

English Literary Studies

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 contemporary 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.

Time commitment to study

As well as scheduled contact hours for lectures, tutorial and seminars a considerable additional time commitment is needed to complete the academic requirements of each subject.

A subject-specific time commitment to study will be provided by your lecturer or tutor at the beginning of semester to help you schedule your workload and successfully manage your time during the semester. In addition, general estimates of the total time commitment required to study a 12.5-point single semester subject in the Faculty of Arts can be found on page 1.

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.
First year subjects	
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 Literature (p.3)	2
106-120 Literature, Culture, History (p.3)	2

Subjects for the major	Sem.
106-186 Creative Writing: Autofictions (p.3)	2
Second/third year English literary studies subjects	
106-013 Beowulf (p.4)	2
106-015 Backgrounds to English Literature (p.4)	1
106-019 Blake (p.4)	N/A
106-024 Introduction to Old English A: Prose (p.4)	1
106-029 Introduction to Old English B: Poetry (p.5)	2
106-032 Novel and Film (p.6)	2
106-033 Writing After Empire (p.6)	2
106-034 Imagining the City: Dream, Fact, Style (p.6)	N/A
106-035 Popular Fiction (p.6)	2
106-036 Postmodernism (p.6)	1
106-037 Shakespearean Worlds (p.6)	N/A
106-038 Medievalism in Contemporary Culture (p.6)	1
106-039 Literary Classics (p.7)	N/A
106-043 The Victorian 'Supernatural' (p.7)	2
106-045 Aboriginal Writing (p.7)	1
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.8)	1
106-050 Australian Authorship (p.8)	2
106-052 Gothic Fictions (p.8)	2
106-053 Chaucer and the Canon (p.8)	N/A
106-056 Character and the Novel (p.8)	N/A
106-058 Scandal, Sex and Sentiment (p.9)	2
106-060 Decadence (p.9)	1
106-061 American Voices (p.9)	N/A
106-077 Poetry in the Making (p.10)	1
106-210 Elizabethan Texts (p.10)	1
106-211 Restoration Writing (p.11)	2
106-213 Art, Ideology and Doctrine, 400-1000 (p.11)	2
106-214 The Enlightenment and its Others (p.11)	N/A
106-215 Imperial Fiction (p.11)	N/A
106-216 Victorian Crime Writing (p.11)	1
107-221 The Epics of Homer (p.4)	N/A
107-231 Greek Tragedy and Roman Farce (p.5)	1
Third/fourth year subject	
106-467 Latin Paleography and Codicology (p.12)	1

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.

For information on how to apply see *Applying for Honours* (p.13). If the student intends enrolling in an English honours thesis the application must include a 200-word thesis proposal. Students admitted to the honours program will be interviewed by the honours coordinator to discuss the thesis proposal, study program and appointment of a supervisor.

Honours requirements

Honours coordinator: to be advised

Pure honours

Students undertaking pure honours in English literary studies must complete:

- 106-509 English Thesis (p.12) (37.5 points); and
- five honours subjects in English (62.5 points) including 106-401 Research Principles and Practices (p.12) (12.5 points).

Combined honours

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

- 106-509 English Thesis (p.12) (37.5 points); and
 - two honours subjects in English (totalling 25 points), including 106-401 Research Principles and Practices (p.12) (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.12).

	Sem.
106-401 Research Principles and Practices (p.12)	1 rep 2
106-402 Cultural Policy and Power (p.12)	N/A
106-403 Reading the Subject: Freud/Fiction/Lacan (p.12)	2
106-404 Memory and Contemporary Culture (p.12)	N/A
106-405 Anthologies of Anglo-Saxon Poetry (p.13)	N/A
106-406 Contested Sites (p.13)	1
106-407 Pope and His Enemies (p.13)	N/A
106-408 The Novel & the Invention of the Modern (p.13)	1
106-409 Stardom, Media, Culture (p.13)	N/A
106-411 Contemporary Historical Fictions (p.13)	1
106-413 Reading Suburbia in Post-War Australia (p.14)	N/A
106-414 Medieval Representations (p.14)	2
106-421 Advanced Theatre/Performance Writing (p.14)	N/A
106-422 Poetry: The Versatile Imagination (p.14)	1
106-423 Romanticism and Modernity (p.14)	2
106-426 Post-War American Fiction (p.14)	N/A
106-427 Writing: Before and Beyond the Image (p.15)	N/A
106-428 Media, Politics and Cultural Diaspora (p.15)	1
106-430 Subcultural Studies (p.15)	1
106-431 Bohemia and the Nineteenth Century Novel (p.15)	N/A
106-432 Cultural Studies in Asia (p.15)	N/A
106-433 Genre Interventions (p.15)	1
106-434 Revolution, Reform & the Victorian Novel (p.16)	2
106-436 Queer Theory Ten Years On (p.16)	2
106-443 Body Cultures (p.16)	N/A
106-444 Global Culture: History and Theory (p.16)	N/A
106-448 Theorising the Spectator (p.16)	1
106-455 Urban Entertainments 1700-1800 (p.16)	N/A
106-456 Colonial/Postcolonial Visual Cultures (p.17)	N/A
106-459 Postcolonial Writing and Theory (p.17)	2
106-467 Latin Paleography and Codicology (p.12)	1
106-472 Writing Genealogies of Place (p.17)	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. There is also the Master of Arts (Editing and Communications) and Master of Arts (Publishing and Editing). 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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First-year subjects

106-101 Contemporary Culture and Media

Availability: 1st year

Credit points: 12.5

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: Tutorial participation 10%. A 1500 word essay or audiovisual project of 500 words plus a 1000 word essay 35% (due mid-semester), a 1500 word essay or audiovisual project of 500 words plus a 1000 word essay 35% (due at the end of the semester), and a 1000 word multimedia e-journal plus 10 minute class presentation 20% (due at the end of the semester). Essays submitted late without an approved formal extension will be penalised at the rate of 1% per working day.

Prescribed texts: A subject reader and CD-ROM will be available from the University Bookshop.

106-102 Modern Literature

Availability: 1st year

Credit points: 12.5

Coordinator: Anne Maxwell & Stephanie Trigg

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: An essay of 2000 words 50% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester). Students are required to attend a minimum of 9 tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop. 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, *To the Lighthouse*, 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

Availability: 1st year

Credit points: 12.5

Coordinator: Fran Martin

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 analysing cultural sites such as the family home and cultural practices such as consumption. 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: An essay of 1500 words 37.5% (due before mid-semester), the completion of the Virtual Shopping Mall (VSM) on-line module (due in week 10) and an essay of 2500 words 62.5% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

F Martin (ed), *Interpreting Everyday Life*, Edward Arnold London 2003.

106-109 Shakespeare's Theatre

Availability: 1st year

Credit points: 12.5

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: A text-based exercise of 800 words 20% (due early in semester), an essay of 1200 words 30% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

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*, New Mermaid. • J Webster, *The Duchess of Malfi*, New Mermaid.

106-110 Contemporary Literature

Availability: 1st year

Credit points: 12.5

Coordinator: Ken Gelder & Grace Moore

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 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: A 10-minute class presentation 10%, an exercise of 1000 words 25% (due early in semester), an essay of 1000 words 25% (due mid-semester) and an essay of 2000 words 40% (due at the end of semester). The class presentation will form the basis of one of the essays. Students are required to attend a minimum of 80% of tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

T Morrison, *Beloved*. • N Stephenson, *The Diamond Age*. • Amin Maalouf, *Ports of Call*. • A Roy, *The God of Small Things*. • M Bail, *Eucalyptus*. • S Massey, *The Floating Girl*. • J Forbes, *Collected Poems*. • E Danticat, *Krik!*

106-120 Literature, Culture, History

Availability: 1st year

Credit points: 12.5

Coordinator: John Frow & 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: An essay of 800 words 20% (due early semester), an essay of 1200 words 30% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

J Austen, *Emma*, Norton Critical Edition. • C Bronte, *Jane Eyre*, Penguin. • J Fforde, *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 (dir), *The Portrait of a Lady*. • A Heckerling (dir), *Clueless*. • S Potter (dir), *Orlando*.

106-186 Creative Writing: Autofictions

Note: This subject is not available to students enrolled in the Bachelor of Creative Arts.

Availability: 1st year

Credit points: 12.5

Coordinator: Tony Birch

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

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. 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: Writing exercises totalling 1000 words 20% (due mid-semester), a 3000 word creative writing folio 70% (due at the end of semester) and class participation 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

Second/third-year subjects

106-003 Media and Cultural Difference

Availability: 2nd and 3rd year

Credit points: 12.5

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.

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

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: 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.

106-012 Television Cultures

Availability: 2nd and 3rd year

Credit points: 12.5

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 encourages students to think seriously about television and its place in contemporary culture through an introduction to the theoretical traditions and methodologies of television studies. The subject promotes an interdisciplinary reading of television as a dynamic 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.

106-013 Beowulf

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Bernard Muir

Prerequisites: Usually 106-024 Introduction to Old English A: Prose (p.4) and 106-029 Introduction to Old English B: Poetry (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: A journal of 2000 words 50% (due at the end of semester) a 2000 word essay 50% (due mid-semester). Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.

Prescribed texts: B Mitchell & F Robinson, *Beowulf*, Blackwell 1998. • R Liuzza, *Beowulf*, Broadview Press 2000.

106-014 Hong Kong Cinema

Availability: 2nd and 3rd year

Credit points: 12.5

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, a 2-hour film screening and a 1-hour tutorial per week (Semester 2).

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, disappearance 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, Johnny To, 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.

Assessment: One essay of 1500 words 40% due mid-semester, and one essay of 2500 words 60% due at the end of the semester.

Prescribed texts: A subject reader will be available from the University Bookshop.

Film:, *Crouching Tiger, Hidden Dragon*, Ang Lee, 2000. • Film:, *Happy Together*, Wong Kar-wai, 1997. • Film:, *Autumn Moon*, Clara Law, 1992. • Film:, *Infernal Affairs*, Wai Keung Lau, 2002. • Film:, *Once Upon a Time in China*, Tsui Hark, 1991. • Film:, *Song of the Exile*, Ann Hui, 1990. • Film:, *Kill Bill*, Quentin Tarantino, 2003-4. • Film:, *A Chinese Ghost Story*, Ching Siu-tung, 1987. • Film:, *Center Stage*, Stanley Kwan, 1992. • Film:, *Rouge*, Stanley Kwan, 1987. • Film:, *Rush Hour*, Brett Ratner, 1998. • Film:, *In the Mood for Love*, Wong Kar-wai, 2000.

106-015 Backgrounds to English Literature

Note: This subject may be included in a major in classics or classical studies and archaeology.

Availability: 2nd and 3rd year

Credit points: 12.5

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 rep-

resentative 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: An essay of 2000 words 50% (due mid-semester) and a second essay of 2000 words 50% (due at the end of the semester). Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

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, *Eclogues and Georgics*, Oxford. • Virgil, *Aeneid*, Oxford. • *Classical Literary Criticism*, Penguin. • *Myths from Mesopotamia*, Oxford World's Classics. • Juvenal, *Satires*, Penguin.

106-019 Blake

Availability: 2nd and 3rd year

Credit points: 12.5

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

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Fran Martin

Prerequisites: 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 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 selected cultural cinematic and literary texts.

Assessment: An essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 60% (due at the end of the semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

106-022 City Cultures: Urban Stories

Availability: 2nd and 3rd year

Credit points: 12.5

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, from Melbourne to New York and Hong Kong. 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: Prose

Availability: 2nd and 3rd year

Credit points: 12.5**Coordinator:** To be advised**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:** A journal of 2000 words 50% (due at the end of semester) and a 2000 word essay 50% (due mid-semester). Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.**Prescribed texts:** P Baker, *Introduction to Old English*, Blackwell. • Farmer, *The Age of Bede*, Penguin. • S Keynes & M Lapidge, *Alfred The Great*, Penguin. • Daniel Donoghue, *Old English Literature*, Blackwell 2004.**106-025 Creative Writing 2: Across the Genres****Note:** This is a compulsory subject for students undertaking the Graduate Diploma in Arts (Creative Writing).**Availability:** 2nd and 3rd year**Credit points: 12.5****Coordinator:** Marion M Campbell**Prerequisites:** Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing 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:** All students will be required to give a workshop presentation during the semester and submit a draft proposal for the writing project including a short review, a project outline and a draft sample of creative writing of not more than 500 words. These drafts will be returned with comments and resubmitted in a refined and extended form for final assessment of a writing project of not more than 4000 words total 80% (due at the end of the semester), workshop participation 10% and a writer's notebook 10% (due at the end of the semester).**Prescribed texts:** A subject reader will be available from the University Bookshop.**106-026 Writing Extended Fiction****Availability:** 2nd and 3rd year**Credit points: 12.5****Coordinator:** To be advised**Prerequisites:** Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.**Contact:** A 2.5-hour seminar per week (*Semester 2*).**Description:** This subject is designed to help students conceive, research and design a work of extended fiction. Students are encouraged to think about relevant contemporary issues, to research thematic and conceptual material, and to think macro-structurally about extended works: whether verse novels, novella, discontinuous narratives, or novels. Students will research and design an extended work, and produce for assessment an advanced project proposal and a polished extract of this work.**Assessment:** All students will be required to give a workshop presentation during the semester and submit a draft proposal for an extended fiction con-

sisting of a synopsis and a critical reflection of not more than 500 words and a draft sample of the fiction of not more than 500 words. These drafts will be returned with comments and resubmitted in a refined and extended form for final assessment of an extract from the extended fiction of not more than 3500 words total and a revised project proposal of not more than 500 words 80% (due at the end of semester), workshop participation 10% and a writer's notebook 10% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.**106-027 Writing Scripts****Availability:** 2nd and 3rd year**Credit points: 12.5****Coordinator:** Kathleen Mary Fallon**Prerequisites:** Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.**Contact:** A 2.5-hour workshop per week (*Semester 2*).**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 a playscript, 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.**Assessment:** Class participation 10% and a script including a short synopsis of a live performance and introduction equivalent to a 3500 word essay 75% and a 500 word review 15% (both due at the end of semester). Students are required to attend a minimum of 80% of workshops in order to qualify to have their written work assessed.**Prescribed texts:** A subject reader will be available from the University Bookshop.**106-028 Writing Poetry****Availability:** 2nd and 3rd year**Credit points: 12.5****Coordinator:** to be advised**Prerequisites:** Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.**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, theoretical 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:** Workshop participation and class presentation 10% and written work equivalent to 4000 words consisting of 20 lines of poetry 20% (due mid-semester) plus an explanation/commentary/exegesis (500 words) on your poetic practices as evidenced in the piece/pieces submitted and 180 lines of poetry 60% (due at the end of semester). All students will be required to submit a poet's notebook 10% (due at the end of semester).**Prescribed texts:** A subject reader will be available from the University Bookshop.J Leonard, *New Music: An Anthology of Contemporary Australian Poetry*, Five Islands Press.**106-029 Introduction to Old English B: Poetry****Availability:** 2nd and 3rd year**Credit points: 12.5****Coordinator:** To be advised**Prerequisites:** 106-024 Introduction to Old English A: Prose (*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 to 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: A journal of 2000 words 50% (due at the end of semester) and an essay of 2000 words 50% (due mid-semester). Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.

Prescribed texts: P Baker, *Introduction to Old English*, Blackwell. • A J Bradley, *Anglo-Saxon Poetry*, Dent/Everyman. • Farmer, *The Age of Bede*, Penguin. • S Keynes & M Lapidge, *Alfred The Great*, Penguin. • Daniel Donoghue, *Old English Literature*, Blackwell 2004.

106-032 Novel and Film

Availability: 2nd and 3rd year

Credit points: 12.5

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. 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: An essay of 2000 words 50% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop. 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*. • Recommended Reading: D Bordwell & K Thompson, *Film Art: An Introduction*.

106-033 Writing After Empire

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Anne Maxwell

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: 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.

Assessment: Written work totalling 4000 words. Students are given the choice of doing two 2000 word essays each worth 50% (one due mid-semester and one due at the end of the semester) or an essay of 4000 words 100% (due at the end of the semester). Students are required to attend a minimum of 9 tutorials in order to qualify to have their written work assessed.

Prescribed texts: B Emecheta, *The Joys of Motherhood*, Heinemann. • N Gordimer, *The Pick-up*. • H Kureishi, *Love in a Blue Time*, Soibner. • J Kincaid, *At the Bottom of the River*, Vintage. • T Morrison, *Jazz*, Random House Knopf. • Mudrooroo, *Dr Wooreddy's Prescription for Enduring the Ending of the World*. • B Mukherjee, *Jasmine*, Penguin. • B Okri, *Stars of the New Kurfew*, Penguin. • S Rushdie, *East-West*, Vintage.

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

Availability: 2nd and 3rd year

Credit points: 12.5

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

Semester: Not Offered

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.

106-035 Popular Fiction

Availability: 2nd and 3rd year

Credit points: 12.5

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: An exercise of 1000 words 25% (due early in semester), an essay of 1000 words 25% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester). A class presentation will form the basis of one of the shorter essays. Students are required to attend a minimum of 80% of tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

Sir A Conan Doyle, *The Adventures of Sherlock Holmes*, Penguin. • H G Wells, *The War of the Worlds*, Everyman. • A Christie, *A Murder is Announced*, Harper Collins. • I Fleming, *Dr No*, Penguin. • J Collins, *The Stud*, Pan. • A Rice, *Interview with the Vampire*, Ballantine. • T Harris, *The Silence of the Lambs*, Mandarin. • M Crichton, *Jurassic Park*, Arrow. • J Grisham, *The Firm*, Arrow. • John C Wright, *The Golden Age*.

106-036 Postmodernism

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: To be advised

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. It aims to provide students with a general understanding of theories of postmodernity and of postmodernism as a set of aesthetic tendencies and stylistic practices evident across the board of the arts, architecture, TV and other popular entertainment media.

Assessment: Tutorial participation and a 5-minute classpaper presentation 10%, an essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 50% (due at the end of semester). Students are required to attend a minimum of 9 tutorials in order to qualify to have their written work assessed.

Prescribed texts: 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

Availability: 2nd and 3rd year

Credit points: 12.5

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

Semester: Not Offered

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.

106-038 Medievalism in Contemporary Culture

Availability: 2nd and 3rd year

Credit points: 12.5

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: Students will have the choice of doing an essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 60% (due at the end of semester) or an essay of 4000 words 100 (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

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

Availability: 2nd and 3rd year

Credit points: 12.5

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'

Availability: 2nd and 3rd year

Credit points: 12.5

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: An essay of 2000 words 50% (due mid-semester) and an essay of 2000 words 50% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

M Braddon, *Lady Audley's Secret*. • W Collins, *The Woman in White*. • C Dickens, *A Christmas Carol*. • E Brontë, *Wuthering Heights*. • 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

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Philip Morrissey

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 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 Aborigi-

nal 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.

Assessment: Tutorial participation and a 10-minute paper-presentation (10%) An essay of 1500 words 30% (due mid-semester) and an essay of 2500 words 60% (due at the end of the semester). Students are required to attend a minimum of nine tutorials in order to qualify to have their written work assessed.

Prescribed texts: J Chi, *Bran Nue Dae*, Currency. • J Davis, *No Sugar*, Currency. • S Kinnane, *Shadow Lines*, Fremantle Arts. • S Morgan, *My Place*, Fremantle Arts. • Muecke & Roe, *Gularabulu*, Fremantle Arts. • W Neidjie, *Story About Feeling*, Magabala. • B Pascoe, *Shark*, Magabala. • P Roe, *Gularabulu*, Fremantle Arts. • K Scott, *True Country*, Fremantle Arts.

106-046 Australia and the Colonial Imaginary

Availability: 2nd and 3rd year

Credit points: 12.5

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 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: Two essays of 2000 words 50% each (one due mid-semester and one due at the end of semester). Students are required to attend a minimum of 9 tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

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

Availability: 2nd and 3rd year

Credit points: 12.5

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 since the 1890s. 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: A 5-minute classpaper presentation 10%, an essay of 1500 words 40% (due mid-semester) and a second essay of 2500 words 50% (due at the end of semester). A hurdle requirement of class participation and attendance at a minimum of nine tutorials is required.

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

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

Availability: 2nd and 3rd year

Credit points: 12.5

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

Availability: 2nd and 3rd year

Credit points: 12.5

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 1*).

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.

Assessment: An essay of 2000 words 50% (due mid-semester) and an essay of 2000 words 50% (due at the end of the semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

J Dos, *Manhattan Transfer*, Penguin. • W Faulkner, *The Sound and the Fury*, Penguin. • S Fitzgerald, *Tender is the Night*, Penguin. • E Hemmingway, *A Farewell to Arms*, Penguin. • C McCullers, *The Heart is a Lonely Hunter*, Penguin. • H Miller, *Tropic of Capricorn*, Grove.

106-050 Australian Authorship

Note: Strict enrolment deadlines apply to subjects taught during the Winter Recess. Any enrolment in, or withdrawal from, this subject must be made in line with HECS/course fee census dates.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: To be advised

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

Contact: 30 hours of intensive classes consisting of a series of 1.5 hour lectures and 1.5 hour tutorials during the Winter Recess (*Semester 2*).

Description: Students taking this subject will be introduced to the aesthetic and political features of literary works by five prominent Australian authors: Helen Garner, David Malouf, Mudrooroo, Judith Wright and David Williamson. 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.

Assessment: A 1500 word paper, worth 30% of the final grade, due by the completion of the subject; a 2500 word essay, worth 70% of the final grade, due after the completion of the subject.

Prescribed texts: A subject reader will be available from the University Bookshop.

H Garner, *Monkey Grip*, Penguin. • H Garner, *The Children's Bach*, Penguin. • D Malouf, *An Imaginary Life*, Penguin. • D Malouf, *Remembering Babylon*, Vintage. • Mudrooroo, *Long Live Sandawara*, Hyland. • D Williamson, *Dead White Males*, Currency. • D Williamson, *The Removalists*, Currency.

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

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 2*).

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: An essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 60% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

J Austen, *Northanger Abbey*, Claire Grogan (ed) Norton Critical Edition. • R L Stevenson, *Dr Jekyll and Mr Hyde*, World's Classics OUP. • M Lewis, *The Monk*, World's Classics, OUP. • E A Poe, *The Selected Writings of Edgar Allan Poe*, G R Thompson (ed) Norton Critical Edition. • A Radcliffe, *The Italian*, OUP. • A Rice, *Interview with the Vampire*, Penguin. • M Shelley, *Frankenstein*, P Hunter (ed) Norton Critical Edition. • B Stoker, *Dracula*, Auerbach & Skal (ed) Norton Critical Edition. • 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

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

Availability: 2nd and 3rd year

Credit points: 12.5

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: 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 visuality 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 hypertext to ethnography, from postcolonialism to feminist and queer theories, students will engage intertextually with both popular culture and the mass media.

106-056 Character and the Novel

Availability: 2nd and 3rd year

Credit points: 12.5

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

Availability: 2nd and 3rd year

Credit points: 12.5

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 1*).

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: All students will be required to give a formal 10-minute class presentation during one tutorial, and submit an essay of 1200 words 30% (due mid-semester) and an essay of 2800 words 70% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

106-058 Scandal, Sex and Sentiment

Availability: 2nd and 3rd year

Credit points: 12.5

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 2*).

Description: This subject identifies the beginnings of the English novel in the scandal writings of the late 17th century, and traces their role in constructing discourses of sexuality and sentiment throughout the first half of the eighteenth century. Social, cultural and economic constituents of the public sphere and print culture will be examined, as will popular, romance and pornographic components of the bourgeois novel. Students who complete this subject will be familiar with current theories about the construction of subjectivity, sexuality and sentiment in this genre, and will have developed their own critical readings of a range of late 17th and early 18th century English texts.

Assessment: A text-based exercise of 1000 words 25% (due mid-semester) and an essay of 3000 words 75% (due at the end of semester).

Prescribed texts: A subject reader with contextual and critical material will be available from the University Bookshop.

Aphra Behn, *Love-Letters between a Nobleman and His Sister*, Penguin. • Delarivier Manley, *The New Atlantis*, Penguin. • E Haywood, *Love in Excess*, Broadview. • D Defoe, *Moll Flanders*, Worlds Classics. • S Richardson, *Pamela*, Houghton Mifflin. • H Fielding, *Joseph Andrews*, Broadview. • J Cleland, *Memoirs of a Woman of Pleasure*, Worlds Classics. • C Lennox, *The Female Quixote*, Worlds Classics.

106-060 Decadence

Availability: 2nd and 3rd year

Credit points: 12.5

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 a textual, historical, sexual and cultural formation, across a range of literary texts of the nineteenth and early twentieth centuries. A predominantly masculine mode of radical aestheticism, manifesting symptoms of cultural crisis and informed by anxieties about class, gender and sexuality, decadence elaborated such key figures of modernity as the dandy, femme fatale, fetishist and aesthete. Students will be introduced to European and British varieties of literary decadence and aestheticism; art for art's sake; theories of aesthetic production; relations between lifestyle, aestheticism and commodity culture; and emergent discourses of degeneration and sexology. The subject asks students to consider how decadent aestheticism was shaped by regulatory categories of taste and vulgarity, and by cultural practices of tastemaking, lifestyling and the aestheticisation of sexuality. Students will also consider the relationship between sexual dissidence and social and cultural distinction as produced in the representative examples of decadent writing studied.

Assessment: An essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 60% (due at the end of semester).

Prescribed texts: A subject reader including poetry by Charles Baudelaire and Algernon Swinburne, short novels by Renée Vivien and Ronald Firbank, cultural criticism by Max Nordau, will be available from the University Bookshop.

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

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

Semester: Not Offered

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.

106-062 Writing Literary Non-Fiction

Note: This subject is not available to students who have completed 760-207 Non-fiction.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Tony Birch

Prerequisites: Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.

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

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: Written work totalling 4000 words comprising two or more pieces of writing 90% (due at the end of semester) and class participation 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

106-063 Aboriginal Cultural Studies

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Philip Morrissey

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 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.

Assessment: Tutorial participation and a 10-minute paper presentation (10%). An essay of 1500 words 30% (due mid-semester) and an essay of 2500 words 60% (due at the end of semester). Students must attend a minimum of nine tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

106-064 Contemporary Cultural Studies

Availability: 2nd and 3rd year

Credit points: 12.5

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: 18-hours of lectures and 12-hours of tutorials across the semester (*Semester 2*).

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.

Assessment: All students will be required to give a formal presentation to one tutorial. An essay of 1200 words 30% (due before mid-semester) and an essay of 2800 words 70% (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

C Baker, *Cultural Studies: Theory & Practice*, (2nd ed) Sage 2003.

106-068 Imagining Hollywood

Availability: 2nd and 3rd year

Credit points: 12.5

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 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.

106-077 Poetry in the Making

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: To be advised

Prerequisites: Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.

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: A written assignment of 750 words 20% (due early in semester), a written assignment of 1250 words 30% (due mid-semester) and an assignment of 2000 words 50% (due at the end of semester). Students are required to keep a log-book which is to be submitted at the end of the semester in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

106-091 Writing for Performance

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Kathleen Mary Fallon

Prerequisites: Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing:

Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.

Contact: A 2.5-hour workshop 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/read the 8-10-minute piece that they have written during the semester.

Assessment: An 8-10 minute performance script equivalent to 4000 words 70%, performance/public reading of this script 20% (due at the end of semester) and class participation 10%. Students are required to attend a minimum of 80% of workshops in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

106-203 Sports, Entertainment and the Media

Note: Students may be required to attend specific sporting events.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Philip Morrissey

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: 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.

Assessment: Class participation and a 10-minute paper presentation (10%). An essay of 1500 words 30% (due mid-semester) and an essay of 2500 words 60% (due at the end of the semester). Students must attend a minimum of nine tutorials in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

Film, *Hoosiers*, 1986. • Film, *Raging Bull*, 1980. • Film, *Above the Rim*, 1994. • Film, *Field of Dreams*, 1989.

106-210 Elizabethan Texts

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Marion J Campbell

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 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 their 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 social and political uses of writing; 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.

Assessment: A text-based exercise of 1000 words 25% (due mid-semester) and an essay of 3000 words 75% (due at the end of semester).

Prescribed texts: A subject reader including writings by Elizabeth I, poetry by Sidney and Raleigh, some Elizabethan pamphlet material and contemporary critical texts will be available from the University Bookshop.

P Sidney, *The Old Arcadia*, World's Classics. • W Shakespeare, *A Midsummer Night's Dream*, World's Classics. • W Shakespeare, *Richard II*, Penguin. • W Shakespeare, *Hamlet*, World's Classics. • E Spenser, *The Faerie Queene*, Penguin.

106-211 Restoration Writing

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Marion J Campbell

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 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). 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 central political issues and major literary forms of the Restoration period; will have learnt how to analyse key literary 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.

Assessment: A text-based exercise of 1000 words 25% (due mid-semester) and an essay of 3000 words 75% (due at the end of semester).

Prescribed texts: A subject reader including extracts from Cavendish, Milton, Marvell, Rochester and other Restoration writings, and contemporary critical texts will be available from the University Bookshop.

A Behn, *Oroonoko, The Rover and Other Works*, Penguin. • J Dryden, *Marriage a la Mode*, Norton. • J H Wilson ed, *Six Restoration Plays*, Houghton Mifflin.

106-212 Principles of Editing and Publishing

Note: A quota of 160 students applies to this subject. Students must consult the Department of English for application forms.

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Sarah Brennan

Prerequisites: Usually 25 points of first year English, including completion of the first year creative writing prerequisites of 106-186 Creative Writing: Autofictions (or its equivalent) and/or 760-101 Creative Writing: Ideas and Practice. This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.

Contact: A 2-hour seminar per week and six 1-hour lectures during the semester (*Semester 2*).

Description: Through seminar-workshops and lectures from industry specialists such as publishers, designers, authors, editors, students will gain a 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 'house style' and aspects of grammar and punctuation; proofreading; design, production and marketing; and ethics - misrepresentation, plagiarism and broader questions of author responsibility.

Assessment: Written work totalling 4000 words including an analysis of a publication 25% (due early in semester), a letter to an author 40% (due mid-semester) and a reflective essay 35% (due at the end of semester). Students must attend a minimum of 75% of scheduled classes to receive credit for this subject.

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

Note: This subject may be included in a major in Classics or Classical Studies and Archaeology.

Availability: 2nd and 3rd year

Credit points: 12.5

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: An essay of 2000 words 50% (due mid-semester) and a second essay of 2000 words 50% (due at the end of semester). Students are required to attend a minimum of 80 of classes in order to qualify to have their written work assessed.

Prescribed texts: St Augustine, H Bettenson (trans), *City of God*, Penguin 1984. • B Muir, *Junius 11*.

106-214 The Enlightenment and its Others

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 25 points of first year English.

Semester: Not Offered

Description: This subject explores some of the tensions in the project of the European Enlightenment by examining a series of literary and other texts which articulate its dark side or the areas of life which are not amenable to enlightened reason: slavery, sexuality, sentimentality, madness, revolution, and war. Rather than thinking of the Enlightenment as primarily a philosophical project, it analyses its social embedding in the form of codes of polite conduct and an ideology of the sovereign subject. The texts studied in the subject call this ideology into question in one way or another: by overt subversion, by exposure of contradictions, by exploration of the non-rational, or by an excessive attachment to enlightened norms.

106-215 Imperial Fiction

Availability: 2nd and 3rd year

Credit points: 12.5

Prerequisites: Usually 25 points of first year English.

Semester: Not Offered

Description: This subject is an introduction to nineteenth-century literature and culture understood not in terms of specific national literatures, but as part of a much broader imperial culture encompassing Britain and its Australian colonies. Focusing primarily on the cultural exchanges and traffic between Britain and Australia, the subject examines texts that were popular in their day and suggestive of broader trends in genre and narrative style. It foregrounds three issues that are common to but worked out very differently in colonial and metropolitan contexts. These issues are 1) the experience of exile and cultural dislocation, 2) the representation of 'vanished' and fictional peoples, and 3) the imperial background of popular genres like detective and occult-inspired fiction. Through examining the ways in which these themes are dealt with in both Britain and Australia, the subject will articulate the complex ways in which the experience and anxieties of empire impinge upon literary production in ways that are fundamental to an understanding of nineteenth-century literature. The subject will also introduce students to basic issues and reading practices in postcolonial and materialist literary theory, and include work by influential critics in the field such as Edward Said, Patrick Brantlinger, Homi Bhabha, and Ian McLean.

106-216 Victorian Crime Writing

Availability: 2nd and 3rd year

Credit points: 12.5

Coordinator: Grace Moore

Prerequisites: Usually 25 points of first year English.

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

Description: The nineteenth century saw the development of a new type of fiction, which demonized the villain and elevated the detective to heroic status. This subject will introduce students to the study of crime fiction as a literary genre and will also consider the impact of contemporary journalism upon the form. We shall examine the development of the crime novel in the nineteenth century - largely in response to the establishment of a police force in 1829 - and the subsequent rise of detection as a science. The class will focus primarily on British crime novels, short stories and journalism of the Victorian age, but we shall begin by looking at early influential representations of the master criminal and detective by the likes of Balzac and Poe and we shall, of course, tackle Dostoevsky's 1866 masterpiece *Crime and Punishment*. The subject will address the social, political and economic changes generating a new middle-class (and later in the century a working-class) readership and we

will consider how these new audiences influenced constructions of crime and criminality. Crimes under consideration will range from the economic, to murder, to sexual transgression. We will examine the serialization and circulation of crime fiction, changes to the legal system, sensation fiction, scientific discourses surrounding the criminal mind, and technological advancements that aided detection both in fiction and in fact. Consideration will also be given to why the genre has, until recently, been neglected by literary scholarship.

Assessment: Written work totalling 4000 words comprising two 2000 word essays 50% each (due mid-semester and due at the end of semester respectively). A hurdle requirement of a minimum 80% attendance and participation in class discussions required.

Prescribed texts: A subject reader of primary material, critical essays and selected stories will be available from the University Bookshop.

Honor de Balzac, M Crawford (trans), *Old Goriot* (1834), Penguin 1964. • W Collins, *The Moonstone* (1868), Penguin 1999. • C Dickens, P Horne (ed), *Oliver Twist* (1837-8), Penguin 2003. • A C Doyle, *The Penguin Complete Sherlock Holmes*, Penguin 1981. • F Dostoevsky, D McDuff (trans), *Crime and Punishment* (1866), Penguin 2003. • E A Poe, *The Complete Tales and Poems of Edgar Allan Poe*, Penguin 1988. • R L Stevenson, M Donahay (ed), *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Broadview 1999.

107-221 The Epics of Homer

See full subject details on page 4.

107-231 Greek Tragedy and Roman Farce

See full subject details on page 5.

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. This subject may be included in a major in classics or classical studies and archaeology.

Availability: 3rd and 4th year

Credit points: 12.5

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: An essay of 2000 words for 3rd year students or 2500 words for 4th year students 70% (due at the end of semester) and weekly transcriptions of 2000 words for 3rd year students or 2500 words for 4th year students 30%. Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.

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

Fourth-year subjects

106-509 English Thesis

Availability: 4th year

Credit points: 37.5

Coordinator: To be advised

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

Contact: Regular supervision over two consecutive semesters of enrolment (*Semester 1, repeat 2*).

Description: Topics selected in consultation with the coordinator.

Assessment: A thesis of 12,000 words written over two consecutive semesters 100% (due at the end of the second semester of enrolment).

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

Coordinator: To be advised

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 intensive workshops on the first four Fridays of the semester (*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: A research proposal of 2500 words 50% (due in week 6) and an essay of 2500 words 50% (due in week 10).

Prescribed texts: A subject reader will be available from the University Bookshop.

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

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/Fiction/Lacan

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

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: A classpaper presentation of 1000 words 10% and an essay of 4000 words 90% (due at the end of semester). A hurdle requirement of attendance and participation in a minimum of 9 seminars.

Prescribed texts: A subject reader will be available from the University Bookshop.

J M Coetzee, *Waiting for the Barbarians*, Penguin. • M Foucault, *The History of Sexuality* (Vol. 1), Random House. • P Gay (ed), *The Freud Reader*, Vintage. • D M Thomas, *The White Hotel*. • V Woolf, *Mrs Dalloway*, Penguin. • Film, *Vertigo*. • 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

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: 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.

106-405 Anthologies of Anglo-Saxon Poetry

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

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)*.

Semester: Not Offered

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.

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

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: All students are required to submit a draft Project Proposal of not more than 1500 words including a synopsis, critical reflection and 500 word draft extract for feedback and will be resubmitted in a refined form together with the completed writing project. Writing Project of 4000 words including the revised synopsis and critical reflection of 1000 words 80% (due at the end of semester). The writer's notebook 10% (due at the end of semester) and workshop participation 10%.

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

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

Coordinator: John Frow

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 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.

Assessment: An essay of 5000 words for 4th year students or 6000 words for masters students 100 (due at the end of the semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

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

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

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: An essay of 5000 words for 4th year students or 6000 words for masters students 100% (due at the end of semester).

Prescribed texts: A subject reader including critical and theoretical work by Walter Benjamin, George Lukas, Linda Hutcheon and Susan Stewart will be available from the University Bookshop.

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.

106-413 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

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

Semester: Not Offered

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 negotiate cultural products, everyday experience and theoretical paradigms.

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

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 2*).

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. No prior knowledge of Middle English is assumed in this subject, which is designed as an introduction to late medieval culture.

Assessment: A research essay of 5000 words 100% (due at the end of the semester).

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

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

106-421 Advanced Theatre/Performance Writing

Availability: 4th year

Credit points: 12.5

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.10*) or folio.

Semester: Not Offered

Description: In this subject, students will write a script for theatre/performance to professional workshopping standard. All aspects of this will be discussed and workshopped each week. Development of crafting, writing and creative/critical thinking skills will be 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. 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. 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. It is envisaged that 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.

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

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: An essay of 5000 words for 4th year students or 6000 words for masters students 100% (due at the end of semester).

Prescribed texts: Ferguson, Salter & Stallworthy (eds), *Norton Anthology of Poetry*, (5th ed).

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

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: An essay of 5000 words for 4th year students or 6000 words for masters students 100% (due at the end of semester).

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, M Moorman (ed), *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

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

Semester: Not Offered

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 understand-

ing of the representation of specific social and cultural issues, including racial, political, gender and aesthetic.

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

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

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: An essay of 5000 words for 4th year and 6000 words for masters students 100 (due at the end of semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

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

Coordinator: Ken Gelder

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 studies texts and events relating to various subcultural formations, including gangs, music subcultures, drug cultures, neopagans, sexed subcultures, bohemia, underworlds, 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 to contemporary analyses.

Assessment: An essay of 5000 words for 4th year students or 6000 words for masters students 100% (due at the end of the semester). Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed.

Prescribed texts: A subject reader will be available from the University Bookshop.

K Gelder (ed), *The Subcultures Reader*, (2nd ed).

106-431 Bohemia and the Nineteenth Century Novel

Availability: 4th year

Credit points: 12.5

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

Semester: Not Offered

Description: The figure of the Bohemian appears consistently in nineteenth-century writing. It was also a model many writers performed in their own daily lives. This subject examines both representations of Bohemia and actual Bohemian subcultures across a range of nineteenth-century urban contexts, focusing particularly on the relationship between imperial capitals (London and Paris) and developing colonial capitals (Melbourne and Sydney). The subject will explore the manner in which Bohemia is used to articulate a range of political, social and aesthetic concerns played out in different ways in Australia and Europe. These concerns include the impact of commodity-capitalism on literary production, the rise of democratic and revolutionary political movements, the city as a site of crime and social disintegration, the gender politics of literary production, the development of a mass-market readership, colonial anxieties over the accumulation of cultural capital, the Bohemianism of fin-de-siècle aesthetes, and the rise of popular genres dedicated to the sensational qualities of Bohemian living.

106-432 Cultural Studies in Asia

Availability: 4th year

Credit points: 12.5

Prerequisites: Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or women's studies.

Semester: Not Offered

Description: This subject focuses on the emergence of cultural studies as a distinct disciplinary formation in Asia over the past ten years, and introduces students to this new field's key approaches to analysing contemporary cultures. It introduces recent work on intra-Asian cultural flows, colonial histories, post-coloniality, neo-colonialism and cultural globalization in the Asian region, and explores cultural studies' engagement with emergent Asian public cultures. Students will learn about current approaches to sites and practices including television drama, popular and new-wave cinemas, new social movements, popular music and urban space across locations that may include South Korea, China, Taiwan, Japan, Singapore and India. On completion of this subject students should have an understanding of the major directions in cultural studies scholarship in Asia today.

106-433 Genre Interventions

Note: This subject is offered jointly by the Department of English and the School of Creative Arts.

Availability: 4th year

Credit points: 12.5

Coordinator: Christine Owen

Prerequisites: Usually admission to the postgraduate diploma, postgraduate certificate or fourth year honours in English or the postgraduate diploma or fourth year honours in creative arts, or the postgraduate diploma in creative writing.

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

Description: The subject teaches an understanding of genres in their social, historical and theoretical contexts. Beginning with some general theoretical ideas about genre using examples from a range of genres the subject will then specifically focus on case studies of discrete genres, such as the novel, the crime novel, magic realism, or science fiction. The subject will be flexible enough to allow for research interests of the students to be covered. On a theoretical and practical level, the subject will examine the character of different genres, their social contexts and histories as well as the work of writers who have radically intervened in genre writing. Debates about genre as a conceptual category will also be examined. The subject will encourage writers to gain a deeper understanding of the genres in which they wish to write, using the discussed genres as examples and will encourage literature students to investigate and/or critique genres. Both creative writing and literary theory students will engage in the examination of theoretical issues.

Assessment: A class presentation and written paper of 1000 words 20% (due during weeks 2-10 of the semester) and written work of 4000 words for honours students and 5000 words for masters students (due at the end of semester). Creative writing students will write either a theory paper and a creative writing piece equivalent to 4000 words in total or a theory paper of 4000 words 80%. All other students will write a theory paper of 4000 words 80%.

Prescribed texts: A subject reader will be available from the University Bookshop.

106-434 Revolution, Reform & the Victorian Novel**Availability:** 4th year**Credit points:** 12.5**Coordinator:** Grace Moore**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English.**Contact:** A 2-hour seminar per week (*Semester 2*).**Description:** The nineteenth century was a period of unprecedented social change, through the rise of industrial capitalism, the migration of labour from the country to the city, and the growth of the metropolis. This subject will introduce students to some of the remarkable works of literary fiction produced during this period, from the 'loose, baggy monsters' of mid-century to the brief 'New Woman' novels of the 1880s and '90s. Topics to be considered will include the rise of a 'metropolitan mentality', changes in gender relations, female emancipation, class conflict, the work place, religious crisis, and the Victorian intellectual. We shall spend some time locating the Victorians in their historical context and we will also probe the (often negative) connotations attached to the label 'Victorian'. Students will undertake some historical reading and will also think about the wider cultural context and legacy of nineteenth-century Britain.**Assessment:** A 5000 word essay 100% (due at the end of semester).**Prescribed texts:** A subject reader including contextual material by Matthew Arnold, Thomas Carlyle, Henry Mayhew, John Ruskin and John Henry Newman, and critical work by Gillian Beer, Sheila M. Smith, Elisabeth Bronfen, Angelique Richardson and George Simmel will be available from the University Bookshop.C Bronte, *Villette* (1853), Penguin Classics. • C Dickens, *Dombey & Son* (1848), Oxford World's Classics. • G Eliot, *The Mill on the Floss* (1860), Oxford World's Classics 1997. • E Gaskell, *North and South* (1854-5), Oxford World's Classics. • G Gissing, *The Nether World* (1889), Oxford World's Classics. • T Hardy, *Jude the Obscure* (1895), Broadview. • H James, *In the Cage* (1898), Hesperus Press. • G Allen, *The Woman Who Did* (1895), Oxford.**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**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 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:** One research essay of 5000 words (100%) due at the end of the semester. Students are required to present one 25-minute seminar paper, and attend a minimum of 80% of scheduled seminars (10 out of 12 seminars).**Prescribed texts:** A subject reader will be available from the University Bookshop.**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**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**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**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 cyberculture.**Assessment:** A 500 word research proposal 10% (due mid-semester) and a 4500 word essay 90% (due at the end of semester) for 4th year students. A 1000 word research proposal 10% (due mid-semester) and a 5000 word essay 90% (due at the end of semester) for masters students.**Prescribed texts:** A subject reader will be available from the University Bookshop.**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**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

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 imperialism. 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

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 2*).

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: An essay of 4000 words 90% (due at the end of semester) and seminar participation and classpaper presentation of 1000 words 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

J Coetzee, *Disgrace*, Secker & Marburg. • B Hooks, *Bone Black: Memories of a Girlhood*, Henry Holt. • J Kincaid, *A Small Place*, Virago. • T Morrison, *The Bluest Eye*, Virago. • S Muecke, *No Road: Bitumen All the Way*, Fremantle.

106-472 Writing Genealogies of Place

Availability: 4th year

Credit points: 12.5

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 of 5000 words 90% (due at the end of semester) and class participation 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

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 and postgraduate

Credit points: 12.5

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 citation systems, the incorporation of illustrations and the development of 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 strategies for appraising the rhetoric and structure of texts in a wide range of genres.

Assessment: An editing assignment of 2000 words 40% (due mid-semester); an editing assignment of 2500 words 50% (due at the end of semester); and participation in workshops 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

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 and postgraduate

Credit points: 12.5

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. On successfully completing this subject, students will have a sound grasp of the linguistic and procedural aspects of copy-editing.

Assessment: A manual editing assignment of 1500 words 30% (due mid-semester); a 1-hour copy-editing class test of 2000 words 30% (due late in semester); a copy-editing assignment of 1500 words 30% (due at the end of semester); and participation in workshop discussions 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

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

Coordinator: Mark Davis

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 local and global production, marketing and distribution of books, magazines and electronic publications. It considers the impact of political, social and economic conditions, technological changes, and changing industry practices. 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: Class presentation (equivalent to 500 words) 10%, a project proposal of 1000 words 20% (due mid-semester), and a research paper of 3500 words 70% (due at the end of the semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

106-475 Business and Professional Communications

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

Availability: 4th year and postgraduate

Credit points: 12.5

Coordinator: To be advised

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 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 communication and negotiation. Guest lecturers will provide insight into current business and professional communications practice.

Assessment: A 10-minute oral presentation 10% (due at workshops throughout the semester); a written proposal of 1500 words 25% (due after workshops throughout the semester); a communication strategy outline and folio of 3000 words 55% (due at the end of semester). Tutorial participation 10%.

Prescribed texts: A subject reader will be available from the University Bookshop.

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, or the Master of Arts (Science, Communication and Society).

Availability: 4th year and postgraduate

Credit points: 12.5

Coordinator: To be advised

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 statistical 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 and will have prepared a technical manuscript to publication standard.

Assessment: Class participation 10%; written article 2250 words 40% (due mid-semester); peer review 250 words 10% (due mid-semester); edited manuscript and covering letter 2000 words 35% (due late in the semester); submission evidence 500 words 5% (due at the end of the semester).

Prescribed texts: A subject reader will be available from the University Bookshop.

106-477 Writing and Editing for Digital Media

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

Availability: 4th year and postgraduate

Credit points: 12.5

Coordinator: To be advised

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

Description: This subject focuses on the dynamic publishing environment of new media, including the World Wide Web, broadband, DVD and mobile media. It outlines the relationships 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 writing and editing for digital media.

Assessment: An online journal equivalent to 1000 words 15% (throughout semester), a web site critique of 750 words 15% (due early in semester), a writing exercise of 2000 words 40% (due mid-semester) and a web project equivalent to 1250 words 30% (commencing at the beginning of semester and due at the end of semester).