Faculty of Arts and Social Sciences

School of the Arts and Media

ARTS2038

Popular Fictions: Novels and their Afterlives

Session 2, 2015

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Brigitta Olubas	b.olubas@unsw.edu.au	Mondays 3-4pm Wednesdays 3-4pm	Webster 225	+61 2 93852303

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

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

Attendance Requirements

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

• A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

• 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, 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.

• A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

• 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/

Essential Information For SAM Students

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

Summary of the Course:

Subject Area: English. This course can also be studied in the following specialisations: Creative Writing

This course introduces students to the study of the novel through a consideration of its diverse and changing forms since the eighteenth century. The focus of the course is on the ways the novel has persisted as a mass genre, adapting in response to shifts in its audiences and to the technologies through which they access long-form narratives. We will consider questions of canonicity, celebrity, global proliferation and contemporary reference in relation to the novel. Possible modules include: celebrity authors; nineteenth- and twentieth-century true crime writing; film and television remakes of canonical novels; the early novel as an adaptation of older narrative forms such as romance and epic.

Aims of the Course:

The course aims to enrich students' understanding of one of the most significant literary forms of modernity: the novel. It will offer historical and contextual perspectives on the novel's prominence since the eighteenth century, while exploring the ways the novel and long-form narrative have changed across that period in response to changing reading publics and technologies of reading. It will introduce students to key texts on the theory of the novel.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Identify key features of the novel form as it has developed since the eighteenth century.
2. Engage critically with the changing forms of the novel through analysis of specific texts.
3. Demonstrate familiarity with and understanding of the novel's diversity in a range of oral and written forms.
4. Demonstrate an understanding of the protocols of academic knowledge construction.

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. Skills in literary analysis through close reading of texts in English

2. Ability to relate literary texts to the contexts in which they were produced

3. Ability to reflect upon one's own practice as a literary critic within the discipline of English

4. Skills in academic writing

Rationale for the inclusion of content and teaching approach
Philosophy of Teaching: I believe that students learn best when stimulated and engaged by the material they are studying and in an environment that respects the diversity and particularities of their individual experiences. In designing courses and in my teaching, I aim to provide students with access to rich and complex course materials and to structure their engagement through a range of class activities and assessments. My goal is for students to extend their knowledge and understanding of literature through a deepening appreciation of the range of literary forms, and of the complex relations between literary and other cultural representations, and to see the links between attentive reading and critical thinking. I understand that students will have different responses to the texts we study, and I work to accommodate this diversity in the range of activities planned for each course. I also work to enthuse and encourage students to take up the challenges provided by complex reading material and to deepen the scholarly pleasure they experience through academic study at each level as they progress through their major. I expect that students will complete all required reading, viewing and written prepataion as adivse by the course schedule.

Course Content: The three modules **Australian Crime, *Bleak House*: Novel/TV/Serial/Afterlife** and **Popular Fictions: Readers/Fans/Critics** have been designed and texts chosen to reflect the range and diversity of novel production and reception across the past two hundred years.

Teaching Approach: Lectures provide both an opportunity for presenting information and a site where students encounter the conventions of presenting academic research and staging academic debate. Weekly tutorials provide students with the opportunity to engage actively with the lecture and reading material and to develop their own critical responses. Attendance at both lectures and tutorials in mandatory, and attendance will be recorded at both.

Set Texts: Students should have copies of the following texts and should have read them prior to the lectures:

Helen Garner, *Joe Cinque's Consolation*

Peter Temple, *The Broken Shore*

Fergus Hume, *The Mystery of a Hansom Cab*

Charles Dickens, *Bleak House*

Bleak House BBC-TV

Grace Metalious, *Peyton Place*

Daniel Defoe, *Moll Flanders*

EL James, *50 Shades of Grey* (reading this text is not compulsory - alternatives will be discussed in class)

Teaching strategies
Rationale for the inclusion of content and teaching approach.

The course is organised in modules, each examining a significant facet of the development and reworking of the novel from the eighteenth to the twenty-first centuries. Each module will focus on one or two major texts, along with supplementary and contextual material, and/or examples of reworkings of the text in other media.

Lectures provide both an opportunity for presenting information and a site where students encounter the conventions of presenting academic research and staging academic debate. Weekly tutorials provide students with the opportunity to engage actively with the lecture and reading material and to develop their own critical responses.

Students are expected to have read all set texts in advance of tutorials.

Teaching Strategies

Lectures
There will be two one-hour lectures each week. Students are expected to to read the relevant material in advance of the lecture. Lecture attendance is supported by two revision tools: Echo360 and on-line material posted on the course Moodle site. Neither of these supports is a replacement for attendance which is mandatory. The recording on Echo360 is a record of an event not a summary of information. The on-line notes will be point form summaries only and are meant to supplement students own lecture notes, not substitute for them.

Tutorials
Tutorials require weekly preparation, including devising discussion questions for the group and/or preparing responses to set questions. They involve structured and informal class discussion, as well as 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.

Reading

Students are expected to engage in regular reading and re-reading to ensure that all set material is covered.

Assessment

1. Research Task: Due August 27; 1500 words; 20%

This task is based on the first module: Australian Crime.

Topic: Choose ONE of the following:

EITHER: Choose TWO of the three texts set for this module. Find **two scholarly essays (journal articles or book chapters)** ie one on each of your chosen texts. Summarise the main argument of each essay (approx. 500 words on each) and then consider points of difference, contrast, similarity or overlap between them (500 words). The essays you choose MUST be from peer-reviewed journals or books. You need to attach some proof that the essays in the journal or book have been peer reviewed (eg statement, or list of editorial advisory board from journal masthead).

OR: Choose ONE of the three texts set for this module. Find **two scholarly essays (journal articles or book chapters)** addressing the subgenre of crime writing to which it is most closely aligned. Summarise the main argument of each article (approx. 500 words on each) and then outline the ways in which these essays are useful +/or productive for reading/analysing the chosen text. The essays you choose MUST be from peer-reviewed journals or books. You need to attach some proof that the essays in the journal or book have been peer reviewed (eg statement, or list of editorial advisory board from journal masthead).

2. Essay: Due October 8; 2000 words; 40%

This task is based on the second module: *Bleak House*: Novel/TV/Serial/Afterlife. You will be required to write on BOTH Dickens's novel and the BBC-TV series. **Topics will be distributed in the lecture on September 8.**

3. Class Test - Open Book: Examination Period; one hour; 25%

Date and time will be advised when the Exam timetable is published - check via myunsw. Notes and books **are** permitted in the test. You will be asked to write on **TWO of the three texts** set for this module - topics will allow you to choose which two texts you wish to write on.

4. Tutorial Preparation: 300 words prepared each week and brought to tutorial; collected randomly 3 times during the semester; 15%.

Tutorial preparation questions are posted to the course Moodle site at least one week in advance. You need to write 300-500 words each week on your reading and preparation and bring hard copy of this to your tutorial each week. Notes will be collected and graded 3 times during the semester, ie students won't know in advance which weeks will be collected - the only way to ensure you are prepared is to complete the notes each week. **No late work will be accepted, and if you miss the class without a documented, acceptable reason, you will receive 0% for the notes for that week**.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Major Essay (40%)	2000 Words	40%	1,2,3,4		October 8
Research task (20%)	1500 words	20%	1,3,4		August 27
In-Class Test (25%)	60 minutes	25%	1,2		
Reading Notes (15%)	300 words each week; collected	15%	1,2,3		

	and marked 3 x per semester				

Submission of Assessment Tasks

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

The **Research Task** and **Essay** must be submitted online via turnitin on the course Moodle site.

Reading Notes must be brought to class each week in hardcopy.

The **Class Test** will be completed on the scheduled date during the examination period (notification via myunsw).

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.
If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration.

For information on Special Consideration please go to this URL: https://student.unsw.edu.au/special-consideration

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (http://www.lc.unsw.edu.au/academic-integrity-plagiarism), in the myUNSW student A-Z: Guide https://student.unsw.edu.au/plagiarism and in Appendix A of the Student Misconduct Procedure (pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

• Correct referencing practices;
• Paraphrasing, summarising, essay writing and time management
• Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

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.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content	Screening Content
Week 1: 27-31 July	Introduction	Lecture 1: Welcome, administration, expectations Lecturer: Brigitta Olubas Lecture 2: Introduction to the Novel Lecturer: Brigitta Olubas	No tutorials in week 1	
Week 2: 3-7 August	Module 1 Australian Crime Topic 1	Lecture 1: True Crime and Helen Garner, *Joe Cinque's Consolation* Lecturer: Brigitta Olubas Lecture 2: True Crime and Helen Garner, *Joe Cinque's Consolation* Lecturer: Brigitta Olubas	Tutorial 1: Introduction	
Essential Readings: Helen Garner, *Joe Cinque's Consolation*				
Week 3: 10-14 August	Module 1: Australian Crime Topic 2: Contemporary Crime	Lecture 1: Peter Temple, *The Broken Shore* Lecturer: Chris Oakey Lecture 2: Peter Temple, *The Broken Shore* Lecturer: Chris Oakey	Helen Garner, *Joe Cinque's Consolation*	
Essential Readings: Peter Temple, *The Broken Shore*				
Week 4: 17-21 August	Module 1: Australian Crime Topic 3: Classic Crime	Lecture 1: Fergus Hume, *The Mystery of a Hansom Cab*	Peter Temple, *The Broken Shore*	

		Lecturer: Brigitta Olubas Lecture 2: Fergus Hume, *The Mystery of a Hansom Cab* Lecturer: Brigitta Olubas		
Essential Readings: Fergus Hume, *The Mystery of a Hansom Cab*				
Week 5: 24-28 August	Module 2: Bleak House: Novel/TV/Serial/Afterlife - 1	Lecture 1: Introduction to Dickens Lecturer: Brigitta Olubas Lecture 2: Reading Dickens Lecturer: Brigitta Olubas	Fergus Hume, *The Mystery of a Hansom Cab*	BBC-TV *Bleak House*
Essential Readings: Charles Dickens, *Bleak House*				
Week 6: 31 August - 4 September	Module 2: Bleak House: Novel/TV/Serial/Afterlife - 2	Lecture 1: Charles Dickens, *Bleak House* Lecturer: Helen Groth Lecture 2: Serial TV Lecturer: Brigitta Olubas	Charles Dickens, *Bleak House*	BBC-TV *Bleak House*
Essential Readings: Charles Dickens, *Bleak House*				
Week 7: 7-11 September	Module 2: Bleak House: Novel/TV/Serial/Afterlife - 3	Lecture 1: Charles Dickens, *Bleak House* Lecturer: Helen Groth Lecture 2: *Bleak House* Serial TV Lecturer: Brigitta Olubas	Charles Dickens, *Bleak House*	BBC-TV *Bleak House*
Essential Readings: Charles Dickens, *Bleak House*				

Week 8: 14-18 September	Module 2: Bleak House: Novel/TV/Serial/Afterlife - 4	Lecture 1: *Bleak House* Serial TV Lecturer: Brigita Olubas Lecture 2: Essay Writing Lecturer: Brigitta Olubas	*Bleak House* - Serial	BBC-TV *Bleak House*
Essential Readings: Charles Dickens, *Bleak House*				
Week 9: 21-25 September	Module 3: Popular Fictions: Readers, Fans, Critics - 1	Lecture 1: Grace Metalious, *Peyton Place* Lecturer: Brigitta Olubas Lecture 2: Grace Metalious, *Peyton Place* Lecturer: Brigitta Olubas	*Bleak House* Serial	
Essential Readings: Grace Metalious, *Peyton Place*				
Week 10: 6-9 October	Module 3: Popular Fictions: Readers, Fans, Critics - 2	Lecture 1: Public Holiday (No lecture) Lecture 2: Reading early novels - Daniel Defoe Lecturer: Brigitta Olubas	Grace Metalious, *Peyton Place*	
Essential Readings: Daniel Defoe, *Moll Flanders*				
Week 11: 12-16 October	Module 3: Popular Fictions: Readers, Fans, Critics - 3	Lecture 1: Daniel Defoe, *Moll Flanders* Lecturer: Helen Groth Lecture 2: E.L. James, *Fifty Shades of Grey* **(NB: reading this text is not compulsory -**		

		discuss alternatives with convenor) Lecturer: Brigitta Olubas		
Week 12: 19-23 October	Module 3: Popular Fictions: Readers, Fans, Critics - 4	Lecture 1: Daniel Defoe, *Moll Flanders* Lecturer: Helen Groth Lecture 2: E.L. James, *Fifty Shades of Grey* **(NB: reading this text is not compulsory - discuss alternatives with convenor)** Lecturer: Brigitta Olubas	Daniel Defoe, *Moll Flanders*	
Essential Readings: Daniel Defoe, *Moll Flanders* E.L. James, *Fifty Shades of Grey* **(NB: reading this text is not compulsory - discuss alternatives with convenor)**				

Course evaluation and development

This is the first time this course has run in its present form. Student responses will be collected through CATEI and used to refine and further develop the course in future years.