The Winter's Tale*, World's Classics. • Shakespeare, *King Lear*, World's Classics.

### 106-038 Medievalism in Contemporary Culture

**Note:** Formerly available as 106-255/355. Students who have completed 106-255 or 106-355 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Stephanie Trigg**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject interrogates the persistent popularity of medieval themes and stories in contemporary film, fiction, and children's literature. It will consider some medieval narratives which inspire a tradition of revisionary re-writing, as well as modern 'inventions' of the medieval in a range of cultural forms. Through a study of the major patterns in the re-invention of medieval literature, students will be encouraged to think about what these texts reveal about the relations of modernity and postmodernity with the medieval past, and the social and political meaning of the medieval in contemporary representations.

**Assessment:** Class participation, and written work totalling 4000 words.**Prescribed texts:** A subject reader will be available.

Seamus Heaney trans., *Beowulf*. • J K Rowling, *Harry Potter and the Philosopher's Stone*, Bloomsbury. • Thomas Malory, *Le Morte Darthur*, 2 volumes, Penguin. • Marion Zimmer Bradley, *The Mists of Avalon*. • Karen Cushman, *The Midwife's Apprentice*, Macmillan. • Films: *Shrek*. • *The Lord of the Rings: The Fellowship of the Ring*. • *A Knight's Tale*. • *Braveheart*. • *Robin Hood*.

### 106-039 Literary Classics

**Note:** Formerly available as 106-256/356. Students who have completed 106-256 or 106-356 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.**Semester:** Not Offered

**Description:** This subject provides opportunities not only to study various texts commonly regarded as classics of English literature but also to enquire into how they came to achieve this status. Students who complete this subject successfully will understand why literary classics attract competing interpretations; understand why 'literature' and 'literary merit' are contested categories in the history of writing; and develop a critical understanding of both right-wing defences of literary canons and left-wing critiques of them.

### 106-043 The Victorian 'Supernatural'

**Note:** Formerly available as 106-262/362. Students who have completed 106-262 or 106-362 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** To be advised

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or first-year women's studies, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject provides an introduction to the discourse of the supernatural in popular literary discourses of the Victorian period. Students will read well-known literary texts, ghost stories, sensation novels and science fiction in the context of Victorian anxieties about sexual transgression, madness, race, disease, and the death of God. The subject asks students to consider the ways in which contemporary theorisations of the body, gender, race and modes of cultural production can help us to understand the preoccupations of Victorians with ghosts, spiritual forces, mesmerism and monstrous doubles. This subject enables students to appreciate the close relationship that existed in Victorian culture between literary discourse and the discourses of

science, politics, medicine, philosophy, theology and sociology; and to produce a historically and theoretically informed account of an aspect of the role of the supernatural or science fiction in Victorian culture.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** M Braddon, *Lady Audley's Secret*. • W Collins, *The Woman in White*. • C Dickens, *A Christmas Carol*. • J M Falkner, *The Lost Stradivarius*. • H James, *The Turn of the Screw*. • S Le Fanu, *In a Glass Darkly*. • R L Stevenson, *Dr Jekyll and Mr Hyde and Other Stories*.

### 106-045 Aboriginal Writing

**Note:** Formerly available as 106-268/368. Students who have completed 106-268 or 106-368 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject studies Aboriginal fiction, poetry and drama, as well as life stories and criticism, focusing on questions of reading positions (particularly for non-Aboriginal students) and representation. It pays particular attention to the diversity of Aboriginal writing in terms of form, content, voice and place and examines the manner in which the reception of Aboriginal texts has been conditioned by political and economic factors. On completion of this subject students should understand the problematics of Aboriginal writing in the context of postcolonial Australia, and its relation to everyday life here.

### 106-046 Australia and the Colonial Imaginary

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Andrew McCann

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject explores canonical Australian texts, foregrounding the ways in which they have imagined, collaborated with or attempted to critique the process of settler-colonialism. It will examine literary representations of a range of issues central to Australia's colonial history. These issues include the role of convicts in the formation of Australian identity; the representation of colonial violence and Aboriginal peoples; the role of women in the development of (and resistance to) radical nationalism; the Western infatuation with the 'primitive'; the question of national guilt and reconciliation; and the emergence of a post-colonial consciousness. The subject will also foreground post-colonial, feminist, psychoanalytic and Marxist theoretical approaches to the texts and expect students to gain some familiarity with these.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

M Clarke, *His Natural Life*. • B Baynton, *Bush studies*. • P Carey, *Oscar and Lucinda*. • K Prichard, *Coonardoo*. • P White, *A Fringe of Leaves*. • D Malouf, *Remembering Babylon*.

### 106-047 Art/Pornography/Blasphemy/Propaganda

**Note:** Formerly available as 106-270/370. Students who have completed 106-270 or 106-370 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** David Bennett

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or 50 points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject provides an introduction to the history and politics of censorship of the arts in the West during the 20th century. It examines the contested boundaries between art and its presumed 'others' - pornography, blasphemy and propaganda - by focusing on certain celebrated cases of censorship of literary texts, visual art, film and popular music. Students completing the subject should gain an understanding of the processes by which censorship operates; its role in defining 'artistic merit'; and some of the ways in which the concept of 'aesthetic value' has been employed to defend cultural artefacts against charges of obscenity, blasphemy and/or propaganda over the past century.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available. Any edition of the following texts:

B E Ellis, *American Psycho*. • M Kundera, *Unbearable Lightness of Being*. • D H Lawrence, *Lady Chatterley's Lover*. • P Reage, *Story of O (Part 1)*. • S Rushdie, *Satanic Verses*. • A Solzhenitsyn, *One Day in the Life of Ivan Denisovich*. • O Wilde, *The Picture of Dorian Gray*. • Films, *The Last Temptation of Christ*, *Blue Velvet*. • Music Album: The 2 Live Crew, *Nasty As They Wanna Be*.

### 106-048 Travel Writing: Zones of the Imagination

**Note:** Formerly available as 106-272/372. Students who have completed 106-272 or 106-372 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject explores the literature of travel, fictive and factual, with an emphasis on the 18th and 19th centuries. Students will encounter a variety of historical and imaginative texts which draw attention to the centrality of modes of travel to our recent colonial and global history. Students who complete this subject successfully should be familiar with a number of key works of travel writing; able to identify characteristic elements in these; able to understand analogies between literal and mental travel; and able to compare and contrast individual works.

### 106-049 American Liberals and Moderns

**Note:** Formerly available as 106-273/373. Students who have completed 106-273 or 106-373 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject is a comparative study of selected American fiction representing the liberal tradition and the beginnings of modernism, ranging from the early 20th century to the early 1940s. The texts chosen will partly reflect the American literary canon in the first half of this century, excluding poetry and drama. The critical approach will be exegetical and humanist, with a strong interest in the range of modernisms and liberal positions that the works represent. On completion of the subject students should have gained a working notion of the characteristics of liberalism and modernism in American writing of the period, and be familiar with secondary reading in American cultural history and politics and with relevant theoretical and critical discourses.

### 106-050 Australian Authorship

**Note:** Formerly available as 106-275/375. Students who have completed 106-275 or 106-375 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*

**Semester:** Not Offered

**Description:** Students taking this subject will be introduced to the general vision, aesthetic, stylistic, narrative and other literary features of multiple works by four Australian authors. Students should also gain familiarity with some of the theoretical issues connected with concepts of authorship, especially those generated by Roland Barthes' essay *The Death of the Author* and Michel Foucault's *What is an Author?* The subject also examines questions relating to the place of authors in Australian society, including their roles as sites of economic, political, and cultural debate.

### 106-052 Gothic Fictions

**Note:** Formerly available as 106-277/377. Students who have completed 106-277 or 106-377 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Peter Otto

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject offers an introduction to the contexts, nature, form and literary children of Gothic fiction. Students should become familiar with the formal conventions and devices of Gothic fiction in relation to the social, cultural and political contexts in which it first appeared (the late 18th century) and some of the ways in which the genre is reworked in the early 19th century, Victorian England, modernism and postmodernism. Students will encounter changing conceptions of the heroine of sensibility, the paternal protector, the family, patriarchal and paternal structures of authority, horror, terror, monstrosity, the individual and sexuality.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** J Austen, *Northanger Abbey*, Penguin. • R L Stevenson, *Dr Jekyll and Mr Hyde*, World's Classics, OUP. • M Lewis, *The Monk*, OUP. • Edgar Allan Poe, *Selected Tales*, The World's Classics, OUP. • A Radcliffe, *The Italian*, OUP. • A Rice, *Interview with the Vampire*, Penguin. • M Shelley, *Frankenstein*, Penguin. • B Stoker, *Dracula*, OUP. • F F Coppola, *Bram Stoker's Dracula*, (Film). • F W Murnau, *Nosferatu: Eine Symphonie des Grauens*, (Film). • J Whale, *Frankenstein*, (Film). • J Whale, *Bride of Frankenstein*, (Film). • J Whedon, *Buffy*, (selected episodes).

### 106-053 Chaucer and the Canon

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject has two main objectives: an introduction to the work of Geoffrey Chaucer in comparison with that of his poetic contemporaries and followers; and the subsequent history and reception of Chaucer as the so-called 'father' of English poetry. We will examine how and why Chaucer became the canonical point of origin for early poetic tradition in English, and the implications of this special treatment for contemporary readings of Chaucer and other medieval writing. On completion of the subject students should have developed a reading knowledge of Middle English and be familiar with some current debates in medieval studies.

### 106-055 Cybercultures: Global/Local

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Audrey Yue

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** From the virtual worlds of cyberspace to Third World electronic sweatshops, new digital technologies have radically transformed many aspects of the body, identity and community. This subject analyses the way in which cyberspace gives new meanings to our experiences of everyday life, particularly those experiences constituted by geographical, national and cultural boundaries. From visibility to virtuality, students will explore the transnational imaginary through the metaphor of travel as they navigate the information superhighway to map the new issues of embodiedness, virtual reality, cross-cultural transactions and global networks. Taking the internet as a central focus and using a range of methodological techniques from hyper-text to ethnography, from postcolonialism to feminist and queer theories, students will engage intertextually with both popular culture and the mass media.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-056 Character and the Novel

**Note:** Formerly available as 106-281/381. Students who have completed 106-281 or 106-381 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*

**Semester:** Not Offered

**Description:** This subject investigates some ideas of self and self-presentation in English novels (mainly 19th century). It considers the intellectual and social pressures which help to promote concepts of 'character' as central to fiction, and focuses on questions of authority, wealth, gender and morality, in the context of changing social practices and beliefs. On successful completion of the subject students should have gained a knowledge of the historical context of the 19th century novel and have developed skills of analysis and imagination in reading that genre.

### 106-057 From Rock to Rave: Cultural Formations

**Note:** Formerly available as 106-283/383. Students who have completed 106-283 or 106-383 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** To be advised

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject provides an overview of cultural studies' approaches to contemporary popular music. Students will be introduced to the interdisciplinary traditions of scholarship that have emerged in the study of

popular music's relationship to its sociocultural contexts. The subject will also provide students with the analytical skills and methodological confidence to undertake small-scale studies of contemporary musical practices. Topics will include youth subcultures; postmodern sensibilities in rock; Australian musical production; the music industry; contemporary Aboriginal music; world music; and music-video.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-058 Sex, Sentiment & the 18th Century Novel

**Note:** Formerly available as 106-284/384. Students who have completed 106-284 or 106-384 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Marion J Campbell

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or first-year women's studies, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject traces the development of the English novel during the 18th century, focusing on its construction of masculinity and femininity, through the discourses of sexuality and sentiment. Social, cultural and economic constituents of the 'rise of the novel' will be examined, as will popular, romance and pornographic components of the bourgeois novel. Students who complete this subject will be familiar with the current theories about the construction of subjectivity, sexuality and sentimentality in this genre and will have developed their own critical readings of a range of 18th century English texts.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

J Austen, *Sense and Sensibility*, World's Classics. • F Burney, *Evelina*, World's Classics. • J Cleland, *Memoirs of a Woman of Pleasure*, World's Classics. • D Defoe, *Moll Flanders*, World's Classics. • S Richardson, *Pamela*, Penguin. • L Sterne, *A Sentimental Journey*, World's Classics.

### 106-060 Decadence

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Clara Tuite

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject examines decadence as an historical, textual, sexual and cultural category, focusing on late 19th and early 20th century literature in terms of recent theoretical perspectives. Topics include interrelations between European and English varieties of literary decadence and aestheticism; art for art's sake theories of aesthetic production; the relationship between lifestyle and commodity culture; theories of degeneration, and transgressive sexualities. Students who complete this subject successfully should have acquired a first-hand acquaintance with some representative examples of decadent writing, and an understanding of the controversies provoked by the original publication of decadent writing and later reconsiderations of it.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader including poetry by Charles Baudelaire and Algernon Swinburne and Renée Vivien's *A Woman Appeared To Me* will be available.

J-K Huysmans, *A rebours (Against Nature)*, OUP. • H James, *The Spoils of Poynton*, Penguin. • T Mann, *Death in Venice*, Penguin. • Sacher-Masoch, *Venus in Furs*, Penguin. • H G Wells, *The Time Machine*, Heinemann. • O Wilde, *The Picture of Dorian Gray*, Penguin.

### 106-061 American Voices

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Garry Kinnane

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 1*).

**Description:** In this subject, students will study a range of texts that present 19th century American 'voices' in the form of narratives. These voices include those of marginalised narrators, such as women, children, Native Americans and African-Americans, as well as the voices of 'centralist' or established white narrators. Works will include popular and literary novels, stories, captivity and slave narratives, and narrative poems. Themes covered by the works include the representation of otherness, post-colonial identity, slavery, transcendentalism, gothic, the civil war and the meaning of 'American'. On completion of the subject students should have developed a selective knowledge

of 19th century American literature and its relation to contemporary formations of American national and cultural identity.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

Andrews & McFeely (eds), *A Narrative of the life of Frederick Douglass*, Norton Critical Edition. • J F Cooper, *The Last of the Mohicans*. • Hawthorne, *The Blithedale Romance*. • H B Stowe, *Uncle Tom's Cabin*. • H Melville, *Typee*. • M Twain, *Huckleberry Finn*. • W Whitman, *Poems*.

### 106-062 Writing Literary Non-Fiction

**Note:** Formerly available as 106-288/388. Students who have completed 106-288 or 106-388 are not eligible to enrol in this subject. This subject is not available to students who have completed 760-207 Non-fiction.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Tony Birch

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Contact:** A 2.5-hour seminar per week (*Semester 2*).

**Description:** This subject asks students to develop their own non-fiction writing, short or longer, through the study of course materials, through class discussions, workshop sessions and submission of draft material. The topics dealt with in this subject will include sport, travel, political and autobiographical writing. The subject enables students to develop and draft a number of related or unrelated essays and other creative non-fictions, and to gain an understanding of the writing workshop process.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-063 Aboriginal Cultural Studies

**Note:** Formerly available as 106-289/389. Students who have completed 106-289 or 106-389 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject studies Aboriginal dance, theatre and popular music, cultural and sporting festivals and governmental arts funding agencies and Aboriginal arts organisations. It focuses on theoretical and political issues which arise from Aboriginal culture being both a commodity and a vehicle of indigenous identity and resistance. It uncovers the diverse and transitional nature of contemporary Aboriginal cultural production and the social and political contexts which frame the creation and use of contemporary Aboriginal cultural production. Students should develop an understanding of the politics of consumption and appreciation of Aboriginal cultural productions as well as the politics of content.

### 106-064 Contemporary Cultural Studies

**Note:** Formerly available as 106-290/390. Students who have completed 106-290 or 106-390 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject introduces students to some of the major theoretical traditions in cultural studies ranging from studies of mass culture to feminist, ethnographic and postcolonial cultural studies. These theoretical traditions will be our resource to be used by students to produce detailed and specific studies of contemporary cultural practices. By apprehending the diverse national and international tendencies in cultural studies, students will engage with some of the significant problems of the cultures we inhabit.

### 106-068 Imagining Hollywood

**Note:** Formerly available as 106-296/396. Students who have completed 106-296 or 106-396 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Brett Farmer

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject is designed to introduce students to ways of thinking critically, historically and analytically about studio-era Hollywood cinema.

Tracing its constitution through the broad socio-historical frames of modernity, consumerism, and mass culture, the subject engages studio-era Hollywood as a paradigmatic institution of contemporary culture. It seeks to provide students with a detailed understanding of Hollywood cinema as a cultural industry, a formal style and a social mythology. By the end of semester students should be familiar with the discourses which circulate around ideas of 'Hollywood'; Hollywood as mass entertainment; Hollywood and commodity culture; Hollywood as textual system and aesthetic style; Hollywood and exhibition practices; the cult of the Hollywood star; and textual and spectatorial reworkings of Hollywood film.

**Assessment:** Class participation and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

**Recommended texts:** Richard Maltby, *Hollywood Cinema*, (2nd ed) Oxford: Blackwell.

### 106-077 Poetry in the Making

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Robin Grove

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Contact:** Thirty hours of lectures and tutorials scheduled across the semester (*Semester 1*).

**Description:** This subject starts with the consideration that while, for centuries, literary value was defined by poetic works such as *Hamlet*, *Paradise Lost*, Keats's Odes and so on, the concept of literature has changed, as has the status of poetry. The subject asks students to practise reading and thinking about poems of many different styles and periods, in the process encountering a wide range of ideas about literature - particularly the ideas of writers themselves. The readings include examples of medieval drama, love-lyrics, narrative verse, Shakespeare, 'religious' English, performance-poetry, limericks, satire, erotica, riddles, popular songs, as well as writing by women, folk-poetry, and writings from outside the English tradition. On completion of the subject students should have a significant historical, practical and conceptual knowledge of major periods of English literature post-1400, and will have had the opportunity to acquaint themselves with the potentiality of particular modes and genres by practising them first hand.

**Assessment:** Class participation, and written work totalling 4000 words. Some creative writing is an option with the permission of the subject coordinator.

**Prescribed texts:** A subject reader will be available.

S Heaney & T Hughes (ed), *The Rattle Bag*, Faber.

### 106-090 Editing

**Note:** Special entry conditions apply. Students must consult the Department of English.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites. Word processing skills are essential.

**Semester:** Not Offered

**Description:** Students will learn the basics of the different types of editing - copy, structural, acquisition, production. You will learn the terminology/jargon associated and used in editing/publishing, become familiar with proof reading and copy mark-up symbols and conventions. You will follow a manuscript from acquisition, through the various phases of structural editing, copy editing, design and typesetting mark-up, to production of the final book itself. You will learn to edit each others work (both fiction and non-fiction) and will also be expected to participate in work experience through a publishing industry placement for a minimum of five days during the course of the semester.

### 106-091 Writing for Performance

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Kathleen Mary Fallon

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Contact:** A 2.5-hour seminar per week (*Semester 1*).

**Description:** This subject is designed to give writing students, from all generic specialisations, the chance to reflect upon, experiment with, and enhance the performative potential of their writing. Through lectures on aspects of performance writing and practice, and in workshops, students will explore the range of skills involved in writing for performance and in developing effective performance practice in terms of their own work. On completion of the subject students should have encountered aspects of performance

theory; demonstrated a heightened sense of the performative potential of writing; exhibited, in the writing and performance of their own texts, a range of skills and strategies for making writing an event in a performance space; gained an appreciation of contemporary performance practices. Students will be required to publicly perform the 10-minute piece that they have written during the subject.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 106-203 Sports, Entertainment and the Media

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Fifty points of first-year arts including at least 25 points from a specified list of subject areas, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject considers a range of international sports and sporting events (including professional boxing, cricket and soccer and the Olympic Games). It examines the means by which traditional cultures of particular sports resist or adapt to the demands of consumer capitalism, analyses the relation between professional sport and other forms of popular entertainment, and examines how international sport operates through intersecting narratives of class, national identity, race, gender and politics. Upon completion of this subject, students will have an understanding of the interplay between sports and sporting events and media and entertainment conglomerates.

### 106-210 Elizabethan Texts

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines poetry, prose and drama written in England during the final decades of the reign of Elizabeth I (1558-1603). It is concerned with writings which take the Queen herself as its subject and engage directly or indirectly with the major political issues of the day. Topical material from controversial pamphlets will be studied, along with visual and material aspects of the cult of Elizabeth (particularly portraits and pageants), and the writings of Elizabeth herself. The main focus is on how texts which are now considered 'literary' were produced out of an engagement with contemporary political events. The subject is informed by feminist and historicist modes of analysis and will engage such general issues as the topical use of history writing; the intersection of cultural codes of masculinity and femininity; the development of aestheticised categories of 'literature' and 'author'; and the consolidation through such writing of an English national identity. Students who successfully complete this subject will be familiar with the main historical events, social practices and cultural production of the Elizabethan period; will have learnt how to analyse texts by Sidney, Spenser and Shakespeare; and will understand contemporary critical and cultural paradigms for the reading of Elizabethan texts.

### 106-211 Restoration Writing

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject studies a range of writings from Restoration England (1660-1688) in order to examine how aestheticised literary forms like epic, satire, comedy of manners and the novel are produced from an engagement with the topical, material and partisan. The subject matter is organised around two principal historical moments: the restoration of Charles II and its aftermath (studied in relation to Cavendish, Milton and Marvell); and the events of the Popish plot and exclusion crisis (to which Dryden, Otway and Behn respond in various ways). The career and poetry of the Earl of Rochester exemplify the iconic figure of the Restoration Rake or libertine hero. John Dryden and Aphra Behn illustrate the development in this period of the 'professional' writer in their production of a large output of commercially successful writings across many genres and in their involvement in partisan politics and personal scandal. Students who successfully complete this subject will be familiar with some key political issues and major literary forms of the Restoration period; will have learnt how to analyse texts by Dryden and Behn in the context of a range of Restoration writing; and will understand contemporary critical and cultural paradigms for the reading of Restoration texts.

### 106-212 Principles of Editing and Publishing

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** To be advised

**Prerequisites:** Usually 25 points of first-year English, see *Prerequisites (p.1)*, including completion of first-year creative writing prerequisites.

**Contact:** A 2.5-hour seminar per week and occasional lectures during the semester (*Semester 2*).

**Description:** Through seminar-workshops and lectures from industry specialists such as literary agents, graphic designers, publishers and desktop publishing specialists, students will be able to demonstrate at the end of the semester basic knowledge of the range of skills involved in professional writing, editing, book design and production. The subject has six major components: copyright, contracts and libel; structural and stylistic editing; the 'nuts and bolts' of line editing, covering aspects of grammar, punctuation, and house style; proofreading; design, production and marketing; and ethics - misrepresentation, plagiarism and broader questions of author responsibility.

**Assessment:** A written class paper of 1000 words to be presented at a class during the semester 25%, an essay of 3000 words 65% due at end of semester, attendance and participation in tutorials 10%. Students must attend a minimum of 80% of scheduled classes to receive credit for this subject.

**Prescribed texts:** A subject reader will be available.

### 106-213 Art, Ideology and Doctrine, 400-1000

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 25 points of first-year English

**Contact:** A 1-hour lecture and a 1.5-hour tutorial per week (*Semester 2*).

**Description:** The subject will examine artistic developments in the context of a Christian intellectual, philosophical and theological framework, while at the same time focussing on the implementation and adaptation of late Classical and native European stylistic traditions to emergent Christian art. Each week the lecture will focus on an ideological or doctrinal issue, or on an interpretative strategy, and the related tutorial will examine how these work themselves out in the artistic tradition. The issues focussed on will include: the fourfold system of interpretation; Typology; Creation; Angelology; the Incarnation; the Virgin Birth; Redemption; the Harrowing of Hell; Primogeniture; Paradise; the Resurrection; Time and Eternity; the Trinity; the exodus; the Flood; and the Fall and Atonement; Sin and Evil, other similar related issues will also be considered.

**Assessment:** Class participation, and written work totalling 4000 words.

**Prescribed texts:** St Augustine, H Bettenson (trans), *City of God*, Penguin 1984. • J Beckwith, *Early Christian and Byzantine Art*, Penguin 1986. • P Brown, *Authority and the Sacred. Aspects of the Christianisation of the Roman World*, Cambridge 1997. • P Brown, *The Cult of the Saints: Its Rise and Function in Latin Christianity*, Chicago 1982 or Cambridge 1997. • J Le Goff, Arthur Goldhammer (trans), *The Medieval Imagination*, Chicago 1982. • B Muir, *Ductus: An Introduction to the History of Western European Handwriting*, Melbourne 2003.

## Third/fourth-year subject

### 106-467 Latin Paleography and Codicology

**Note:** Formerly available as 106-123. Students who have completed 106-123 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** 37.5 points of second/third-year English and/or the completion of introductory classical or medieval Latin (or the equivalent as approved by the coordinator) for third year, admission to the postgraduate diploma or fourth year honours in English for fourth year.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** Students taking this subject will study textual criticism; the elements of codicology and paleography; and examples of the major European bookhands in the Middle Ages. They will complete exercises in transcription and learn to implement their new editorial skills by preparing a rudimentary edition of a manuscript sample.

**Assessment:** Written work totalling 4000 words for 3rd year, 5000 words for 4th year.

**Prescribed texts:** D C Greetham, *Textual Scholarship: An Introduction*, Garland, 1994. • B J Muir, *Ductus*, Melbourne, 2000.

## Fourth-year subjects

### 106-508 English Thesis

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Clara Tuite

**Prerequisites:** Admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** Regular supervision throughout the year (*Year long*).

**Description:** Topics selected in consultation with the coordinator.

**Assessment:** A thesis of 12 000 words.

### 106-509 English Thesis (MYE)

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** Clara Tuite

**Prerequisites:** Mid-year admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** Regular supervision throughout the year (*Semester 1, repeat 2*).

**Description:** Topics selected in consultation with the coordinator.

**Assessment:** A thesis of 12 000 words.

### 106-401 Research Principles and Practices

**Note:** Formerly available as 106-126. Students who have completed 106-126 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Clara Tuite

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Contact:** Twenty-four hours per semester; taught as four 6-hour sessions (*Semester 1, repeat 2*).

**Description:** This subject is designed to equip students with the comprehensive skills necessary for the successful construction and completion of intellectually sophisticated and commercially competitive research projects. This subject constitutes a detailed but broad introduction to research principles and practices common to the disciplinary formations of English literary studies, cultural studies, and creative writing. Through an intensive schedule of seminar attendance, workshop participation and independent research, students will evolve highly specific and customised research proposals, including relevant literature surveys, a detailed outline and timetable of research project, and an annotated bibliography. Students will also complete a research essay on a specific aspect of critical method in literary or cultural studies.

**Assessment:** Written work totalling 5000 words.

**Prescribed texts:** A subject reader will be available.

### 106-402 Cultural Policy and Power

**Note:** Formerly available as 106-071. Students who have completed 106-071 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject introduces students to cultural policy studies as a distinct domain of cultural studies. It examines the stakes involved in defining and operating within cultural policy studies by working through the characterisations of cultural practices, cultural politics and power. Students will analyse specific instances of cultural policy development, produce specific studies of the political dimensions of cultural practices in order to re-think perceived notions of subjectivity, ideology and representation, and comprehend the range and consequences of scholarly involvement in cultural policy studies. Students completing the subject will appreciate the relationship between critical analysis and policy orientation in cultural studies and be familiar with specific instances of cultural policy development at local, state, federal and international levels.

### 106-403 Reading the Subject: Freud/Lacan/Fiction

**Note:** Formerly available as 106-072. Students who have completed 106-072 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** David Bennett

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** The subject provides an introduction to the basic tenets of Freudian and Lacanian psychoanalytic theory and some of the challenges and criticisms they have attracted. It examines the influences of psychoanalysis on

representations of subjectivity and identity in 20th century literature, film and television; the uses of psychoanalytic theory for critical interpretation of fictive texts, and the uses of fiction for critical interpretation of psychoanalysis.

**Assessment:** Written work totalling 5000 words for 4th year and postgraduate diploma, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

J M Coetzee, *Foe*, Penguin. • M Foucault, *The History of Sexuality (Vol. 1)*, Random House. • P Gay (ed), *The Freud Reader*, Vintage. • E A Poe, *The Purloined Letter*, Creative Ed. • D M Thomas, *The White Hotel*. • V Woolf, *Mrs Dalloway*, Penguin. • Films, *Vertigo; The Terminator; Terminator 2*. • Recommended reading: A Elliott, *Psychoanalytic Theory: An Introduction*, Blackwell. • D Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, Routledge. • C S Hall, *A Primer of Freudian Psychology*, Mentor. • D Leader and J Groves, *Lacan for Beginners*, Icon. • E Wright, *Psychoanalytic Criticism: Theory in Practice*, Methuen.

### 106-404 Memory and Contemporary Culture

**Note:** Formerly available as 106-127. Students who have completed 106-127 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Chris Healy

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** The aim of this subject is to explore a theoretical history of remembrance in contemporary culture. We will begin by considering the massive transformations in cultural memory brought about by modernity. From this starting point we will consider the trajectories of cultural memory from Freud's curative hypotheses to the dominance of amnesia and trauma as tropes of memory in contemporary culture. Students will be expected to read and explore both theoretical accounts of contemporary cultural memory and to produce specific studies of the ways in which mechanical reproduction, testimony, the bureaucratic and state archive, film, monuments, museums, digital technologies and other cultural products and institutions have formed and continue to form contemporary cultures of remembrance.

**Assessment:** Written work totalling 5000 words for 4th year and postgraduate diploma, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

### 106-405 The Exeter Anthology

**Note:** Formerly available as 106-073. Students who have completed 106-073 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Bernard Muir

**Prerequisites:** Students wishing to enrol in this subject must usually have completed at least two single-semester subjects in Old English language and literature plus admission to the postgraduate diploma or fourth year honours in English or English language, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject examines selected poems from the earliest English poetic anthology, in the original language, with emphasis on the historical and religious context. Students who complete this subject successfully should have acquired advanced knowledge of Old English; should be familiar with trends in the critical reception of Old English literature over the past four centuries; and should be aware of how to use information technology to assist them in more advanced research.

**Assessment:** Written work totalling 5000 words for 4th year and postgraduate diploma, 6000 words for masters students.

**Prescribed texts:** B Muir (ed), *The Exeter Anthology of Old English Poetry*, University of Exeter Press. • S Bradley, *Anglo-Saxon Poetry*, Everyman/Dent.

### 106-406 Contested Sites

**Note:** Formerly available as 106-093. Students who have completed 106-093 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Marion M Campbell

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*, or admission to Bachelor of Creative Arts (honours).

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject offers a space for reflection and debate in areas often neglected in postmodern perspectives; that is, in the politics and ethics

of writing. Drawing upon a wide range of imaginative, critical and theoretical texts, the subject focuses on the text as a site of contestation in terms of intertextuality and interspatiality. The focus is on both competing narratives and voices (in terms of the politics of gender, ethnicity, cultural experience); and the sites ('real' or 'fabulous') conjured or performed by the writing. The subject enables students to explore the limits of writing, to examine writing as testimony and writing as contestation, without discounting writing as productive of new modes of subjectivity and desire. By taking into account the silenced stories or histories that any writing involves, the subject should give students a chance to reflect and exchange on the theoretical, political and ethical implications of choices made in their creative writing practice.

**Assessment:** Class participation, and written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

**Recommended Reading:** Current issues of Postgraduate Creative Writing publications, *Strange*, Crooked Styles Press, University of Melbourne. • *This*, Crooked Styles Press, University of Melbourne.

### 106-407 Pope and His Enemies

**Note:** Formerly available as 106-016/244/344. Students who have completed 106-016 or 106-244/344 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject investigates the complex of ideals and hostilities that comprised the English literary world at a crucial point in its development of canons of taste and 'good form'. As a prime figure in early 18th century literature, Pope had fierce detractors as well as keen admirers, and his own embattled position suggests the deep conflicts (political, religious, social and sexual) characteristic of the age. Amongst topics to be considered are satire and the discourse of classicism, Augustan mythologies, landscape, the theatre and the universities, the changing fortunes of Pope's poetry from publication till now. Also relevant will be his friendship with other writers such as Swift and Gay, his quarrels with booksellers and editors, and the relationship between 18th century writing and the other arts.

### 106-408 The Novel & the Invention of the Modern

**Note:** Formerly available as 106-017. Students who have completed 106-017 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines the novel as a key genre within the ongoing history of modernity. It will trace formal and thematic developments within the genre in its current form from its emergence in the 18th century to the present. It will analyse how the novel has registered social and cultural changes, characteristic of modernity, over that period, focusing on the novel's representation of everyday life especially as organised through class and sexuality. It will also address such matters as the genre's increasing cultural value and the transformations of its relations to other media, old and new. It aims to provide students with a general map of the novel's history against the backdrop of a society undergoing modernisation.

### 106-409 Stardom, Media, Culture

**Note:** Formerly available as 106-018. Students who have completed 106-018 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines the phenomenon of modern media stardom. It focuses on how star images are produced, circulated and consumed, and what they reveal about cultural life in the 20th century and beyond. The subject will trace the historical evolution of modern stardom and explore the connections between different kinds of star texts. It will develop a wide-ranging reading of stardom as a dynamic element of contemporary culture that performs vital social functions and generates a variety of values and meanings. Students who successfully complete this subject will acquire a strong understanding of the histories, functions and effects of modern stardom and will be familiar with the competing ways stardom has been theorised within contemporary cultural studies.

### 106-411 Contemporary Historical Fictions

**Note:** Formerly available as 106-059. Students who have completed 106-059 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Clara Tuite

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject explores the relationship between fiction and history across a range of contemporary historical fictions. Formerly a predominantly realist genre which aimed at mimetic representation, historical fiction now locates itself primarily within the transformative modes of romance, allegory and magic realism. Students should develop a critical awareness of historical fiction as a specific literary genre, as we examine the distinctive forms and concerns of postmodern narrative in foregrounding the problems of retrieving and refiguring the past. Students will engage these fictions against a background of contemporary theorisations of the relationship between history and literary postmodernity.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

R Castellanos, *The Book of Lamentations*, Penguin. • P Carey, *True History of the Kelly Gang*. • G G Marquez, *One Hundred Years of Solitude*, Penguin. • T Morrison, *Beloved*, Vintage. • T Pynchon, *V*, Vintage. • I Sinclair, *White Chappell*, *Scarlet Tracings*, Granta. • S Sontag, *The Volcano Lover: A Romance*, Vintage. • J Winterson, *Sexing the Cherry*, Vintage.

### 106-412 Modernism, Fascism, Communism

**Note:** Formerly available as 106-074. Students who have completed 106-074 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines the links between the modernist movement in literature, film and art of the inter-war years and the cultural and political programs of the fascist and communist movements. It considers the demands for a politically engaged art in war-torn Europe and Russia and the ensuing debates about whether the modernist 'artistic revolution' could serve the revolutionary ideologies of the Nazi and Communist parties. It analyses the connections between the aesthetic doctrines and fascist sympathies of such major modernist writers as T S Eliot, Ezra Pound, Wyndham Lewis and D H Lawrence; the efforts of marxist writers such as Mayakovsky and Brecht to weld modernism to socialism; the Nazi party's demonising of modernism as 'degenerate art'; the Communist Party's initial fostering and subsequent rejection of modernism in favour of Socialist realism; and some of the ways in which writers and filmmakers employed modernist techniques either to promote or to critique socialist or fascist ideology.

### 106-413 Reading Suburbia in Post-War Australia

**Note:** Formerly available as 106-066. Students who have completed 106-066 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Andrew McCann

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject will explore post-war Australian literature and cultural criticism as a means to unravelling the conflicting political and aesthetic claims made on or against suburbia. The subject will suggest that debates about suburbia are also debates about modernity more generally conceived, and as such, impact upon our understanding of issues like colonisation, multiculturalism, consumerism, the feminisation of domestic space, urban planning and the relationship between private and public spheres. Students will also encounter a series of theoretical writings which introduce the concepts necessary to discuss the relationship between cultural material and a broader notion of modernity. As a result, on completion of the subject, students should be familiar with literary texts and critical writing implicated in debates about the interpretation of suburbia in Australian life and have developed analytical techniques that will enable them to mediate cultural products, everyday experience and theoretical paradigms.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

G Johnson, *My Brother Jack*. • C Stead, *The Man who Loved Children*. • P White, *Riders in the Chariot*.

### 106-414 Medieval Representations

**Note:** Formerly available as 106-075. Students who have completed 106-075 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Stephanie Trigg

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or English language, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject examines forms of representation and textuality in late medieval English writing and culture. We will focus on the representations of love, gender and war in Chaucer's *Troilus and Criseyde* and on the representations of class violence and the monarchy in the texts surrounding the Uprising of 1381. Students will be introduced to some medieval theories of verbal and visual representation, but we will also test some modern theories of representation and the gaze in relation to medieval texts and the after-life of those texts in renaissance and later literature. No prior knowledge of Middle English is assumed in this subject, which is designed as an introduction to late medieval culture.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader containing texts associated with the Uprising, or 'Peasants' Revolt' of 1381, and other medieval texts, will be available.

L Benson (gen. ed.), *The Riverside Chaucer*. • Shakespeare, *Troilus and Cressida*, Oxford.

### 106-415 Material Texts

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to fourth year honours or the postgraduate diploma in English literary studies.

**Semester:** Not Offered

**Description:** This subject examines developments in the production, circulation and reception of literary texts as material objects in England from the end of the 16th century until the Copyright Act of 1710. We will look at the co-existence of scribal and print cultures throughout the century and examine the social and political factors which determined whether a text circulated in print or manuscript. We are interested in the material aspects of a text (physical layout of books and manuscripts, handwriting styles and print fonts, etc), in practices of reading for both individuals and communities, and in the social contexts of literacy. We will analyse concepts of authorship, regulations and practices of censorship, the development of copyright or literary property, and debates about the emergence of a public sphere in the late 17th century. Case studies will include Ben Jonson's published *Works* of 1616; the manuscript poetry of John Donne, Katherine Philips and Rochester; radical pamphlet material from the Civil War period; Samuel Pepys' Restoration *Diary*; the manuscript circulation of dangerous and scandalous satire in the late Restoration period; and, with reference to the careers of Aphra Behn and Delariviere Manley, the emergence of print fiction at the end of the century.

### 106-421 Advanced Theatre/Performance Writing

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Kathleen Fallon

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English and successful completion of either 106-027 Writing Scripts (*p.5*) or 106-091 Writing for Performance (*p.9*).

**Contact:** A 2-hour seminar/workshop per week (*Semester 2*).

**Description:** In this subject, students will produce a 4,000 word script for theatre/performance with a view to professional workshoping standard. All aspects of this will be discussed and workshoped each week. You will achieve this through development of crafting, writing and creative/critical thinking skills developed through discussions, lectures, guest speakers and feedback from teachers and students presenting to each other in small groups or to the whole group. You will, in this way, develop and extend cooperation and collaboration abilities through attention to active listening, learning how to give, receive and use feedback. Each week you will discuss readings from the Subject Reader and Recommended Reading List in either lecture, guest speaker, video or student-led tutorial format. The subject will include: studying theories and strategies on craft from writings of Egri, McKee, Hatcher, etc.; the history of theatre and performance both locally (eg. Pram Factory, La

Mama, Melbourne Women's Theatre Group), nationally (eg. Nimrod, New Wave) and internationally (Stanislavsky, Brook, development of performance art); regular student presentation of short excerpts from classic theatre or performance texts eg. *Death of a Salesman*, *Summer of the Seventeenth Doll*, *The Vagina Monologues* etc. This familiarity with plays and playwrights will be extended through the requirement that students attend at least two live performances and write a 500 word review of each as part of their assessment. Each week students will bring material to share with the group for a professional file eg. funding opportunities, grant applications etc. Invited guest speakers from Arts Victoria and/or Australia Council will discuss funding and grant application procedures. We will also have invited guests from theatre companies eg. Melbourne Worker's Theatre, Ilbjerri Indigenous Theatre.

**Assessment:** Attendance at two live theatre performances followed by the submission of two 500-word critical reviews (one for each performance) submitted during the semester 10% each, and a 4000-word script crafted and formatted to professional production standard 70% due at end of semester, and attendance and participation 10%.

**Prescribed texts:** A subject reader will be available.

### 106-422 Poetry: The Versatile Imagination

**Note:** Formerly available as 106-078. Students who have completed 106-078 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Peter Steele

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject explores originality and diversity in poetry of several centuries and different countries, with some attention to context and reception. Students who complete this subject should be acquainted with a significant range of poems from the last several hundred years; have developed skills in reading them alertly, as to style, preoccupations, context and originality; and be aware of the interplay between traditions and individual talents.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** Ferguson, Salter & Stallworthy (eds), *Norton Anthology of Poetry*, 4th edn.

### 106-423 Romanticism and Modernity

**Note:** Formerly available as 106-079. Students who have completed 106-079 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Peter Otto

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject offers an introduction to romanticism as a paradigmatic discourse of modernity, with particular emphasis on questions of gender, aesthetics and subjectivity. It also examines aspects of the role played by the ideology and discourse of romanticism in contemporary culture, with particular reference to the sublime and sexuality. Students who successfully complete this subject will be familiar with some of the key concepts and tropes in the discourse of romanticism; have a broad understanding of the relation between romanticism and modernity; and understand some of the cultural functions of the discourse of romanticism in contemporary culture.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** B T Bennett & C E Robinson (eds), *The Mary Shelley Reader*, OUP. • W Blake, *Complete Poems*, Penguin. • T De Quincey, *Confessions of an English Opium Eater and Other Writings*, OUP. • W Hazlitt, *Selected Writings*, Penguin. • J F Lyotard, *The Postmodern Condition: A Report on Knowledge*. • D Malouf, *Remembering Babylon*, Penguin. • D M Thomas, *The White Hotel*, Penguin. • D Wordsworth ed. M Moorman, *The Journals of Dorothy Wordsworth*, OUP. • W Wordsworth, *Selected Poems*.

### 106-426 Post-War American Fiction

**Note:** Formerly available as 106-080. Students who have completed 106-080 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Garry Kinnane

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject provides for a critical study of a number of highly influential fictional works in the postwar period. Each writer is chosen on the basis of stature and the representative nature of their writing, whether it be modernist, postmodernist, humanist or political. The subject is also concerned with selected postwar literary 'movements', such as Beat writing, the rise of 'black' writing, and New Journalism, and with the reaction to them in cultural debates. On completion of the subject students should have gained, through a close study of a significant body of postwar American fiction, an understanding of the representation of specific social and cultural issues, including racial, political, gender and aesthetic.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** J Baldwin, *Go Tell it on the Mountain*, Penguin. • S Bellow, *Mr Sammler's Planet*, Penguin. • J Cheever, *Bullet Park*, Vintage. • D De Lillo, *Libra*, Penguin. • B Kingsolver, *The Poisonwood Bible*, Abacus. • T Morrison, *Beloved*, Picador. • V Nabokov, *Lolita*, Penguin. • T Pynchon, *The Crying of Lot 49*, Vintage. • J Updike, *Couples*, Penguin.

### 106-427 Writing: Before and Beyond the Image

**Note:** Formerly available as 106-081. Students who have completed 106-081 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth year honours in English or English language, see *Honours entry (p.1)*, or admission to Bachelor of Creative Arts (honours).

**Semester:** Not Offered

**Description:** This subject is designed to foster innovation and experimentation in the writing of advanced students. It is a 'stand alone' subject but one which should complement the other fourth year writing subject Contested Sites, in that it extends that interrogation of the limits, ethics and politics of writing. It focuses, in particular, on the paradoxes of 'representation', on its 'impossibility' and engages with a range of theoretical, critical and imaginative texts and practices, which suggest possibilities for writing. While it provides a forum for discussion and a workshop space for trying out new work, it is also a place to experiment, to theorise and to stretch the possibilities for your own practice; to learn, not simply from other writing, but from a whole range of radical practices.

### 106-428 Media, Politics and Cultural Diaspora

**Note:** Formerly available as 106-125. Students who have completed 106-125 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Audrey Yue

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject looks at the study of diaspora in a historical context from the histories of dispersion and migration, to model minority discourses, and the forces of globalisation/internationalisation. The subject emphasises the changing meanings of the space, place and position of 'home' as they relate to the politics of identity and the mobility of location. Through the interfaces of race, class, gender and sexuality, the cultural productions of diasporic communities are examined as sites of resistance and new desires of belonging. The subject asks students to focus on new technologies, such as cable and minority television, transnational cinema, and the computer network, to explore the relationship between technology and media as diasporic tools for cultural maintenance and negotiation.

**Assessment:** Written work totalling 5000 words for fourth year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

### 106-430 Subcultural Studies

**Note:** Formerly available as 106-083. Students who have completed 106-083 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject studies texts and events relating to various subcultural formations, including gangs, music subcultures, drug cultures, ethnic or diasporic subcultures, queer cultures, body art cultures and techno-cultures. The subject asks students to explore the ways identification can occur through

the subcultural frame; to examine ways in which cultural forms can be contested or claimed by subcultures; and to read subcultures both textually and sociologically. On successful completion of the subject students should be able to analyse subcultural studies as an historically-framed discipline, beginning with late 19th century ethnographies and developing through the Chicago School and the Birmingham tradition.

### 106-436 Queer Theory Ten Years On

**Note:** Formerly available as 106-087. Students who have completed 106-087 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Fran Martin

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or women's studies, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject considers the history of sexuality through a strategic focus on the recent rise and fall of queer theory. Coined as a phrase in the early 1990s and pronounced dead by many scholars barely a decade later, queer theory dramatises many of the classificatory, representational and political/ethical problems that structure modern understandings of sexuality more generally. Through the interpretative frame of queer theory, this subject considers the historical development of categories of sexual identity, including heterosexuality, homosexuality, bisexuality and post-queer formulations of transgender subjectivities. It enables students to articulate and develop queer perspectives on issues of critical currency, for example, theories of the body, of subject formation, of representation, of political activism. Taking up various anti-homophobic perspectives, the subject moves between such topics as drag queen/drag king subcultures and the discourse of AIDS; re-readings of classic literary and film texts and public sex cultures.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

### 106-443 Body Cultures

**Note:** Formerly available as 106-088. Students who have completed 106-088 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject focuses on the ways in which 'the body' is culturally inscribed in a variety of contemporary and historic discourses. Understanding the body as an irreducibly material object, the subject analyses how the body comes to be meaningful within various discourses such as those of colonialism, epidemiology and cyberspace. The native body, the pregnant body, the fat body and the freak body will be considered as case studies. Students should develop a knowledge of the ways the body, both private and public, individualised yet heavily regulated, is a productive focus for thinking about the inscriptions of power in our everyday lives.

### 106-444 Global Culture: History and Theory

**Note:** Formerly available as 106-089. Students who have completed 106-089 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or cultural studies, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** Today global communications systems and cultural technologies are extending their reach. Increasingly movies and cultural events are being produced for global consumption. This subject analyses globalisation by asking questions like: Is it another form of cultural imperialism? What will be the role of national cultures in the future? Is there such a thing as a global popular culture? How do we historicise and theorise global culture? Students completing this subject will possess familiarity with contemporary analysis of global culture; an understanding of debates over 'cultural imperialism' and 'hybridity'; a sense of how work on postcolonialism and work on globalisation fit together and an understanding of approaches to the history of global culture.

### 106-448 Theorising the Spectator

**Note:** Formerly available as 106-092. Students who have completed 106-092 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Brett Farmer

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or women's studies, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject mobilises the figure of the spectator as a conceptual focus through which to represent and explore various issues and debates within current cultural theory and criticism. Working across the interdisciplinary traditions of cultural, film and media studies, it addresses competing arguments about spectatorship, assessing their engagement with and contributions to critical understandings of contemporary culture, history and identity. Students should become familiar with the question of spectatorship in psychoanalytic-semiotic theories of the cinematic apparatus; Marxist accounts of ideological interpellation in the mass media, cultural studies models of audience negotiation and subcultural resistance; critical theories about the cultural transformations of modernity; feminist and queer debates about the sexual dynamics of popular culture; postmodern accounts of the virtual subjectivities of cyberspace.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

### 106-455 Urban Entertainments 1700-1800

**Note:** Formerly available as 106-069. Students who have completed 106-069 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** This subject introduces students to work in the history of show business and to one of the liveliest areas of 18th century studies. Students will explore the emergence of the modern culture of spectacle, of modern entertainment industries, as an important moment in the history of the high/low culture divide. Shows examined will include legitimate drama, ballad operas, pantomimes, magic shows and the phantasmagoria. The transformations in British forms of nationalism, sexuality and identity through the 18th century will provide a background for the subject. Students who successfully complete this subject should possess a general understanding of the development of show business in 18th century Britain; be informed on recent critical debates over the history of popular culture and performance; and have an understanding of how cultural studies, as a set of analytic methods, might apply to enlightenment show business.

### 106-456 Colonial/Postcolonial Visual Cultures

**Note:** Formerly available as 106-098. Students who have completed 106-098 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Semester:** Not Offered

**Description:** In this subject students study the practice of displaying human 'curiosities' that formed part of London's show scene in the mid-19th century. They also study cinematic works from the late colonial and postcolonial periods, using theory and criticism that dissects the representational conventions and habits of looking associated with racism, exoticism, orientalism and primitivism. On completion of the subject, students will have the skills needed to critically analyse and interpret the visual displays and cinematic works that have functioned to both sustain and resist Euro-American imperialisms. They will also have experience of workshoping film sequences.

### 106-459 Postcolonial Writing and Theory

**Note:** Formerly available as 106-122. Students who have completed 106-122 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Anne Maxwell

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, see *Honours entry (p.1)*.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** In this subject students study how postcolonial writers have used the space of literature and theory to reflect on the power relations that currently exist between nations and communities belonging to the 'first' and

'third' worlds, or what is sometimes now called the 'North' and 'South'. They also explore the role that writing itself has played in destroying and reconstituting lives disrupted by the growth of mass tourism, apartheid and other forms of racism, religious intolerance, free-market trade, transnationalism, migration and exile. On successful completion of the subject, students will be able to produce critical readings of a wide range of recently published literary and theoretical texts dealing with postcolonial themes. They will also have an understanding of some of the key theoretical concepts being deployed by prominent postcolonial scholars to produce critical accounts of neo-colonialism and globalisation.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

J Coetzee, *Disgrace*, Secker & Marburg. • Amitov Ghosh, *The Glass Palace*, Viking. • b hooks, *Bone Black: Memories of a Girlhood*, Henry Holt. • J Kincaid, *A Small Place*, Virago. • T Morrison, *Paradise*, Virago. • E Said, *Out of Place: A Memoir*, Knopf.

**Recommended texts:** F Jameson & M Miyoshi, *The Cultures of Globalisation*, Duke. • E Said, *Reflections on Exile and other Essays*, Harvard.

### 106-472 Writing Genealogies of Place

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Tony Birch

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English literary studies.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** In this subject students will engage with creative and intellectual concepts that deal with an understanding of place (and places) and its relationship to individuals, communities and cultural formations. These places may be physical, social or psychological, and can include 'natural' landscapes, urban/industrial environments, the genealogies of family or place and the connections between memory and physical space. This subject asks students to engage with writings by novelists and poets in addition to non-fictional texts to stimulate their own creative writing project that will be developed and workshoped in the seminars. Students will explore the relationship between the creative process and the development of written and performative texts. On completion of the subject students will have produced a folio of writing that can include prose-fiction, poetry, performance/script or non-fiction.

**Assessment:** Written work totalling 5000 words for 4th year, 6000 words for masters students.

**Prescribed texts:** A subject reader will be available.

## Publishing and communications subjects

### 106-471 Structural Editing

**Note:** This subject is only available to students enrolled in the Publishing and Communications program or the Bachelor of Arts (Media and Communications Honours).

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Jenny Lee

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject focuses on the structural editing of texts in a range of genres, including instructional, polemical, scholarly and narrative works. Students will learn how to analyse the reading practices characteristic of different genres, and will be given practical experience in editing texts to meet the requirements and expectations of various projected readerships. There will be particular emphasis on the procedures of scholarly and educational editing, including citation systems, the incorporation of illustrations and the development of indexes and other finding aids. The subject will also familiarise students with protocols for effective author/editor communication and acquaint them with the ethical and legal responsibilities that govern editors' participation in the publishing process. On successfully completing this subject, students will have a sound grasp of a range of strategies for appraising the rhetoric and structure of texts in a wide range of genres.

**Assessment:** An editing assignment equivalent to 2000 words 40% (due mid-semester), an editing assignment equivalent to 2500 words 50% plus peer review 10% (due end of semester).

**Prescribed texts:** A subject reader will be available.

### 106-473 Editorial English

**Note:** This subject is only available to students enrolled in the Publishing and Communications program or the Bachelor of Arts (Media and Communications Honours).

**Availability:** 4th year

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Jenny Lee**Contact:** A 2-hour seminar per week (*Semester 1, repeat 2*).

**Description:** This subject focuses on the key communication skill of editing. It introduces students to the linguistic conventions of editorial English, the use and interpretation of copy-editing symbols, and the parameters of a variety of house styles. Students will also learn the principles and practice of editing on screen and the procedures required to ensure editorial transparency and accountability in an electronic environment. The subject offers an overview of the major components of the editing process, with an emphasis on editing for consistency and cohesion. Students will also be introduced to the conventions of proofreading and the use of proofreading symbols. On successfully completing this subject, students will have a sound grasp of the linguistic and procedural aspects of copy-editing and proofreading.

**Assessment:** An editing assignment equivalent to 2000 words 40% (due mid-semester), an editing assignment equivalent to 2500 words 50%, plus peer review 10% (due end of semester).

**Prescribed texts:** A subject reader will be available.

*Macquarie Concise Dictionary*. • AusInfo, *Style Manual for Authors, Editors and Printers*, Wiley & Sons 2002.

### 106-474 The Contemporary Publishing Industry

**Note:** This subject is only available to students enrolled in the Publishing and Communications program or the Bachelor of Arts (Media and Communications Honours).

**Availability:** 4th year and postgraduate

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Jenny Lee**Contact:** A 1-hour lecture and a 2-hour seminar per week (*Semester 1*).

**Description:** This subject provides an overview of the major factors affecting the production, marketing and distribution of books, magazines and electronic publications in Australia and the Asia-Pacific region. It considers the impact of political, social and economic conditions, technological changes, and industry practices such as outsourcing. Students will gain a critical understanding of professional practices and current issues in various sectors of the industry in the context of global developments.

**Assessment:** A 1000-word project proposal 20% (due mid-semester), an oral discussion paper 15 minutes 20% (at seminars throughout semester), an essay of 3000 words 60% (due end of semester).

**Prescribed texts:** A subject reader will be available.

*Macquarie Concise Dictionary*. • AusInfo, *Style Manual for Authors, Editors and Printers*, Wiley & Sons.

### 106-475 Business and Professional Communications

**Note:** This subject is only available to students enrolled in the publishing and communications program or the Bachelor of Arts (Media and Communications Honours).

**Availability:** 4th year

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** To be advised**Corequisites:** 106-473 Editorial English (*p.15*).**Contact:** A 1-hour lecture and a 1-hour seminar per week (*Semester 1*).

**Description:** This subject is concerned with the elements of successful communication in business and professional contexts. It introduces students to key business communications skills, focusing on both written and oral communications. The subject explores pertinent organisational, business and communication theories, which provide the context for a practical introduction to effective oral and written communication in a range of forms, including presentations, letters, advertising and promotional copy, electronic documents, project reports, media releases and marketing and public relations documents. The subject provides students with a critical understanding of the role of communications within the organisation and with the practical tools of effective written and oral communication. Guest lecturers will provide insight into current business and professional communications practice.

**Assessment:** A 10-minute oral presentation 15% (from mid-semester), a written proposal of 2000 words 25% (from mid-semester), a communication strategy outline and folio equivalent to 3000 words 60% (end of semester).

**Prescribed texts:** A subject reader will be available.

Judith Dwyer, *Communication in Business*, (2nd ed) Prentice Hall 2002.

### 106-476 Technical Writing and Editing

**Note:** This subject is only available to students enrolled in the publishing and communications program.

**Availability:** Postgraduate

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** To be advised**Corequisites:** 106-473 Editorial English (*p.15*).**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject focuses on the writing and editing skills appropriate to technical and scientific publications. Students will learn how to tailor technical writing for both specialist and non-specialist audiences, how to make effective use of diagrams and illustrations, and how to develop appropriate styles and structures for various genres of technical and scientific writing. Students successfully completing this subject will have a practical knowledge of the key skills needed to write and edit technical texts ranging from instructional manuals to background articles on science topics.

**Assessment:** A market proposal of 1000 words 10% (draft due early semester), a review paper of 2500 words 40%, a peer review 250 words 10% (draft due mid-semester), a condensed article of 500 words 25% (draft due end of semester), a portfolio of final versions of materials developed over the semester with 500-word covering letter 10% (due end semester), and class participation 5%.

**Prescribed texts:** A subject reader will be available.

### 106-477 Editing and Publishing for the Internet

**Note:** This subject is only available to students enrolled in the Publishing and Communications program or the Bachelor of Arts (Media and Communications Honours).

**Availability:** 4th year and postgraduate

**Credit points:** 12.5**HECS-band:** 1**Coordinator:** To be advised**Corequisites:** 106-473 Editorial English (*p.15*).**Contact:** A 2-hour workshop per week (*Semester 2*).

**Description:** This subject focuses on the dynamic publishing environment of the World Wide Web. It outlines the relationship between print and electronic publishing, and introduces students to the principles of effective online communication. Students will be given in-depth exposure to the technical and practical aspects of web-based publishing, with an emphasis on adapting traditional publishing practices to the opportunities and constraints of the online environment. On successful completion of this subject, students will have gained a critical understanding of contemporary issues in electronic publishing as well as a practical knowledge of editing and publishing for the Internet.

**Assessment:** A web site critique of 1000 words 20% (due early semester), a writing exercise of 1500 words 30% (due mid-semester), a team project equivalent to 2500 words plus a collective oral presentation 50% (commencing at beginning of semester and due at end of semester).

**Prescribed texts:** A subject reader will be available.