

# UNSW



**Faculty of Arts and Social Sciences  
School of the Arts and Media**



## **ARTS2037: Reading Women Writers Semester 2 2016**

**Course Convenor: Dr Fiona Morrison**

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Tel 9385-5275, Webster Rm 209

<b>DAY</b>	<b>TIME</b>	<b>LOCATION</b>
Monday	10am	OMB 229
Tuesday	11am	Colombo Theatre A
Tuesday	2pm	Gold GO6

**STUDENTS MUST ATTEND TWO LECTURES AND ONE TUTORIAL EVERY WEEK.**

***Tutorials begin in Week 1.***

## **Course Information**

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## **Contact Details**

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### **SAM School Office**

Room 312, level 3 Robert Webster Building Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

When contacting the Course Convenor, lecturers or tutors you must use your official UNSW email. We will only respond to emails from official UNSW addresses. You should also check your UNSW email address regularly, as communications from the School will only use this address.

## **Essential Information**

All SAM students must make a serious attempt at all assessments in order to pass the course. For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Course Details

### Credit Points: 6

**Course description:** This course introduces students to the work of some of the major and avant-garde women writers and film-makers in the twentieth and twenty-first century, drawing on the genres of novel, short story, poetry, drama and involving visual and textual media. A wide range of issues will be explored, including formal innovation, lines of influence and radical traditions in women's writing, identity formation and the interaction of gender, race and class within the practices of writing and reading.

**Course Aims:** The course aims to promote an understanding of women's writing in relation to a range of intellectual, political and aesthetic contexts and along various trajectories of writing practice, production and consumption. The course encourages students to see women's writing as a distinct literary tradition that operates in interesting and contested ways in the context of contemporary debates in feminism and the humanities more widely.

This course aims to help students develop their proficiency in reading literary texts with close attention as well as their capacity to identify and deploy critical and theoretical analysis in the formation of their arguments.

### Student Learning Outcomes:

At the end of ARTS2037, the student will be able to:

1. Read across a range of literature by women
2. Write a clear and fluent essay engaged with issues raised in the course
3. Identify connections between intellectual traditions and cultural practices
4. Conduct and deploy research in field of women's literary writing
5. Contextualise and articulate a critical position on texts by women writers

### Content Rationale and Teaching Approach

The course content was selected to present a diversity of women's writing in English in a way that enables identification of shared concerns while underscoring individual and contextual distinctions. The selected texts include the genres of poetry, prose fiction and non-fiction and drama (or film) and range from the experimental literary avant-garde to popular fiction.

This course is informed by an approach to teaching and learning that fosters interactivity, student agency and the pleasure of knowledge. It promotes new ways for students to develop productive possibilities from the disciplinary bases of their study and to recognise the potential in interdisciplinary engagement in the humanities. The course will encourage critical abilities that will be an ongoing resource in students' professional and personal lives. The course is delivered by lectures and tutorials.

There are two course modules, covering both literary texts and film. These modules indicate the importance of understanding different literary moments in the twentieth and twenty-first centuries as well as indicating the range of genres engaged by women writers in these periods.

### Section One: Modern to Mid-Century (1914-1973)

### Section Two: Contemporary (1990-present)

***You should purchase a copy of each of the following:***

**Prescribed Books:**

Gertrude Stein, *Tender Buttons* (1914)

Virginia Woolf, *Mrs Dalloway* (1925)

Djuna Barnes, *Nightwood* (1936)

Jean Rhys, *Wide Sargasso Sea* (1966)

Toni Morrison, *Sula* (1973)

Suzanne Collins, *Hunger Games* (2008)

Chimamanda Adichie, *Americanah* (2013)

Students will be provided with select poems by Elizabeth Bishop (week 5) and the short story and extracts for Alexis Wright (week 12)

**Prescribed film is available online from UNSW library**

Jane Campion (dir.), *An Angel at my Table* (1990)

**Student Feedback**

Student Feedback is crucial to the successful design and implementation of this course. I have taken feedback about assessment and reading loads from ARTS2037 and folded the recommendations for improvement into the curriculum and assessment schedule for 2016. I look forward to further feedback (informal and formal) about this course in late October.


### Course Schedule - ARTS2037: Reading Women Writers

Week beginning	Lecture (Mon 10pm, Tues 11pm)	Tutorial (Tues 2)	Assessment
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#### Module One: Modernist to Mid-Century

1. July 25	i. Introduction to course ii. Feminist Literary Theory  Dr Fiona Morrison	Introductions Explanation of assessment 1	
	<b>Modernist</b>		
2. Aug 1	Virginia Woolf, <i>Mrs Dalloway</i>  Dr Fiona Morrison	Woolf	Reading and research log 1.1 due before Monday lecture
3. Aug 8	Gertrude Stein, <i>Tender Buttons</i>  Ms Emma Jenkins/ Dr Fiona Morrison	Stein	Reading and research log 1.2 due before Monday lecture
4. Aug 15	Djuna Barnes, <i>Nightwood</i>  Associate Professor Brigitta Olubas	Barnes	Reading and research log 1.3 due before Monday lecture
	<b>Mid-century</b>		
5. Aug 22	Jean Rhys, <i>Wide Sargasso Sea</i>  Dr Fiona Morrison	Rhys	
6. Aug 29	Elizabeth Bishop, select poems  Dr Fiona Morrison/ Ms Madeleine Wilson	Bishop	
7. Sept 5	Toni Morrison, <i>Sula</i>  Dr Fiona Morrison	Morrison	

#### Module Two: Contemporary

8. Sept 12	Jane Campion (dir.), <i>An Angel at my Table</i>  Dr Fiona Morrison	Campion	
9. Sept 19	Suzanne Collins, <i>Hunger Games</i>  Dr Fiona Morrison	Collins	
<b>SEPT 26</b>	<b>MID-SEMESTER BREAK</b>		Essay due Thursday Sept. 29 
10. Oct 4	Carol Ann Duffy, <i>Selected Poems</i>  Dr Fiona Morrison	Duffy	
11. Oct 10	Chimamanda Adichie, <i>Americanah</i>  Dr Fiona Morrison	Adichie	
12. Oct 17	Alexis Wright, short story and excerpts from <i>Carpentaria</i>  Dr Fiona Morrison	Wright	
13. Oct 24	No lectures	No tutorials	Take home questions available Friday Oct 28. Assessment due Nov 4.

## Assessment

The general expectations of assessment in this course include detailed reference to set literary texts, the provision of a clear argument, clear and straightforward writing, the inclusion of a bibliography that has been correctly formatted and a paper that has been obviously proofread. Standard aspects of essay presentation, such as italicising titles and indenting quotations of longer than 4 lines are expected as a matter of course. Consultation with secondary sources and criticism will be increasingly important as you progress through second and into third year courses. Plagiarism will attract a mark of '0'.

### 1. Assessment Task 1 - Research and Research Log (25%)

*Three cumulative due dates* apply to Assessment 1 (Weeks 2, 3, 4).

Your log has to be submitted on Turnitin before the 10am lecture on **Monday August 1, Monday August 8 and Monday August 15** (word limit per piece: 500-600 words).

Your task is to read all the primary and secondary material set for Weeks 2-4 and set out *three* elements in a *log format*:

1. The first element is to provide a short **personal evaluation** of the set primary text for the relevant week (250 words). This means forming a subjective assessment of your reading in clear, rational and reasonable prose.
2. The second element is to provide an **annotated bibliographic entry** on an associated theoretical reading included on the ARTS2037 Moodle page (250 words). An annotated entry objectively assesses the nature, structure and relevance of the argument asserted in your secondary reading.
3. The third element is to find two **complementary references** for either primary or secondary reading. You will provide a correct citation of these references, set out in MLA bibliographic style. Please avoid all references from sociology and focus instead on literary studies.

**The reading and research task** assesses your ability to:

- read across a range of literature by women
- conduct and deploy research in field of women's literary writing

### 2. Assessment Task 2 – Essay (40%)

Due Date: **Thursday September 29**, by 4 pm (**Week 9**). Word limit: 2,000-2,500 words. Questions available August 19, all things being equal. *The major essay will ask for a comparison of two authors from weeks 2-7 of ARTS2037.*

**The essay** assesses your ability to:

- read across a range of literature by women
- write a clear and fluent essay engaged with issues raised in the course
- identify connections between intellectual traditions and cultural practices
- conduct and deploy research in field of women's literary writing
- contextualise and articulate a critical position on texts by women writers

### 3. Assessment Task 3 – Take Home assignment (35%)

Questions available: October 28 (**end Week 13**). Assignment due: **Friday November 4** by 4 pm. *The take home assignment will assess work on the final five texts of the course.*

**The Take Home assignment** assesses your ability to:

- read across a range of literature by women
- write a clear and fluent essay engaged with issues raised in the course
- contextualise and articulate a critical position on texts by women writers

## Assessment Summary

Assessment Task	Length	Weight	Due Date	Learning Objectives	Graduate Attributes
Reading and Research Log	1,000-1,500	25	Cumulative: August 1, 8 and 15	1, 3, 4, 5	1, 2, 3, 5
Essay	2,000-2,500	40	Sept 29	1, 2, 3, 5	1, 2, 4, 5
Take Home Exam	1,000-1,500	35	Nov 4	1, 2, 3, 5	1, 2, 4, 5

### Submission of Assessment Tasks

Students are expected to put their *names and student numbers* on every page of their assignments.

#### Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter. Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

#### Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted **fourteen days** after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted **twenty-one days** after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

#### Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance. Sickness, misadventure or other circumstances beyond your control may:

- \*Prevent you from completing a course requirement,
- \*Keep you from attending an assessable activity,
- \*Stop you submitting assessable work for a course,
- \*Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

*Copying*: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

*Inappropriate paraphrasing*: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

*Collusion*: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

*Inappropriate citation*: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

*Duplication* ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

## Teaching and Learning Information

This course is taught through lectures and seminars. Moodle is used as a support tool for ARTS2037 and students are also expected to access the UNSW library as a key resource for study.

**Lectures:** There will be two one-hour lectures each week. The lectures are designed to introduce students to the issues and texts of the course by providing contextual information, introduction to theoretical issues relating to the text and some close discussion. Lectures also model for students the ways information is organized and presented in the discipline of English. The lecture format is important in that it demonstrates formal modes of presenting a structured argument as well as a basis for students' own work and reflection. Echo recordings (when they work) and PowerPoint slides may be provided via Moodle to support the lectures and for revision, *not as a substitute for lecture attendance*.

**Tutorials:** The weekly tutorial requires students to engage actively and continuously with the lecture and reading material and develop their own critical responses. It also gives students the opportunity to express their critical opinions, negotiate ideas and develop group cohesion in conversation. This will occur through *structured and informal class discussion* and *collaborative work in small groups*. Attendance at and participation in tutorials is central to



the development of critical thinking and analytic skills, and is thus mandatory.

**Moodle:** Moodle will contain course announcements, links to recorded lectures, links to relevant web resources, information on Assessment, course bibliography and a link to Turnitin, which is a mandatory tool when submitting assessment work.

### **Attendance Requirements**

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Other Useful Websites**

**Disability Services (formerly SEADU):** <https://student.unsw.edu.au/disability-contacts>

**The Learning Centre:** <http://www.lc.unsw.edu.au>

**Library Services:** <http://info.library.unsw.edu.au/web/services/undergraduates.html>

**Writing:** SAM Essay Handbook at: <http://sam.arts.unsw.edu.au/resources/assessments/> or consult The Learning Centre's writing guides at <http://www.lc.unsw.edu.au/olib.html#1>

**OHS:** [http://www.ohs.unsw.edu.au/ohs\\_policies/index.html](http://www.ohs.unsw.edu.au/ohs_policies/index.html)