ENGL2502 World Theatre: Cultures and Contexts

Outcomes

Students are able to (1) independently identify and interpret the conventions of particular cross-cultural theatre and performance practices through an appropriate analysis of relevant scholarly information and creative material concerning theatre and performance; (2) have an historicised understanding of fundamental critical concepts that allow them to recognise and discuss the relationship between the formal, thematic and functional aspects of specific cross-cultural theatre and performance practices; (3) gain useful relevant skills in selective theatre practices through workshop activities, and in-house and public performances; (4) learn how to work effectively on projects involving complex ideas—both independently and collaboratively—in workshop, rehearsal and performance contexts; (5) express ideas, information and argument coherently and logically in written and oral forms; (6) work effectively as a member of a collaborative group in a tutorial context; (7) enhance research skills in locating and assessing critical writing in traditional and digital media; (8) gain a critical understanding of the role played by ideologies of race, gender, and class in literary and cultural contexts; (9) refine and demonstrate highly developed skills of textual analysis and critical reasoning; and (10) further develop and practise enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies and with applications across a broader field of study at this University.

Content

This unit introduces students to a diversity of theatre and performance forms across cultures and periods. Students study particular theories and practices concerning the development of theatre cross-culturally, drawing on particular play texts, video and DVD material, critical and contextual readings and on ongoing workshop discussion and activities.

The unit aims to build on students' skills in research, critical analysis and oral and written communication and the ways in which knowledge in English and Cultural Studies is organised, towards developing an in-depth and critical understanding in specific areas of cross-cultural and historical theatre and performance theories and practices. Successful completion through all facets of assessment in this unit serves students who proceed to Level 3 studies in English and Cultural Studies and more specifically for those enrolling in ENGL3502 Making Theatre and Performance.

Remove units from incompatibilities:

- ENGL2235 Performing Bodies/Performing Selves
- ENGL2206 Spaces of Resistance

This unit will have completely different content from both ENGL2235 and ENGL2206. As a survey unit in theatre and drama, it will have a much wider scope, and is not envisaged as a performance unit.

ENGL2235 Performing Bodies/Performing Selves

Outcomes

Students are able to identify a representative range of theories and practices concerning the actor and the body in performance—in theatre and in everyday life—through research, analysis and interpretation of the set texts and critical material; identify the importance of context in relation to understandings of the actor and the body in performance in theatre and in everyday life; express research findings and ideas coherently and logically in both oral and written formats; gain relevant skills in selective performance practices through workshop exercises, and in-house and public performances; and learn how to work effectively, both independently and collaboratively, in workshop, rehearsal and performance contexts.

Content

We are constantly exposed to a diversity of representations of the body through the media of live performance, television, film and the Internet. Through lectures, selected texts and workshops, constructions of the self and of the body in society and in performance are the focus of study in this unit. It explores performance practices spanning periods of innovation in theatre as well as in performance art, dance, film and video productions, both mainstream and marginal.

ENGL2206 Spaces of Resistance

Outcomes

Students are able to (1) identify the conventions of subversive theatre and performance through a selective analysis of representative practices; (2) identify the importance of context in relation to subversive theatre and performance practices; (3) identify the relationship between the formal, thematic and functional aspects of specific subversive theatre and performance practices; (4) express research
Content

Working against privileged expressions of gender, race, class and sexuality are a diversity of resistant and subversive performance practices, carving out spaces for the marginalised. This unit explores the ways in which certain marginalised ‘worlds’ are expressed in and through live and media-generated performance. Performance practices from a range of theoretical, practical and sociopolitical contexts, such as postcolonial, queer, feminist and community-devised theatre, are studied. All theatre units offer a mixture of theory and practice—through tutorial discussions, essays, workshop activities and performances. All students have the opportunity to participate in either a full-length public production at the Dolphin Theatre or in shorter devised ‘in-house’ performances in the Bradley Studio at the end of semester. Participation can be either as a performer or in a production capacity.

ENGL2605 Twentieth-Century Narratives: Making It New

Outcomes

Students are able to (1) demonstrate knowledge of some of the major literary movements and texts of the twentieth century; (2) utilise historical and cultural contexts in the comprehension of particular literary movements and texts; (3) independently interpret select twentieth-century literary and cinematic texts independently through analysis of relevant scholarly information and creative material; (4) grapple with radical and experimental modes of writing and cinema; (5) express ideas, information and argument coherently and logically in written and oral forms; (6) work effectively as a member of a collaborative group in a tutorial context; (7) enhance research skills in locating and assessing critical writing in traditional and digital media; (8) have a critical understanding of the role played by ideologies of race, gender, class in literary and cultural contexts; (9) refine and demonstrate highly developed skills of textual analysis and critical reasoning; (10) have an historicised understanding of fundamental critical concepts that allow us to recognise and discuss the relationship between the formal, thematic, and functional aspects of any text studied; and (11) further develop and practise enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies and with applications across a broader field of study at this University.

Content

This unit centres on how twentieth-century narratives sought to make sense of the turbulent world in which they were written and produced. The stylistic innovations that characterise twentieth-century culture are of particular interest. It looks at some of the century’s major authors and ranges widely across forms (the novel, drama, film, poetry, theory). In the unit, students consider how authors, filmmakers, poets and dramatists ‘make it new’ in Ezra Pound’s phrase. They also examine the interrelations between literary practice and social life. How do these texts represent and critique their contexts—war, genocide, political upheaval, the creation of nation states, economic crises, technological and scientific developments, shifting gender and race relations? What might it mean for the holocaust to be imagined in the form of graphic novel, as is the case with Art Spiegelman’s Maus? How does an experimental film such as Hiroshima mon amour represent the memory of war? What and how do these texts tell us about the twentieth century, and our own place in history today?

Remove units from incompatibilities:

- ENGL2213 Postmodern Narrative
- ENGL2215 Modernism
- ENGL2216 Ecotexts
- ENGL2245 Postcolonial Literatures

This unit has a much broader scope, and completely different learning objectives from ENGL2213, ENGL2215, ENGL2216 and ENGL2245.

ENGL2213 Postmodern Narrative

Outcomes

Students are able to (1) identify and evaluate key theoretical accounts of the postmodern; (2) locate postmodernism as a historical phenomenon; (3) recognise the tension between
postmodern cognitive paradigms and narrative convention; and (4) assess a range of cultural
texts which respond to the contradiction between postmodern epistemology and experiential
common sense.

Content
Postmodernism was thought by many to be definitional of late twentieth-century transnational
culture, from advertising to architecture, nouvelle cuisine to the novel. This unit explores some
of the dimensions of the ‘postmodern’ with reference to a number of millennial narrative texts.
Particular attention is paid to the relation between postmodern texts and international culture,
ranging from Japanese comic farce to Spanish melodrama, from American mannerism to a
German novel’s reconstruction of the experience of the twentieth century.

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**Attachment D**
Outcomes

Students are able to (1) acquire an informed understanding of the literary and cultural change in late eighteenth- and nineteenth-century England, one of the seminal periods for the development of English studies; (2) form an historicised understanding of fundamental critical concepts, such as Romanticism, Victorianism, and the Gothic, allowing them to recognise and discuss the relationship between the concepts and the literary and cultural practices textually revealed; (3) develop the ability to read and critique a range of discursively complex nineteenth-century British prose and poetry, a skill readily transferable to twenty-first century discourses with their own modern-day complexities; (4) acquire a critical understanding of the role played by issues such as gender, equality, natural rights and liberty in literary and cultural texts; (5) express ideas, information and argument coherently and logically in written and oral forms; (6) work effectively as a member of a collaborative group in a tutorial context; (7) enhance research skills in locating and assessing critical writing in traditional and/or digital media; (8) gain a critical understanding of the role played by ideologies of race, gender and class in literary and cultural contexts; (9) refine and demonstrate highly developed skills of textual analysis and critical reasoning; (10) acquire an historicised understanding of fundamental critical concepts that allow us to recognise and discuss the relationship between the formal, thematic, and functional aspects of any text studied; and (11) further develop and practise enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies and with applications across a broader field of study at this University.

Content

This unit explores the Romantic Movement and its long aftermath through a range of noted writers including John Keats, Mary Shelley and Emily Brontë. Their engagement with the social and cultural changes created by the French Revolution produced innovations in fiction, poetry and prose, and helped form much of what we regard as modern experience and ideas. Topics to be investigated include Romantic concerns with social outsiders and individual freedom; disenchantment with reason and emphasis on the imagination; the revaluation of nature and criticism of urban industrialism; and outspoken concern for social justice. The unit considers Romantic and Gothic preoccupations with questions of gender and class power. It also draws attention to and critiques the formative influence of Romantic aesthetics and values on the subsequent decades of the long nineteenth century, on modern literary theory and especially on understandings of the Romantics themselves.

Remove incompatibility with ENGL2223 Victorian Ideologies

This unit will be a substantially new unit, with only one week in which the topic is similar to the existing unit.

ENGL2223 Victorian Ideologies

Outcomes

Students are able to (1) acquire an informed understanding of the cultural history of Victorian England, one of the diverse societies in which English has played a major historical role; (2) have an historicised understanding of fundamental critical concepts such as gothic, realism and NeoVictorianism, that allow us to recognise and discuss the relationship between the formal, thematic and functional aspects of specific textual practices; (3) be aware of the importance of informing and challenging their independent analyses and ideas with discriminating reading in the imaginative, critical and theoretical literature which the unit recommends; (4) develop a critical understanding of the role played by ideologies such as race, self-help, industrialism, class and gender in literary, visual and cultural texts; (5) express original arguments, together with research methodologies, approaches and findings, coherently and logically in oral and written formats; (6) undertake and present research in groups efficiently and creatively, and to offer and respond to feedback appropriately; (7) locate, assess and engage critically with research findings, both individually and in groups; (8) demonstrate an awareness of the importance of informing and challenging one's independent analyses and ideas with discriminating reading in imaginative, critical, and theoretical texts; (9) apply knowingly and appropriately highly developed skills of textual analysis, critical reasoning, interpretation and research; (10) interpret texts from a range of cultural genres independently, confidently and appropriately through developed modes of close reading and writing that encourage personal and critically informed engagement and expression; and (11) apply developed skills in independent enquiry-based research, leading towards an informed understanding of, and ethical sensitivity towards, our diverse and globalised world in the context of advanced further studies and/or future career paths.

Content

This unit explores a range of noted Victorian writers whose work suggests that era's engagement with modernity. This is expressed both through polemical discontent, but also through dreams of the possibility of a new and better world emerging from technological change and scientific achievement. The unit explores a range of Victorian dreams, fantasies and nightmares as responses to modernity, and engages with the expression of anxieties about gender, sexuality, social power, technology and change which emerge from these texts.
As a Level 3 unit, this unit aims to equip students with specialist knowledge of this period of literary history. Students build on their previous studies in the discipline, encountering critical concepts and discourses important to the period, which saw the birth of English as a university discipline. They are encouraged to relate the literary and cultural concerns of this era to those of earlier and later periods they have previously studied. Both written assignments are enquiry-based, requiring independent research, a self-defined topic and the conscious application of formal and historicist reading practices.

**ENGL2602 Shakespeare and Early Modern Studies**

**Outcomes**

Students are able to (1) increase knowledge of literary conventions and styles surrounding Shakespeare, leading to an increased ability to contextualise Shakespeare's work; (2) enhance knowledge of the Early Modern period in England, as well as of some of the intellectual, historical, and cultural contexts that preceded and underpinned Shakespeare's ideas; (3) develop more sophisticated appreciation of Shakespeare's philosophical ideas and their relevance in today's world; (4) enhance understanding of play structure, character and suspense-building; (5) increase understanding of different critical approaches to Shakespeare; (6) express ideas, information and argument coherently and logically in written and oral forms; (7) work effectively as a member of a collaborative group in a tutorial context; (8) enhance research skills in locating and assessing critical writing in traditional and digital media; (9) have a critical understanding of the role played by ideologies of race, gender, class in literary and cultural contexts; (10) refine and demonstrate highly developed skills of textual analysis and critical reasoning; (11) gain an historised understanding of fundamental critical concepts that allow us to recognise and discuss the relationship between the formal, thematic and functional aspects of any text studied; and (12) further develop and practise enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies and with applications across a broader field of study at this University.

**Content**

This unit introduces students to Shakespeare Studies and Early Modern studies by inviting close analysis of a number of important literary works by Shakespeare and his contemporaries. It enhances students' engagement with the range of ethical and societal issues that Shakespeare's and other early modern works support. The unit also encourages students to examine the continuing relevance of Shakespeare's work, and that of his contemporaries, for our time and world, as well as differing critical and directorial interpretations these works have attracted.

**Remove incompatibility with ENGL2237 Shakespeare's Tragedies and Romances**

This unit is broader than the current ENGL2237. It will include Shakespeare's sonnets, not just his tragedies and romances, and will also cover other writers. We will also teach different plays from those taught in ENGL2237

**Outcomes**

Students develop increased knowledge of a range of Shakespeare's tragedies and romances; an understanding of a range of critical approaches to literature and drama, and an ability to use them in analysing Shakespeare's plays; increased knowledge of the historical period in which Shakespeare wrote his plays; and the ability to communicate ideas clearly and articulately in tutorials and essays.

**Content**

Shakespeare's tragedies and late romances can be analysed within various contexts. Historically, the Jacobean period in which they were written held in tension, on the one hand, a weakening, formerly Catholic monarchy and, on the other, the Protestant forces which were to set alight the English Civil War. In his memorable female characters in tragedies and the interplay of fathers and daughters in romances, Shakespeare was both reflecting and changing attitudes towards gender in his day. Another crucial context is that of the theatre itself as physical space and in its commercial function. The plays are illuminated when examined from the point of view of the kinds of stages and audiences they were written for. Another context is provided by new interpretations of plays which are made afresh by new ages, cultures and technologies. Hamlet, for example, is a very different play according to when and how it has been presented, whether in The Globe, on the Victorian stage, on film and video in the late twentieth century, or by scholars and critics. The central plays studied are Othello, Hamlet, Macbeth, The Winter's Tale and The Tempest, but others are also considered. Students should read as many as possible before the unit begins.
ENGL2601 Narrative and Culture in Pre-Modern England

Outcomes

Students are able to (1) gain familiarity with a range of medieval narrative forms, and their major generic and formal characteristics; (2) have a critical understanding of the function and significance of select medieval English narratives within the society and culture which produced them; (3) gain an initial knowledge of how to read Middle English texts (SE Midlands dialect) in the original language; (4) understand the relation of medieval narratives to significant ideologies of the period, in areas such as gender, class, warfare and religion; (5) express ideas, information and argument coherently and logically in written and oral forms; (6) learn to work effectively as a member of a collaborative group in a tutorial context; (7) gain enhanced research skills in locating and assessing critical writing in traditional and/or digital media; (8) gain a critical understanding of the role played by ideologies of race, gender, and class in literary and cultural contexts; (9) refine and demonstrate highly-developed university-level skills of textual analysis and critical reasoning; (10) acquire an historicised understanding of fundamental critical concepts that allow us to recognise and discuss the relationship between the formal, thematic and functional aspects of any text studied; and (11) further develop and practice enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies, with applications across a broader field of study at this University.

Content

This unit concentrates on the intersection of literary forms and social practices. An essential starting point is to ask what constitutes 'English' literature at this time. Romance, for instance, is read in the context of its cultural work of shaping masculine and feminine behaviours. Saints' lives and religious lyrics are read within the context of often gendered practices of belief such as pilgrimage and the cult of relics. Heroic texts provide the opportunity to investigate both the celebration and critique of militaristic culture. The unit is taught both in translation and through dual-language texts and has an introductory language-learning component in relation to selected texts (usually Chaucer). The unit aims, as a Level 2 unit, to build on students' skills in research, critical analysis and oral and written communication and the ways in which knowledge in English and Cultural Studies is organised, towards developing an in-depth and critical understanding in medieval literature within its historical context.

Remove incompatibility with ENGL2239 Magic and Marvels in Early Narrative

This unit will be different in its focus, texts and content from the existing unit ENGL2239 Magic and Marvels in Early Narrative. It is a new unit, with different aims. We also believe that some students develop a special interest in medieval studies, and they wish to do further units, so there is likely to be a group that wishes to follow this new stream, who have done ENGL2239. It would be a pity to preclude that when the new units are new

ENGL2239 Magic and Marvels in Early Narrative

Outcomes

Students are able to (1) understand the significance of magic and marvels in medieval mentality through the close study of their employment in selected medieval texts; (2) read and analyse medieval English texts in relation to the culture, history and ideology of the periods in which they were written; (3) attain a greater understanding of the relation of medieval thought and culture to the modern world; (4) understand and employ key concepts used in the interpretation of literary narratives; (5) locate and use relevant scholarly information in one’s own research; (6) inform and challenge one’s independent analyses and ideas with discriminating reading in critical and theoretical literature; (7) express ideas, information and argument concisely and clearly in written and oral forms; (8) inform others helpfully in discussion and learn from their contributions; and (9) respect and practise the correct forms of citation, quotation and bibliographical reference.

Content

Magic, marvels and the 'other world' held a special place in pre-modern English consciousness. Beowulf fights monsters and a dragon to guard civilisation. In Sir Orfeo, Sir Launfal and Sir Gawain and the Green Knight otherworld figures test kingly power and Christian chivalry. In Chaucer's Franklin's Tale magic leads to deceit and danger. Mandeville's Travels outlines the wonders of medieval geography. All these 'marvellous' narratives offer important insight into life and mentality in earlier English times.

ENGL3601 Reading the Middle Ages
Outcomes

Students are able to (1) gain knowledge of later medieval literary and written genres, and be capable of detailed and informed analysis of their characteristics; (2) have an understanding of the relation of medieval English writing to the historical contexts of its production and utterance; (3) gain knowledge of some of the major modern theoretical reflections on understanding the literature and culture of the medieval past; (4) gain a sound knowledge of how to read Middle English texts in the original in a variety of dialects; (5) understand the significance of manuscript and early print culture for the creation, dissemination and reception of medieval writing; (6) be aware of the growth of a vernacular English-language culture in the medieval period and its relation to Latin- and French-based culture; (7) express original arguments, together with research methodologies, approaches and findings, coherently and logically in oral and written formats; (8) demonstrate ability to undertake and present research in groups efficiently and creatively, and to offer and respond to feedback appropriately; (9) demonstrate an awareness of the importance of informing and challenging one's independent analyses and ideas with discriminating reading in imaginative, critical, and theoretical texts; (10) apply knowingly and appropriately highly developed skills of textual analysis, critical reasoning, interpretation and research; (11) interpret texts from a range of cultural genres independently, confidently and appropriately through developed modes of close reading and writing that encourage personal and critically informed engagement and expression; and (12) apply developed skills in independent enquiry-based research, sophisticated skills in oral and written communication, and an informed understanding of, and ethical sensitivity towards, our diverse and globalised world in the context of advanced further studies and/or future career paths.

Content

This unit extends students’ knowledge of research practices and technical knowledge, and broadens their reading in medieval literature. A selection of later medieval/pre-modern English texts from different literary and non-literary genres diversifies students’ experience of later medieval English writing and its various contexts. Texts are read in the original language and are selected from a range of dialects, thus developing students’ language learning. The unit offers more detailed research tasks through historical reference and develops more extensive technical skills by locating texts in their manuscript contexts. Key questions investigated through a range of theoretical approaches current in medieval cultural studies include the connections between an increasingly vernacular culture and the practices of reading and writing; the scripting of public and private selves through writing; the processes of transmission and the meanings of preserving the past.

As a Level 3 unit, this unit aims to further develop students’ skills in research, critical analysis and oral and written communication through more focused engagements with specific texts and theories, and through a greater emphasis on independent learning through strategies such as targeted research tasks, small group projects, and the opportunity to develop individual essay topics thus preparing them for future studies, or as innovative and productive researchers and communicators in their chosen professions.

Remove incompatibility with ENGL2239 Magic and Marvels in Early Narrative

This unit will be different in its focus, texts and content from the existing unit ENGL2239 Magic and Marvels in Early Narrative. It is a new unit, with different aims. We also believe that some students develop a special interest in medieval studies, and they wish to do further units, so there is likely to be a group that wishes to follow this new stream, who have done ENGL2239. It would be a pity to preclude that when the new units are new

ENGL2239 Magic and Marvels in Early Narrative

Outcomes

Students are able to (1) understand the significance of magic and marvels in medieval mentality through the close study of their employment in selected medieval texts; (2) read and analyse medieval English texts in relation to the culture, history and ideology of the periods in which they were written; (3) attain a greater understanding of the relation of medieval thought and culture to the modern world; (4) understand and employ key concepts used in the interpretation of literary narratives; (5) locate and use relevant scholarly information in one's own research; (6) inform and challenge one's independent analyses and ideas with discriminating reading in critical and theoretical literature; (7) express ideas, information and argument concisely and clearly in written and oral forms; (8) inform others helpfully in discussion and learn from their contributions; and (9) respect and practise the correct forms of citation, quotation and bibliographical reference.

Content

Magic, marvels and the 'other world' held a special place in pre-modern English consciousness. Beowulf fights monsters and a dragon to guard civilisation. In *Sir Orfeo, Sir Launfal* and *Sir Gawain and the Green Knight* otherworld figures test kingly power and Christian chivalry. In Chaucer's *Franklin's Tale* magic leads to deceit and danger. *Mandeville's Travels* outlines the wonders of medieval geography. All these
'marvellous' narratives offer important insight into life and mentality in earlier English times.

ENGL3701 Regionalism in Australian Literature

Remove incompatibility with the following units:

- ENGL2243 Australian Literature: Fiction into Film
- ENGL2248 Culture and Difference in Australian Literature
- ENGL2247 Subversive Sites in Australian Writing

Listed as incompatible with the three existing upper-level units in Australian Literature, ENGL2243 Australian Literature: Fiction into Film, ENGL2248 Culture and Difference in Australian Literature and ENGL2247 Subversive Sites in Australian Writing. However, the aspect of regionalism is not studied at all in any of these units, so there will be no overlap with material already studied. Like medieval, some students wish to pursue a stream of units in Australian Literature, and should have the opportunity to study this level 3 unit even if they have done some or all of the current units.

ENGL2243 Australian Literature: Fiction into Film

Outcomes

Students are able to read and critique a range of contemporary Australian narratives, filmic and written; gain knowledge of the connections and differences between book and film narrative; recognise and analyse dominant ideological (and formal) structures in the unit narratives (and others) in relation to a history of Australian narrative and of Australian society; enhance writing, research and oral skills; and understand the central place of narrative in Australian culture.

Content

In recent years Australian films have had an exciting impact on the way Australians see themselves and on the image of Australia in the world at large. Many such films are based on Australian novels, a different form of narrative. This unit focuses on several Australian novels and the films which have been made from them. It examines the relationship between the two genres, both through the way in which each uses the narrative techniques available to it and through the differences that occur in the transmission of the book into the film. The unit also considers how both novels and films represent issues that are central to contemporary Australian society, for example, the significance of the landscape; gender and race relations; sex, money and work; and the beach, city and suburbs.

ENGL2248 Culture and Difference in Australian Literature

Outcomes

Students achieve greater understanding of the multicultural, multivocal nature of contemporary Australian society; the relationship of contemporary Australian cultural identity to that of the past; the representation of contemporary Australian identity in its literature and film. Students become familiar with literary and historical material which establishes and broadens an understanding of the cultural complexity of Australia now and in the past, and are encouraged to view reading itself and the process of publication and presentation of literary work as a significant factor in the construction of a sense of national identity. Students achieve a certain level of verbal fluency and general debating/discussion skills through the requirement to organise, present and defend their research in a tutorial paper; and extend their skills by taking the initiative in research and in primary responses to texts and ideas by formally presenting those initiatives and responses in major items of written work.

Content

Recent Australian literature reflects not just an Anglo-Saxon or Celtic heritage but a multicultural, multivocal society with differences in the ways Australians see themselves or traditional Australian concerns such as the relationship between the human and the landscape. This unit examines some of the distinct Aboriginal, Asian-Australian and other migrant voices which have contributed to a redefinition of Australian literature.
### ENGL2247 Subversive Sites in Australian Writing

**Outcomes**

Students gain (1) an understanding of the tradition of social critique that runs through Australian literature; (2) an increased knowledge of Australian literature through close study of fiction, poetry and other major genres; (3) a critical ability to evaluate the way cultural discourses are constructed in key texts by Australian writers from a variety of backgrounds; (4) an informed understanding of nationalist and other ideologies in Australian culture; (5) improved oral communication skills through tutorial presentation and participation; (6) improved written communication skills through the completion of two written assessments; and (7) university-level research skills.

**Content**

Literature and film have been major vehicles for constructing national identity in Australia but have also been vital instruments of cultural critique. This unit examines key elements of the ‘Australian Legend’—mateship, egalitarianism, rebelliousness—as they are articulated and subverted in Aboriginal, English/Celtic and migrant texts. Poetry, fiction, drama and film from *My Brilliant Career* to *The True History of the Kelly Gang* have created sites for the subversion of inherited forms and dominant ideologies, and for the imaginative exploration of alternative realities.

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### ENGL2704 Transcultural Literature

**Outcomes**

At the successful completion of Transcultural Literatures students will be able to:

1. Independently critique and comment on a range of texts which involve the representation of transcultural exchanges

2. Demonstrate an understanding of the contexts in which these transactions have arisen, for example, conditions in colonies and postcolonies, in indigenous communities, and in migrant and diasporic communities in postcolonies and in metropolitan cultures

3. Comprehend the complexities of cultural difference and the role of literary texts in expressing and these new identities and social formations

4. express ideas, information and argument coherently and logically in written and oral forms

5. work effectively as a member of a collaborative group in a tutorial context

6. enhanced research skills in locating and assessing critical writing in traditional and digital media

7. have a critical understanding of the role played by ideologies of race, gender, class in literary and cultural contexts

8. refine and demonstrate highly-developed skills of textual analysis and critical reasoning

9. have an historicized understanding of fundamental critical concepts that allow us to recognize and discuss the relationship between the formal, thematic, and functional aspects of any text studied

10. further develop and practice enquiry-based learning and research and communication acquired at Level 2 into Level 3 units in English and Cultural Studies and with applications across a broader field of study at UWA.

**Content**

This unit introduces students to the development of literatures which write across and between cultures, engaging processes which shape such literatures: for example, choices of style, theme
and subjects; relations between oral, printed and visual cultures; patronage, marketing and reading practices and in the context of cultural exchange, contact and transmission. Such texts question national identities and borders and generate new forms and audiences as well as novel means of distribution and consumption. It will examine broad social forces such as imperialism, colonial settlement, diasporic movements and voluntary migration and how these have affected the representation of peoples subject to such forces. It will focus on the representation of difference and how literary texts have sought to address representing difference across cultures.

The unit develops critical skills in evaluating cultural representations and the issues raised by transcultural exchanges. It develops a student’s ability to imaginatively synthesize the material provided through lectures, unit readings, and set texts. These in turn provide a platform for further Units in English and Cultural Studies and generate skills with applicability in a wider sphere in terms of oral and written presentation, clear communication, problem resolution, collaborative teamwork, and critical enquiry and analysis.

Remove incompatibility with ENGL2245 Postcolonial Literatures

Listed as incompatible with ENGL2245 Postcolonial Literatures, we believe this new unit has a different conceptualisation, that 'transcultural' is a different way of understanding literature that could also be regarded as postcolonial. We note that the handbook description uses the word 'postcolonial', but when the unit is taught in 2013 it will be different, and we should revise the handbook entry to reflect that. Also, the unit last ran in 2010 and will not be offered till 2013, so it is unlikely that there will be many students who have done 2245 and are still in level 2, and want to do ENGL2702.

**ENGL2245 Postcolonial Literatures**

**Outcomes**

Students are able to (1) gain knowledge of postcolonial cultural productions and their historical contexts, receptions, assumptions and effects; (2) enhance understanding of the key concepts deployed in the analysis of a wide range of written and cinematic texts; (3) understand the links between race, ethnicity, gender, sexuality and class, and postcolonial cultural productions; (4) identify and decode representations and operations of cultural power; (5) enhance university-level research skills; and (6) improve communication skills.

**Content**

This unit involves an engagement with postcolonial texts and their contexts. These texts may include novels, short stories and films from the Caribbean, China, Africa, India and Australia, and interpretations revolve around the key concepts of postcolonial theory. The new and exciting area of whiteness studies is also integral to the unit. Readings deconstruct the race and gender ideologies and practices of imperialism and also explore the strategies of postcolonial literary resistances.

**ENGL3502 Making Theatre and Performance**

**Outcomes**

Students are able to (1) independently identify and critically interpret the theories and practices of theatre-making through an appropriate analysis of relevant scholarly information and creative material concerning theatre and performance; (2) have a critical understanding of the role played by differing ideologies in critical and cultural texts involving the making of theatre and performance; (3) gain useful relevant skills in selective theatre practices through workshop activities, and in-house and public performances; (4) have an historiised understanding of fundamental critical concepts that allow us to recognise and discuss the relationship between the formal, thematic and functional aspects of specific theatre and performance practices; (5) work effectively on projects involving complex ideas—both independently and collaboratively—in workshop, rehearsal and performance contexts; (6) express original arguments, together with research methodologies, approaches and findings, coherently and logically in oral and written formats; (7) undertake and present research in groups efficiently and creatively, and offer and respond to feedback appropriately; (8) locate, assess and engage critically with research findings, both individually and in groups; (9) demonstrate an awareness of the importance of informing and challenging one's independent analyses and ideas with discriminating reading in imaginative, critical and theoretical texts; (10) apply knowingly and appropriately highly developed skills of textual analysis, critical reasoning, interpretation and
research; (11) interpret texts from a range of cultural genres independently, confidently and appropriately through developed modes of close reading and writing that encourage personal and critically informed engagement and expression; and (12) apply developed skills in independent enquiry-based research, sophisticated skills in oral and written communication, and an informed understanding of, and ethical sensitivity towards, our diverse and globalised world in the context of advanced further studies and/or future career paths.

Content

This unit allows students to draw on a selection of theatre and performance practices and practitioners across a range of cultural and historical contexts. As well as undertaking assessment tasks in tutorial/workshop activities and written exercises, students have the opportunity to participate in devised or scripted performances, whether ‘in-house’ or for public showing. No previous theatre experience is required for the unit.

Remove incompatibility with ENGL2256 Avant-Garde

The new unit ENGL3502 Making Theatre and Performance is a completely new Theatre Studies unit, with different texts and taking a different approach to the subject. It is also going to be much broader in scope than the Avant-Garde.

ENGL2256 Avant-Garde

Outcomes

Students are able to identify specific conventions of avant-garde theatre and performance through a selective analysis of representative theatre and performance practices; identify the importance of context in relation to avant-garde theatre and performance practices; identify the relationship between the formal, thematic, and functional aspects of specific avant-garde theatre and performance practices; express research findings and ideas coherently and logically in both oral and written formats; gain relevant skills in selective performance practices through workshop exercises, and in-house and public performances; and learn how to work effectively, both independently and collaboratively, in workshop, rehearsal and performance contexts.

Content

This unit explores through lectures and workshops how selected avant-garde performance practices arose as attempted subversions of the dominant theatre practices of modernism and postmodernism. Importantly, their historical and cultural contexts, their aims and eventual outcomes, as well as the forms they took are studied. Some of the major movements explored include Naturalism, Expressionism, Dadaism, and Futurism, through to postmodern performance practices.