

# English Literary Studies

The English literary studies program was inaugurated in 1854, making the Faculty of Arts one of the first faculties in Australia to offer studies in English literature. The School of Culture and Communication is recognised nationally and internationally as one of the most exciting and progressive program 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 program has been at the forefront of disciplinary innovation and current theoretical approaches to critical literary studies. Students of English literary studies 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 literary studies 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 literary studies. The prerequisite for a second/third-year subject in English literary studies is the completion of one first-year subject in English literary studies (12.5 points). Students who have completed a suitable alternative first-year subject are advised to consult with the School of Culture and Communication for permission to enrol. Exemptions may also be granted where subjects are taken as part of an approved interdisciplinary 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 eight 12.5-point subjects, totalling 100 points. It comprises:

- one first-year subject in English (12.5 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 (a maximum of three subjects) can consist of 106-code cultural studies program and creative writing program subjects offered by the School of Culture and Communication.

Subjects for the major		Sem.
<b>First year subjects</b>		
106-101	Contemporary Culture and Media (p.2)	1
106-102	Modern Literature (p.2)	1
106-106	Contemporary Culture and Everyday Life (p.2)	2
106-109	Shakespeare's Theatre (p.2)	1
106-110	Contemporary Literature (p.3)	N/A
106-120	Literature, Culture, History (p.3)	2

Subjects for the major		Sem.
106-186	Creative Writing: Autofictions (p.3)	2
<b>Second/third year English literary studies subjects</b>		
106-013	Beowulf (p.4)	N/A
106-015	Backgrounds to English Literature (p.4)	1
106-019	Blake (p.4)	1
106-024	Introduction to Old English A (p.4)	1
106-029	Introduction to Old English B (p.5)	2
106-032	Novel and Film (p.6)	1
106-033	Writing After Empire (p.6)	2
106-035	Genre Fiction/Popular Fiction (p.6)	N/A
106-036	Postmodernism (p.6)	1
106-037	Shakespearean Worlds (p.6)	1
106-038	Medievalism in Contemporary Culture (p.6)	N/A
106-039	Literary Classics (p.6)	1
106-043	The Victorian 'Supernatural' (p.7)	2
106-045	Aboriginal Writing (p.7)	2
106-046	Australia and the Colonial Imaginary (p.7)	2
106-047	Art/Pornography/Blasphemy/Propaganda (p.7)	2
106-050	Australian Authorship (p.7)	2
106-052	Gothic Fictions (p.8)	N/A
106-053	Chaucer and the Birth of the Author (p.8)	1
106-058	Scandal, Sex and Sentiment (p.8)	2
106-060	Decadence (p.8)	N/A
106-210	Romance and Melancholia (p.9)	1
106-213	Art, Ideology and Doctrine, 400-1000 (p.10)	2
106-214	The Enlightenment and its Others (p.10)	1
106-216	Victorian Crime Writing (p.10)	1
106-218	Romanticism, Feminism, Revolution (p.11)	2
106-219	Literature, Cyberspace & Virtual Reality (p.11)	N/A
106-222	Revolution, Reform and the Victorians (p.11)	N/A
106-223	Romantic Literary Celebrity (p.11)	N/A
107-221	The Epics of Homer (p.4)	N/A
107-231	Greek Tragedy and Roman Farce (p.4)	N/A
<b>Third/fourth year subject</b>		
106-453	Introduction to Theory (p.12)	1
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. It is recommended that students planning to enter honours in English literary studies or who have already qualified to enter honours in English literary studies undertake the subject 106-453 Introduction to Theory (p.12) in either their third or fourth year of studies.

## 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 discipline 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 combining program (37.5 points).

or

- honours thesis in the combining program (37.5 points); and

- two honours subjects in the combining program (25 points); and
- three honours subjects in English (37.5 points), *excluding* 106-401 Research Principles and Practices (p.12).

Honours subjects		Sem.
106-401	Research Principles and Practices (p.12)	1 rep 2
106-402	Cultural Policy and Power (p.13)	1
106-403	Reading the Subject: Freud/Fiction/Lacan (p.13)	2
106-404	Memory and Contemporary Culture (p.13)	2
106-405	Anthologies of Anglo-Saxon Poetry (p.13)	2
106-406	Contested Sites (p.13)	N/A
106-408	The Novel & the Invention of the Modern (p.14)	N/A
106-409	Stardom, Media, Culture (p.14)	1
106-414	Medieval Representations (p.14)	2
106-421	Scripts Wanted: Any Medium (p.14)	2
106-422	Poetry: The Versatile Imagination (p.14)	1
106-423	Romanticism and Modernity (p.14)	2
106-427	Writing: Before and Beyond the Image (p.15)	1
106-428	Media, Politics and Cultural Diaspora (p.15)	N/A
106-430	Subcultural Studies (p.15)	1
106-432	Cultural Studies in Asia (p.15)	2
106-433	Genre Interventions (p.15)	N/A
106-436	Queer Theory Ten Years On (p.15)	N/A
106-444	Global Culture: History and Theory (p.16)	N/A
106-448	Theorising the Spectator (p.16)	N/A
106-451	Writing Nature (p.16)	1
106-452	Thinking Writing (p.16)	2
106-453	Introduction to Theory (p.12)	1
106-454	Melancholy in Australian Literature (p.16)	1
106-457	Literary Pleasure (p.16)	N/A
106-458	Dickens and the Condition of England (p.17)	N/A
106-459	Postcolonial Writing and Theory (p.17)	2
106-464	Cosmic Pandemonium in Paradise Lost (p.17)	2
106-467	Latin Paleography and Codicology (p.12)	1
106-468	The Black Presence in American Fiction (p.17)	2
106-469	The Athlete's Body as Sign and Text (p.17)	1
106-472	Writing Genealogies of Place (p.18)	2

## Further study

The School of Culture and Communication 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 School of Culture and Communication.

## 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:** Jennifer Rutherford & 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:** One assignment of 1000 words (20%) due early in the semester and two essays of 1500 words each, worth 40% each (one due mid-semester and the second 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:** 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*. • M Duras, *Hiroshima Mon Amour*. • 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. • M Kundera, *Slowness*. • 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:** Chris Healy and 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 Culture*, 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 an early modern English dramatist, alongside the work of contemporary playwrights like Marlowe, Jonson and Middleton. It is primarily concerned with

the material conditions, performance traditions and social context of theatre in Elizabethan and Jacobean England. The focus will be on the developing genre of tragedy, from the early forms of revenge and love tragedy through to later modes of historical and political tragedy and the mixed form of tragic-comedy; equally significant will be changing relations of plot and characterisation and the balance between conventionalised and more realistic forms of representation. We will also examine the use of exoticism as a major component in the plays' treatments of power, sexuality and cultural difference. Students who successfully complete this subject will have a detailed understanding of the themes and forms 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 worth 20% (due early in semester), an essay of 1200 words worth 30% (due mid-semester) and an essay of 2000 words worth 50% (due in the examination period).

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

B Jonson, *Sejanus*, Revels Plays. • C Marlowe, *Tamburlaine the Great*, Revels Student Editions. • W Shakespeare, *Titus Andronicus*, Oxford Worlds Classics. • W Shakespeare, *Romeo and Juliet*, Oxford Worlds Classics. • W Shakespeare, *Julius Caesar*, Oxford Worlds Classics. • W Shakespeare, *Measure for Measure*, Oxford Worlds Classics. • W Shakespeare, *Othello*, Oxford Worlds Classics. • W Shakespeare, *Macbeth*, Oxford Worlds Classics. • W Shakespeare, *Antony and Cleopatra*, Oxford World Classics. • T Middleton and W Rowley, *The Changeling*, New Mermaids.

### 106-110 Contemporary Literature

**Availability:** 1st year

**Credit points:** 12.5

**Semester:** Not Offered

**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.

### 106-120 Literature, Culture, History

**Availability:** 1st year

**Credit points:** 12.5

**Coordinator:** John Frow & to be advised

**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. This subject is a prerequisite subject for all 2nd/3rd year creative writing subjects offered by the School of Culture and Communication. It is recommended that students intending to complete a major in Creative Writing also complete a first year English Literary Studies subject.

**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:** Usually fifty points of first-year arts including at least 25 points from a specified list of subject areas.

**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:** Usually fifty points of first year arts including at least 25 points from a specified list of cultural studies approved subject areas.

**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:** Usually fifty points of first-year arts including at least 25 points from a specified list of cultural studies approved subject areas.

**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 tex-

tual 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

**Prerequisites:** Usually 12.5 points of first year English and completion of 106-024 Introduction to Old English A (*p.4*) and 106-029 Introduction to Old English B (*p.5*).

**Semester:** Not Offered

**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.

### 106-014 Hong Kong Cinema

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

**Credit points:** 12.5

**Prerequisites:** Usually fifty points of first-year arts including at least 25 points from a specified list of cultural studies approved subject areas.

**Semester:** Not Offered

**Description:** This subject examines contemporary Hong Kong cinema as a seminal cultural formation constituted in local, regional and global flows. Particular to this is the screening of an alternative Asian modernity expressed through post-colonial-postmodernity, dis-appearance and the preposterous. Students will understand these articulations by exploring cinematic practices such as Hong Kong noir, action, horror and martial arts cultures, Canto-pop and the Hollywood remake. Films discussed in detail include award-winning popular films by Jackie Chan, John Woo, 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.

### 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 12.5 points of first year English.

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

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

**Assessment:** An essay of 2000 words 45% (due mid-semester), a second essay of 2000 words 45% (due at the end of the semester) and a 10 minute class presentation 10%. Students are required to attend a minimum of 80% of classes in order to qualify to have their written work assessed. Work submitted late without a formal approved extension will be subject to a penalty of 1% for each day that it is overdue.

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

Augustine, *On Christian Teaching*, OUP. • *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. • Augustine, *Confessions*, Penguin.

### 106-019 Blake

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

**Credit points:** 12.5

**Coordinator:** Peter Otto

**Prerequisites:** Usually 12.5 points of first-year English.

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

**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.

**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.

M L Johnson & J E Grant (eds), *Blake's Poetry and Designs*, Norton Critical Edition.

### 106-020 Reading Sexuality

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

**Credit points:** 12.5

**Prerequisites:** Usually fifty points of first year arts including at least 25 points from a specified list of cultural studies approved subject areas, or first year gender studies.

**Semester:** Not Offered

**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.

### 106-022 City Cultures: Urban Stories

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually fifty points of first-year arts including at least 25 points from a specified list of cultural studies approved subject areas.

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

**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.

**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.

### 106-024 Introduction to Old English A

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

**Credit points:** 12.5

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 12.5 points of first year English. 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:** An essay 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:** B. Mitchell & F. Robinson, *A Guide to Old English*, Blackwell, 6th ed. • 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:** It is recommended that students wishing to continue with a major in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below). This is a compulsory subject for students undertaking the Graduate Diploma in Arts (Creative Writing) and for students wishing to complete a major in Creative Writing.

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

**Credit points:** 12.5

**Coordinator:** Marion M Campbell

**Prerequisites:** Usually 12.5 points of first year creative writing, either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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). Students are required to attend a minimum of 75% of classes in order to have their work assessed in this subject.

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

### 106-026 Writing Extended Fiction

**Note:** It is recommended that students wishing to continue with a major in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year creative writing, either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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 consisting 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). Students are required to attend a minimum of 75% of classes in order to have their work assessed in this subject.

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

### 106-027 Writing Scripts

**Note:** It is recommended that students wishing to continue with a major in creative writing also complete a first year subject in English literary studies as well as meeting the first year creative writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** Kathleen Mary Fallon

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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%; a one-act playscript of 20 - 30 minutes with a short synopsis and introduction discussing the theatrical strategies you have used (equivalent to 3500 words) worth 75% (due at the end of semester); and a 500 word review of a play worth 15% (due at the end of semester). Students are required to attend a minimum of 80% of workshops in order to pass this subject.

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

### 106-028 Writing Poetry

**Note:** It is recommended that students wishing to continue with a major in creative writing also complete a first year subject in English literary studies as well as meeting the first year creative writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** to be advised

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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%; 20 lines of poetry plus an explanation/commentary/exegesis of 500 words on your poetic practices as evidenced in the piece/pieces submitted 20% (due mid-semester); 180 lines of poetry 60% (due at the end of semester); and 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

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

**Credit points:** 12.5

**Coordinator:** Bernard Muir

**Prerequisites:** Usually 12.5 points of first year English and successful completion 106-024 Introduction to Old English A (*p.4*).

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

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

and should also have developed a sense of the significance of Medieval literature to the history, and further study, of English literature and language.

**Assessment:** 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:** B. Mitchell & R. Robinson, *A Guide to Old English*, Blackwell, 6th ed. • 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 12.5 points of first year English.

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

**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:** To be advised

**Prerequisites:** Usually 12.5 points of first-year English.

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

**Description:** In this subject, some of the remarkable body of fiction by writers from societies which were formerly part of the British Empire will be studied. The key problems, themes and issues which have preoccupied these writers in contemporary times will be introduced, including neo-colonialism, the particular problems faced by women, nationalist struggle, and the cultural tensions that have arisen from mass migration. The use of narrative techniques such as realism, irony, allegory, Science Fiction and magic realism will be considered as a part of these texts' commentary on the social and political regimes that have risen up 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 writers and critics today.

**Assessment:** A ten-minute class presentation equivalent to 500 words, 10%; responses to lectures and readings equivalent to 1000 words, 25% (due during the semester); a 2500 word essay 65% (due at the end of the semester). Students must attend a minimum of 80% of classes in order to be assessed in this subject

**Prescribed texts:** B Emecheta, *The Joys of Motherhood*, Heinemann. • Ngugi Wa T'iongo, *Matigari*. • Octavia Butler, *Dawn*. • J Kincaid, *Autobiography of My Mother*. • T Morrison, *Jazz*, Random House Knopf. • K Scott, *Benang*. • T Berger, *Little Big Man*. • S Rushdie, *East-West*, Vintage.

### 106-035 Genre Fiction/Popular Fiction

**Note:** Students who have completed 106-035 Popular Fiction are not eligible to enrol in this subject.

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year English, or fifty points of first year arts including at least 25 points from a specified list of subject areas for students completing a cultural studies major.

**Semester:** Not Offered

**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, romance, 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 developed sense of the role of popular fiction in the broader field of cultural production.

### 106-036 Postmodernism

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year English, or 50 points of first year arts including at least 25 points from a specified list of subject areas for students completing a cultural studies major, or first year European studies.

**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 postmodern society 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*. • C Belsey, *Poststructuralism: A Very Short Introduction*, OUP. • C Butler, *Postmodernism: A Very Short Introduction*, OUP. • Films: A & L Wachowski (dirs), *The Matrix*. • O Stone (dir), *Natural Born Killers*.

### 106-037 Shakespearean Worlds

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year English.

**Contact:** A 1-hour lecture per week and nine 2-hour tutorials held during the semester (*Semester 1*).

**Description:** This subject explores the phenomenon called 'Shakespeare', situating individual texts in their cultural contexts, both Renaissance and contemporary. Amongst topics to be considered are playhouses and playwrighting, 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.

**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.

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

### 106-038 Medievalism in Contemporary Culture

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year English.

**Semester:** Not Offered

**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.

### 106-039 Literary Classics

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first-year English.

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

**Description:** Everybody loves a good book. But what is a good book? How do we evaluate literature and what makes one book 'high culture' and the next 'low culture'? This subject provides opportunities not only to study various texts commonly regarded as classics of English and American literature, but also to enquire into how they came to achieve this status. This subject will examine canonical texts and their dissemination into popular culture. In a post-modern era which has 'killed off' the author, this subject aims to establish where this leaves the seminal writers who penned these literary classics. Students who successfully complete this subject 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 right-wing defences of literary canons and left-wing critiques of them.

**Assessment:** A research essay of 2500 words 50% (due mid-semester); a reflective essay of 1500 words 40% (due at the end of the semester); and participation (10%).

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

J Austen, *Mansfield Park*, Oxford World's Classics. • E Bronte, *Wuthering Heights*, Oxford World's Classics. • T Hardy, *Tess of the D'Urbervilles*, Oxford World's Classics. • T S Eliot, *The Waste Land*, Faber. • Shakespeare, *Much Ado About Nothing*, Oxford. • F Scott Fitzgerald, *The Great Gatsby*. • V Nabokov, *Lolita*.

### 106-043 The Victorian 'Supernatural'

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year English, or first year gender studies.

**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 Bronte, *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 12.5 points of first-year English.

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

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

**Assessment:** Tutorial participation and a 10-minute 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:** Jennifer Rutherford

**Prerequisites:** Usually 12.5 points of first year English.

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

**Description:** This subject explores canonical and contemporary 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 Australian colonial history. These issues include: the naming, mapping and invention of a colonial spatial imaginary, the role of convicts in the formation of a national identity, intercultural dialogue and conflict, the role of women in the development of (and resistance to) radical nationalism, and emerging patterns of cultural narcissism and idealism. The subject will also foreground post-colonial, feminist and psychoanalytic 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.

P Carter, *The Calling to Come*. • B Baynton, *Bush Studies*. • R Boldrewood, *Robbery Under Arms*. • K Prichard, *Coonardoo*. • T Winton, *The Riders*. • K Benterrak, S Muecke and P Roe, *Reading the Country*. • A Wright, *Plains of Promise*.

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

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

**Credit points:** 12.5

**Coordinator:** David Bennett

**Prerequisites:** Usually 12.5 points of first year English, or 50 points of first year arts including at least 25 points from a specified list of subject areas for students completing a cultural studies major.

**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*.

### 106-050 Australian Authorship

**Note:** This is an intensively taught subject offered during the Winter Recess commencing early July. The subject dates and HECS/course fee census date for this subject change each year. Check your enrolment record for the correct census date for this subject.

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first-year English.

**Contact:** 30 hours of intensive classes consisting of a series of 1.5 hour lectures and 1.5 hour tutorials during the Winter Recess (3rd to 19th of July) (*Semester 2*).

**Description:** This subject is taught intensively during the Winter Recess. 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); and 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, *Wild Cat Falling*, 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

**Prerequisites:** Usually 12.5 points of first year English.

**Semester:** Not Offered

**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.

### 106-053 Chaucer and the Birth of the Author

**Note:** Formerly 106-053 Chaucer and the Canon. Students who have completed 106-053 Chaucer and the Canon are not eligible to enrol in this subject.

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

**Credit points:** 12.5

**Coordinator:** Stephanie Trigg

**Prerequisites:** Usually 12.5 points of first-year English.

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

**Description:** This subject explores the complex role of the vernacular writer in medieval society, amid changes in the late medieval conception of authorship. The works of Geoffrey Chaucer (The Canterbury Tale and other earlier poems) will be our main focus, but we will also consider the work of other medieval writers, and some of Chaucer's contemporaries and followers, across a range of genres, from romance to spiritual narrative and political satire. This subject will introduce students to reading Middle English, but several texts will also be read in Modern English translation.

**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.

Chretien de Troyes, trans. William Kibler & Carleton Carroll, *Arthurian Romances*. • Chaucer, ed. Larry Benson, *The Riverside Chaucer*. • Chaucer, trans. Barry Windeatt, *The Book of Margery Kempe*. • Chaucer, ed & tran. W.R.J. Barron & S.H. Rigby, *Sir Gawain and the Green Knight*.

### 106-055 Cybercultures

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

**Credit points:** 12.5

**Prerequisites:** Usually fifty points of first year arts including at least 25 points from a specified list of cultural studies approved subject areas.

**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 visibility to virtuality, students will explore the transnational imaginary through the metaphor of travel as they navigate the information superhighway to map the new issues of embodiedness, virtual

reality, cross-cultural transactions and global networks. Taking the internet as a central focus and using a range of methodological techniques from hyper-text to ethnography, from postcolonialism to feminist and queer theories, students will engage intertextually with both popular culture and the mass media.

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

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

**Credit points:** 12.5

**Prerequisites:** Usually fifty points of first year arts including at least 25 points from a specified list of cultural studies approved subject areas.

**Semester:** Not Offered

**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.

### 106-058 Scandal, Sex and Sentiment

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

**Credit points:** 12.5

**Coordinator:** Marion J Campbell

**Prerequisites:** Usually 12.5 points of first year English, or first year gender studies.

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

**Description:** This subject traces the development of the English novel during the 18th century, from its beginnings in the personal and political scandal writing produced by Defoe and Haywood through the contested invention of domestic femininity in Richardson to the repudiation of excessive female sentiment in Austen. We will consider the novel's role in constructing discourses of gender, sexuality and sentiment as it develops as a major literary form. 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 18th century English novels.

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

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

J Austen, *Sense and Sensibility*, Penguin. • F Burney, *Evelina*, Worlds Classics. • 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

**Prerequisites:** Usually 12.5 points of first year English, or first year European studies.

**Semester:** Not Offered

**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.

### 106-062 Writing Literary Non-Fiction

**Note:** This subject is not available to students who have completed 760-207 Non-fiction. It is recommended that students wishing to continue with a major

in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below).

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). This subject is available at second year level to Bachelor of Creative Arts students who have completed all first year BCA Creative Writing requirements.

**Semester:** Not Offered

**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.

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### 106-063 Aboriginal Cultural Studies

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

**Credit points:** 12.5

**Coordinator:** Philip Morrissey

**Prerequisites:** Usually fifty points of first-year arts including at least 25 points from a specified list of cultural studies approved subject areas.

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

**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:** Reading packs will be available from the School for student use.

Jack Davis, *In our Town*, Currency Press 1992.

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### 106-064 Contemporary Cultural Studies

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

**Credit points:** 12.5

**Coordinator:** Chris Healy

**Prerequisites:** Usually fifty points of first-year arts including at least 25 points from a specified list of subject areas.

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

**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 2500 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.

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### 106-068 Imagining Hollywood

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

**Credit points:** 12.5

**Prerequisites:** Usually fifty points of first year arts including at least 25 points from a specified list of subject areas.

**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.

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### 106-091 Writing for Performance

**Note:** It is recommended that students wishing to continue with a major in creative writing also complete a first year subject in English literary studies as well as meeting the first year creative writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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 performance studies, 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.

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### 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:** Usually fifty points of first-year arts including at least 25 points from a specified list of cultural studies approved subject areas.

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

**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.

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

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### 106-210 Romance and Melancholia

**Note:** Students who have completed 106-210 Elizabethan Texts are not eligible to enrol in this subject.

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

**Credit points:** 12.5

**Coordinator:** Marion J Campbell

**Prerequisites:** Usually 12.5 points of first-year English.

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

**Description:** This subject focuses on two contrasting representations of human experience in late sixteenth- and early seventeenth-century English literature. Traditionally described as 'Elizabethan romance' and 'Jacobean melancholy', each developed a set of distinctive characteristics that can be studied most engagingly in its symptomatic masterpieces: idealism in Spenser's epic romance *The Faerie Queene* (1590-96), and melancholia in Shakespeare's tragedy, *Hamlet* (1599-1601). Where romance offered an sympathetic expression of the court structures and cultural achievements of Elizabeth's reign, melancholia became the key note of the political, economic and cosmic pessimism of the *fin de siècle*. Both 'romance' and 'melancholia' will be studied as literary forms, social discourses and somatic formations. These are the contexts in which we will reconsider some famous literary texts by Philip Sidney, Edmund Spenser, William Shakespeare, Ben Jonson, John Donne, and the encyclopaedist of the syndrome of melancholia, Robert Burton. Students who successfully complete this subject will be familiar with the central philosophical, political and literary forms of romance and melancholia and will understand contemporary critical and cultural paradigms for the reading of Elizabethan and Jacobean texts.

**Assessment:** Written work totalling 4000 words, comprising one 1500 word essay worth 40% (due mid-semester), and one final essay of 2500 words worth 60% (due in the examination period).

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

W Shakespeare, *Hamlet*, Oxford Worlds Classics. • E Spenser, *The Faerie Queene*, Penguin.

### 106-212 Principles of Editing and Publishing

**Note:** A quota of 160 students applies to this subject. Students must consult the School of Culture and Communication for application forms. It is recommended that students wishing to continue with a major in creative writing also complete a first year subject in English literary studies as well as meeting the first year creative writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) (or its equivalent) or 760-101 Creative Writing: Ideas and Practice (*p.6*). 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 and contracts; structural and stylistic editing; proofreading; design and production; sales and marketing; and ethics.

**Assessment:** Written work totalling 4000 words consisting of an assignment equivalent to 1100 words 25% (due early in the semester); a second assignment equivalent to 1600 words 40% (due mid-semester) and the final assignment equivalent to 1300 words 25% (due at the end of the semester) and attendance and participation 10%. Students must attend a minimum of 75% of classes in order to submit work for assessment in 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 12.5 points of first year English.

**Contact:** A 1.5-hour lecture and a 1-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, *MS Junius 1*, (CD Rom).

### 106-214 The Enlightenment and its Others

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

**Credit points:** 12.5

**Coordinator:** John Frow

**Prerequisites:** Usually 12.5 points of first year English.

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

**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.

**Assessment:** A written essay of 1500 words 40% (due mid-semester); a written essay of 2500 words 60% (due at the end of the semester). A hurdle requirement of a 10-minute oral presentation in class by each student is required in order to pass this subject.

**Prescribed texts:** A subject reader with additional texts by Kant, Addison and Steele, Mozart and Cook will be available from the University Bookshop. Defoe, *Robinson Crusoe*, Norton. • Sterne, *Sentimental Journey*, Penguin Classics. • Diderot, *Rameau's Nephew*, Penguin Classics. • Goethe, *Sorrows of Young Werther*, Penguin Classics. • Sade, *Justine*, Grove Press. • Equiano, *The Interesting Narrative*, Penguin Classics. • Burke, *Reflections on the Revolution in France*, Penguin Classics. • Radcliffe, *Mysteries of Udolpho*, Oxford World Classics. • Descartes, *Discourse on Method*. • Recommended Reading: Habermas, *Structural Transformation of the Public Sphere*. • Foucault, *The Order of Things*. • Patterson, *Slavery and Social Death*.

### 106-216 Victorian Crime Writing

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

**Credit points:** 12.5

**Coordinator:** Grace Moore

**Prerequisites:** Usually 12.5 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 one 1500 word essay (40%) and one 2500 word essay (50%) (due mid-semester and due at the end of semester respectively). A hurdle requirement of a minimum 80% attendance and a class presentation 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. • Mary Elizabeth Braddon, *Lady Audley's Secret*, Penguin, 1998. • 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. • R L Stevenson, M Donahay (ed), *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Broadview 1999.

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### 106-217 Asian Screen Cultures

**Note:** Students who have completed 106-014 Hong Kong Cinema are not eligible to enrol in this subject.

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

**Credit points:** 12.5

**Coordinator:** Fran Martin & Audrey Yue

**Prerequisites:** Usually fifty points of first year arts including at least 25 points from a specified list of cultural studies approved subject areas, or first year Asian studies

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

**Description:** This subject focuses on contemporary Asian screen cultures with a special emphasis on their transnational aspects. Students will encounter examples mainly from cinema (both popular and 'art' film), but the subject also engages with other forms of screen culture like television, computer games, music video and Internet cultures. These texts will be approached through analysis of the contexts of their production, distribution, and consumption as well as through textual analysis. Students will learn about new approaches to contemporary Asian cultures that understand these cultures as formed through transnational flows rather than as the product of discrete and bounded 'civilizations' as in traditional area studies approaches. On completion of this subject students should have an understanding of the transnationalism of Asian screen cultures today, knowledge of some of the key recent movements in Asian screen cultures (especially film), an appreciation of the historical contexts that underlie these patterns, and a sound grasp of the major scholarly approaches used to analyse these phenomena.

**Assessment:** An essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 60% (due at the end of the semester). All students are required to submit the two pieces of written work and must have attended at least 80% of tutorials (10 out of 12 tutorials) to be eligible for assessment.

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

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### 106-218 Romanticism, Feminism, Revolution

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

**Credit points:** 12.5

**Coordinator:** Peter Otto

**Prerequisites:** Usually 12.5 points of first-year English

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

**Description:** This subject maps the intertwined (and sometimes antagonistic) trajectories of Romanticism and early Feminism, as they emerge in Britain in the wake of the American and French Revolutions. Drawing on prose, poetry and drama from this period (including texts by Byron, Blake, Godwin, Hays, Radcliffe, Robinson, Mary Shelley, P. B. Shelley and Wordsworth), it studies the construction of modern notions of literature, culture, sexuality, emancipation and revolution. In so doing, the subject brings into dialogue late eighteenth- and early nineteenth-century philosophies of imagination and reason, accounts of the artist as Satan/Prometheus and Sappho, and myths of the lover as Don Juan and femme fatale. Students completing this subject should have a firm understanding of the literary, philosophical and cultural foundations of Romanticism and early Feminism, movements that have played key roles in the construction of the modern world.

**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:** Duncan Wu (ed), *Romanticism: An Anthology*, Blackwell 2nd edition. • Ann Radcliffe, *Romance of the Forest*, Oxford World's Classics. • Mary Wollstonecraft, *Vindication of the Rights of Woman*, Penguin. • William Godwin, *Things as they are: or The Adventures of Caleb Williams*, Oxford World's Classics. • Mary Hays, *Memoirs of Emma Courtney*, Oxford World's Classics. • Mary Robinson, *Sappho and Phaon*, Broadview Press. • Mary Shelley, *The Last Man*, Oxford World's Classics.

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### 106-219 Literature, Cyberspace & Virtual Reality

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year English.

**Semester:** Not Offered

**Description:** This subject provides an introduction to recent accounts of the virtual, virtual reality and cyberspace, and of the implications of these phenomena for our understanding of the self, the body, performance and literature. Drawing examples from printed books, hypertext novels, email, film, virtual art and the internet, it studies some of the diverse relations in contemporary culture between fictional and 'virtual' realities, belief and the 'suspension of disbelief', print and digital media, the actual and the virtual. The view (widely held in the 1980s and 1990s) that new digital media herald the death of the author, of narrative and of the book, will be juxtaposed with more recent accounts that describe a less apocalyptic, more dynamic, relation

between 'old' and 'new' media, genres, and forms. This subject aims to help prepare students for reading, writing and performing in cultures where the virtual and the actual have converged.

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### 106-221 Creative Writing: Travel and Place

**Note:** It is recommended that students wishing to continue with a major in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below).

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

**Credit points:** 12.5

**Coordinator:** Tony Birch

**Prerequisites:** Usually 12.5 points of first year creative writing of either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*). It is recommended that students intending to complete a major in Creative Writing also undertake a first year English Literary Studies subject.

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

**Description:** This subject will introduce students to a range of genres that deal with creative writing and its historical and contemporary relationship to travel and place writing. The subject defines both 'travel' and 'place' within a wide framework and will visit diverse journeys and their destinations, such as shopping centres, railway stations, the coast and variations of 'the outback', and 'the frontier'. The subject will engage with travel and place writing from both the nineteenth and twentieth centuries, while also speculating on the 'place' of travel and place writing within the global economies and cultures of the new millennium. Themes covered in the subject will include both colonial and post-colonial writing; the success of travel and 'tourist' writing within contemporary popular culture; in addition to critiques of travel writing in particular which attempt to produce a subversive 'anti' travel genre of place writing. The subject aims to encourage students to develop both a critical and creative 'eye' and assist them to produce writing that is intellectually original and stimulating.

**Assessment:** A 4000 word folio comprising two pieces of writing: one 1500 words 35% (due mid-semester) and one 2500 words 55% (due at the end of the semester) and class participation 10%.

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

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### 106-222 Revolution, Reform and the Victorians

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year English.

**Semester:** Not Offered

**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 and poetry 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 Darwinism, 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.

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### 106-223 Romantic Literary Celebrity

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first year English

**Semester:** Not Offered

**Description:** This subject examines celebrity as a new form of literary fame that emerges in the Romantic period, analysing key texts of Romanticism in relation to this emergent culture. With the rapid expansion of literary markets from the late eighteenth century, literary works were no longer produced for a small audience of readers often known to the author, but across a distance for a vast, anonymous body known as the reading public. A radically altered relationship between writers and readers thereby created the conditions for the culture and economy of literary celebrity, which overcame this distance by forging new reading practices and establishing an intimacy between author and public. This subject explores these changing relations. Focusing on forms of scandalous celebrity, such as Byronic Satanism, students will develop an understanding of how the author became not only the producer of a work but the owner of a personality, turned into a commodity and produced for public consumption, identification, imitation and even ritual humiliation. Against a background of theoretical readings of celebrity, publicity and authorship, stu-

dents will examine the culture of Romantic literary celebrity across a range of genres, including lyric poetry, scandalous memoir, silverfork novel, *roman à clef*, satire and reviews.

### 106-224 Language of Feeling

**Note:** It is recommended that students wishing to continue with a major in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below)

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

**Credit points:** 12.5

**Prerequisites:** 12.5 points of first year English including either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*).

**Semester:** Not Offered

**Description:** Feeling is an integral part of selfhood; likewise, every day we attribute feelings to others, as part of our communication with them. This subject starts from the philosophical difficulty of how we can know there are 'other minds' at all, to reflect on human feelings - Love, Pleasure, Sadness, Grief, Hate, Anger, Remorse, Guilt, Envy, Jealousy, Fear, Desire, Horror, Humour - as critical elements in our communication with others, as well as of our expression of ourselves. We will examine feeling as a force in writing, the deployment of language and structure to express it and to produce it in other readers. In this exploration, we will use theories of affect and emotion to suggest directions for practice, including notions of the author, writer, reader and spectator that can help us conceptualise the action of feeling. Topics could include: the physiognomy of the face and bearing; the impact of bodily chemistry on mood and on each other; the question of translation and the culturally 'other'; narcissism and pleasure in writing; narrative theories of self; kinaesthetics and the curative power of the expression of feeling; dreams and other altered states of consciousness; myths and legends as vehicles of wisdom about feelings eg jealousy of the gods etc; violence and 'anti-social' behaviour; symbolising emotion in art, dance and traditional rhetoric; the literature of love & desire.

### 106-225 Writing for Real

**Note:** It is recommended that students wishing to continue with a major in Creative Writing also complete a first year subject in English Literary Studies as well as meeting the first year Creative Writing prerequisite (see below)

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first year creative writing, either 106-186 Creative Writing: Autofictions (*p.3*) or 760-101 Creative Writing: Ideas and Practice (*p.6*).

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

**Description:** This subject explores elements of creative non-fiction by focussing particularly on what features of a piece of writing give it reality. We will be finding out what has been said about the way this production of the real world in writing functions. We will be reading many different kinds of literary essay, but we will also workshop pieces of writing such as photojournalism, the bureaucratic report and legislation in search of its real effects. We will then apply this to our own creative practice in a variety of writing, reading and editing exercises.

**Assessment:** A 1500 word critical discussion 40% (due mid-semester); a 2000 word creative piece 50% (due at the end of the semester); and a class presentation equivalent to 500 words 10%. Students who submit work late without a formal approved extension will have marks deducted at the rate of 1% per day late.

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

### 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 4.

## Third/fourth-year subject

### 106-453 Introduction to Theory

**Note:** This subject is highly recommended to students planning to enter the honours program in English literary studies, cultural studies or creative writing or who have already qualified to enter these programs.

**Credit points:** 12.5

**Coordinator:** Justin Clemens

**Prerequisites:** Usually 37.5 points of second/third-year English or 37.5 points of second/third-year study for cultural studies students or admission to the postgraduate certificate or diploma or fourth year honours in English or cultural studies or honours in creative writing.

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

**Description:** This subject provides a course of intensive reading of four theorists whose work is broadly relevant to literary and cultural studies. These may include Jacques Lacan, Michel Foucault, Jacques Derrida, Pierre Bourdieu, Gilles Deleuze, Judith Butler, and Alain Badiou. The subject is intended for students planning to enter honours the following year, or for honours students who have not already completed a similar subject. Students will learn skills of close reading of theory and a familiarity with some of the central concepts of contemporary theory.

**Assessment:** For 3rd year students, a class presentation 10%, an essay of 1500 words 40% (due mid-semester) and an essay of 2500 words 50% (due at the end of semester). For postgraduate certificate, diploma and fourth year honours students a class presentation 10%, an essay of 2500 words 40% (due mid-semester) and an essay of 2500 words 50% (due at the end of the semester). A hurdle requirement of attendance and participation in a minimum of 9 seminars is required for completion of this subject.

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

### 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.

**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. This subject is only available to students enrolled in the Postgraduate Diploma in Arts (English Literary Studies or Cultural Studies) or fourth year honours in English Literary Studies, Cultural Studies or Creative Writing. This is an intensively taught subject taught on the first four Fridays of semester 1 and semester 2 and must be taken concurrently with the first semester of the thesis enrolment.

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or creative writing.

**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

**Coordinator:** Audrey Yue

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

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

**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 creative industries, cultural practices, cultural politics and power. Students will analyse specific instances of cultural policy, creative industry 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 and creative industry development at local, state, federal and international levels.

**Assessment:** An essay of 5000 words for 4th year, 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.

### 106-403 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, cultural studies or creative writing.

**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 class paper 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. • A Storr, *Freud: A Very Short Introduction*, OUP.

### 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

**Coordinator:** Chris Healy

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or creative writing.

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

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

**Assessment:** A research essay of 5000 words for 4th year students or 6000 words for masters students 100% (due at the end of semester). All students are required to make a formal class presentation (due during the first 10 weeks of semester) and a presentation of work towards their final essay (due during the last two weeks of semester).

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

### 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

**Coordinator:** Bernard Muir

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

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

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

**Assessment:** A journal of 4000 words for 4th year or 5000 words for masters students 90% submitted twice (due mid-semester and again at the end of semester), a book review of 1000 words 10% (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:** B Muir (ed), *The Exeter Anthology of Old English Poetry*, University of Exeter Press. • B Muir (ed), *MS Junius II*. • S Bradley, *Anglo-Saxon Poetry*, Everyman/Dent.

### 106-406 Contested Sites

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

**Availability:** 4th year

**Credit points:** 12.5

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English or creative writing, or admission to Bachelor of Creative Arts (honours).

**Semester:** Not Offered

**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.

**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

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

**Semester:** Not Offered

**Description:** This subject examines the novel as a key genre within the ongoing history of modernity. It will trace formal and thematic developments within the genre in its current form from the early 19th century to the present. It will analyse how the novel has registered social and cultural changes, characteristic of modernity, over that period focusing on the novel's representation of everyday life especially as organised through class and sexuality. It will also address such matters as the genre's increasing cultural value and the transformations of its relations to other media, old and new. It aims to provide students with a general map of the novel's history against the backdrop of a society undergoing modernisation.

**106-409 Stardom, Media, Culture**

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

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Brett Farmer

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

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

**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.

**Assessment:** A research proposal of 500 words 10% (due mid-semester) and a 4500 word essay 90% (due at the end of the semester).

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

**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.

**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 Scripts Wanted: Any Medium**

**Note:** This subject is only available to students enrolled in Honours in Creative Writing. The subject 106-448 *Theorising the Spectator (p.16)* is strongly recommended to students enrolling in this subject. Successful completion of either 106-027 *Writing Scripts (p.5)* and/or 106-091 *Writing for Performance (p.9)* would be an advantage to students undertaking this subject.

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Kathleen Mary Fallon

**Prerequisites:** Usually admission to fourth year honours in Creative Writing.

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

**Description:** In this subject students will acquire the practical skills of script writing in any one of a number of mediums. Each student will learn to write and craft either a theatre playscript, a live performance script, a radio play, libretto or film/TV script. The student will decide on the particular medium early in the semester during the workshopping process. This decision will be made considering the medium which best suits the topic, the material already generated by the student and/or the story to be told. Scripts will be developed to professional workshopping standard using the appropriate formatting and lay-out requirements demanded by the particular medium. This is a workshop subject and will focus on teaching students to access and develop their creativity and critical thinking skills, understand their own creative processes, generate and craft their material, how to use research without becoming expositional, character development, narrative structuring, developing skills of writing performative/spoken language, acquiring knowledge of the basic protocols and the various cultures, studying successful scripts and becoming familiar with the theories and strategies of experts in the particular field. These skills will be developed through writing exercises, discussion, lectures, guest speakers, study of the material in the subject reader and particularly through feedback to students presenting their work. The student will, in this way, develop and extend skills of cooperation and collaboration which are essential to any successful script writer in any of these mediums.

**Assessment:** A 5-minute script equivalent to 1000 words in the students' medium of choice 10% (to be submitted mid-semester); a 20-minute script equivalent to 4500 words, incorporating the original 1000 word script (see above) developed to professional workshopping standard 70% (to be submitted at the end of the semester); a 500 word review of a theatre production, performance, radio or film 10% (to be submitted at the end of the semester); attendance and participation in the workshops 10%. Students must attend a minimum of 80% of workshops in order to be eligible for assessment in this subject.

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

**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 or Creative Writing.

**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 or creative writing.

**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*.

### 106-427 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

**Coordinator:** Marion M Campbell

**Prerequisites:** Admission to the postgraduate diploma or fourth year honours in English, creative writing or English language, or admission to Bachelor of Creative Arts (honours).

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

**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.

**Assessment:** Workshop participation 10% and the writer's notebook 10% (due at the end of the semester). All students are required to submit a short review and a draft project proposal (of not more than 500 words including a synopsis, critical reflection and draft extract) for feedback and will be resubmitted in a refined form together with the completed writing project. A writing project of 4500 words including the revised synopsis and critical reflection of 500 words 80% (due at the end of the semester). Students are required to attend a minimum of 75% of classes in order to have their work assessed in this subject.

**Prescribed texts:** A subject reader will be available from the University Bookshop. Recommended Reading: Current issue of 'This', Melbourne: Crooked Styles Press, University of Melbourne.

**Recommended texts:** Current issue of, *This*, Crooked Styles Press (School of Culture & Communication).

### 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

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies or creative writing.

**Semester:** Not Offered

**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.

### 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, Creative Writing or Cultural Studies.

**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, bohémias, underworlds, body art cultures and virtual communities. 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).

### 106-432 Cultural Studies in Asia

**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.

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

**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.

**Assessment:** A 25-minute seminar presentation 10% (due during semester), a 2000 word essay 35% (due mid-semester) and a 3000 word essay 55% (due at the end of semester). A hurdle requirement of a minimum 80% attendance (10 out of 12 seminars) required.

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

### 106-433 Genre Interventions

**Note:** This subject is offered jointly by the School of Culture and Communication and the School of Creative Arts.

**Availability:** 4th year

**Credit points:** 12.5

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

**Semester:** Not Offered

**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 particular 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 and the work of writers who have radically intervened in different genres. 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.

### 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

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

**Semester:** Not Offered

**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.

### 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.

**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

**Prerequisites:** Usually admission to the postgraduate diploma or fourth year honours in English, cultural studies, creative writing or gender studies.

**Semester:** Not Offered

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

### 106-451 Writing Nature

**Note:** This subject is offered jointly by the School of Culture and Communication and the School of Creative Arts

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Christine Owen

**Prerequisites:** Usually admission to fourth year honours in Creative Writing, the postgraduate diploma, postgraduate certificate or fourth year honours in English or the postgraduate diploma or fourth year honours in Creative Arts.

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

**Description:** The subject addresses the interrelationship between ideas about the natural environment and about human nature in the work of writers and the philosophies which inform their work. The subject examines the different ways in which novelists, poets and non-fiction writers have drawn on different philosophic and economic models of the natural environment to represent society and human nature and vice versa. A range of ideas will be addressed from Hobbes and Rousseau through to feminist and post-modern thinkers and writers. The subject introduces students to writing and philosophical issues in

the context of current global social and environmental concerns. The subject will examine a range of fiction and literary non-fiction writings.

**Assessment:** Class participation and a 10 minute presentation equivalent to 500 words 10% (due in allocated week during the semester); annotated bibliography of 1500 words with a minimum of eight references pertaining to final essay topic or creative writing 30% (due at beginning of Week 7); and a final essay of 3000 words 60% or, in lieu of the final essay, a creative work of 3000 words 60% (due at the end of the semester).

**Prescribed texts:** A subject reader will be available for purchase from the University Bookshop

### 106-452 Thinking Writing

**Credit points:** 12.5

**Coordinator:** Robyn Ferrell

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

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

**Description:** In this subject, we will examine several recent theoretical discussions of writing, introducing the broad concepts of the major schools of philosophy interested in writing, including structuralism, phenomenology, deconstruction and psychoanalysis. Students will encounter, through close reading of texts, the issues that make the philosophy of writing critical to the-orienting culture. In workshops, we will examine the elements identified by these theorists of language and writing as critical to its production, and we will apply these insights to writing and reading tasks of our own. Workshop topics may include: metaphors and models, concepts, percepts and affects, myth and narrative, the distinction between fact and fiction, the association of ideas, argument and rhetorical force, genre and what is a discourse?

**Assessment:** A 2500 word critical discussion 50% (due mid-semester), and a 2500 word creative piece 50% (due at the end of the semester). Students will be required to give a 10 minute class presentation in order to present work for assessment in this subject.

**Prescribed texts:** A subject reader will be available for purchase from the University Bookshop

### 106-454 Melancholy in Australian Literature

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Jennifer Rutherford

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

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

**Description:** This subject will explore melancholy in Australian literature and its relation to contemporary cultural and political formations. Students will read contemporary writers who express the *tedium-vitae* of late modernity, (eg. Houellebecq) and traditional and contemporary Australian texts, and engage with a variety of theoretical works on melancholia drawn from the philosophical, poetic, visual and medico-psychoanalytic tradition. Questions to be considered include: Why did melancholia emerge as a dominant trope in colonial literature? How was melancholia projected onto the 'landscape' and what were the implications of this for emerging patterns of subjectivity, affectivity and intimacy? Is melancholia gendered and how does this manifest in Australian literary representations of suffering? Is there a relation between melancholia, Australian linguistic patterns and the incorporation and encrypting of cultural memory? Has the liquidity of late modernity accelerated the melancholic state of contemporary Australia? Students completing this subject will develop an understanding of contemporary theoretical accounts of melancholy and develop the conceptual and theoretical skills to situate and analyse literary melancholy in relation to the social and cultural forms and forces that contribute to the deepening and acceleration of melancholia in late modernity.

**Assessment:** A seminar presentation equivalent to 1000 words 20% (due mid-semester) and an essay of 4000 words 80% (due at the end of semester).

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

M Houellebecq, *Atomised*. • M Clarke, *His Natural Life*. • R Stowe, *Tourmaline*. • P White, *The Tree of Man*. • X Herbert, *Capricornia*. • B Castro, *The Garden Book*. • B Castro, *After China*.

### 106-457 Literary Pleasure

**Availability:** 4th year

**Credit points:** 12.5

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

**Semester:** Not Offered

**Description:** This subject examines the uses and abuses of literary pleasure, considering it as a category of analysis that develops historically from the

eighteenth century with the emergence of literature as an institution and disciplinary formation. Through a series of literary, theoretical and critical readings, students analyse the singularity of literary pleasure, whilst engaging it in its institutional, economic, social, affective and corporeal locations. The subject introduces students to current debates in literary aesthetics that engage the fraught relations between pleasure and value. Students trace these debates historically, moving from Edmund Burke's vocabulary of aesthetic affects, Kant's 'castrated hedonism', and eighteenth-century writings on the dangerous pleasures of novel-reading, through nineteenth-century art-for-art's-sake theories, utilitarianism and late Victorian 'New Hedonism', to Marxist and social practice accounts of literary value, and contemporary queer theory. Many influential theories have been notoriously unable to account for the specific forms and values of literary pleasure: asking why is a key focus of the subject. Students consider literary pleasure through three main modalities: affect; utility and uselessness; taste and consumption. Topics include literary dandyism and relations between writing, leisure and work; aesthetic, culinary and sexual taste regimes; reproduction and anti-reproduction models of literary pleasure.

### 106-458 Dickens and the Condition of England

**Availability:** 4th year

**Credit points:** 12.5

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

**Semester:** Not Offered

**Description:** Widely regarded as one of the most important writers of the nineteenth century, Charles Dickens was responsible for some of the most memorable novels of the period and is viewed as one of the first transatlantic literary celebrities. This subject will examine Dickens's development as a writer from his earliest comedic works, through his 'dark' novels of the 1850s, to the end of his career with his final completed novel *Our Mutual Friend*. Employing a wide range of theoretical approaches, we will consider Dickens's contribution to social reform and the Condition of England Question, along with his identity as a metropolitan writer. We will also focus on Dickens's relationship to the 'realist' convention, the melodrama and sensationalism of his fiction, his early use of the grotesque, along with his often-problematic engagements with gender and parent-child relations. Other topics for consideration will include his use of religious typology, celebrity, depictions of imperial and domestic 'others' in his works, film adaptations, and why Dickens's reputation has endured into the twenty-first century.

### 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 or creative writing.

**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. • R Young, *Postcolonialism: A Very Short Introduction*.

### 106-464 Cosmic Pandemonium in Paradise Lost

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Marion J Campbell & Justin Clements

**Prerequisites:** Usually admission to the postgraduate diploma or honours in English Literary Studies

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

**Description:** This subject explores the great revolutions of the English seventeenth century through the prism of John Milton's epic *Paradise Lost* (1667, 1674). Weekly seminars will offer a close reading of each of the 12 books of the poem in the context of significant political, economic, theological and epistemological breaks exemplified by the English Revolution of 1642. These include the expansion and diversification of radical Protestant and Puritan religious sects; experiments with new forms of government such as the republic and constitutional monarchy; the origins of modern science and technology with Bacon, Galileo and Descartes; transformations in sexual and familial relationships; the development and regulation of new forms of print culture; and the founding of institutions like the Royal Society of London for the Improving of Natural Knowledge (1662). Topics to be covered will include: genre, theology, sex, politics, militarism, education, science, censorship, architecture and aesthetics.

**Assessment:** An essay of 5000 words for 4th year students or 6000 words for masters students 100% (due in the examination period).

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

S Orgel and J Goldberg, eds., *John Milton*, Oxford.

### 106-468 The Black Presence in American Fiction

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Anne Maxwell

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

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

**Description:** In this subject students study the ways in which American writing of both the 19th and the 20th centuries has been both haunted and preoccupied by the black presence. Focusing on a range of canonical literary texts and critical articles that relate literary and artistic concerns to sociological and political developments, we will study the way that concepts of race, and in particular the subjects of slavery and the colour line have been approached by both black and white writers. But we will also examine what writers have had to say about the role of heredity, race mixing and miscegenation on the nation's health and prosperity, and on African Americans' ability to achieve equality and freedom. Finally, we will look to see how in these texts categories like gender, class, and sexuality intersect with notions of blackness. On completion of the subject students will have an appreciation and understanding of the ways that racialist concepts and ideas have influenced American fiction.

**Assessment:** One essay of 5000 words 100% (due at the end of the semester). All students will be required to give a class presentation in order to submit work for assessment.

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

W E B Du Bois, *The Souls of Black Folk*, Bantam. • R Ellison, *Invisible Man*, Penguin. • N Larsen, *Passing*, Modern Library. • H Melville, *Benito Cereno and Billy Budd*, Powells Books. • F O'Connor, *The Complete Short Stories*, Faber and Faber. • E A Poe, *The Narrative of Arthur Gordon Pym*, Penguin. • M Twain, *Pudd'nhead Wilson and the Extraordinary Twins*, Penguin. • E Wharton, *Ethan Frome and Summer*, Houghton Mifflin. • Recommended Texts: Hazel Carby, *Race Men; the WEB Dubois Lectures*, Cambridge: Harvard UP 1998. • K Daylanne English, *Eugenics in American Modernism and the Harlem Renaissance*, U of North Carolina Press, 2004.

### 106-469 The Athlete's Body as Sign and Text

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Philip Morrissey

**Prerequisites:** Normally admission to the Postgraduate Diploma or honours in English or cultural studies.

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

**Description:** This subject asks students to consider the athletic/sportive body as a locus for evolving discourses and practices of race, aesthetics, ethics, gender, politics and consumption. Selected contemporary and historical sportpeople, and sporting events, will be analysed. Specific areas of interest may include fascism, Olympism, Cold War politics, gender, race, international relations, and the politics of consumption. Attention will be given to the manner in which the sporting image has been mediated by mass communications. This will include a consideration of journalism and literary writing, the early circulation of silent movies of major sporting events, the diffusion of images through contemporary global media and the contemporary cult of the sporting celebrity. Perspectives and theorisations generated by sports practitioners,

journalists, artists, scholars working in contemporary sports cultural studies and sports history will be utilised.

**Assessment:** Seminar participation and paper-presentation equivalent to 1000 words 10% (presented during the semester) and an essay of 4000 words 90% (due at the end of semester).

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

### 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 or creative writing.

**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) or MA (Media & Communications)

**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 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 1000 words 20% (due early in the semester); an editing assignment of 1000 words 20% (due mid-semester); an editing assignment of 3000 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) or MA (Media and Communications).

**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:** Project proposal 1000 words (20%) due mid-semester; research paper 4000 words (80%) 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.

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### **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).

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

