MEMBERS OF THE BOARD OF STUDIES FOR THE BACHELOR OF ARTS
Senior Deputy Vice-Chancellor’s Nominee as Chair (Winthrop Professor Alan Dench)
Academic Board Chair Nominee (Dr Neil O’Sullivan)
Dean, Faculty of Arts, Humanities and Social Sciences or Nominee (Professor Ian Saunders)
Dean, Faculty of Architecture, Landscape and Visual Arts (Winthrop Professor Simon Anderson)
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Dean, Faculty of Law or Nominee (Associate Professor Alex Gardner)
Registrar or Nominee (Mr Jon Stubbs)
Guild President or Nominee (Mr Matthew Mackenzie)

IN-ATTENDANCE
Senior Academic Reviewer (Winthrop Professor Ian Reid)

BOARD OF STUDIES FOR THE BACHELOR OF ARTS MEETING
TUESDAY 7TH FEBRUARY 2012

AGENDA

This is to confirm that the first meeting of the Board of Studies for the Bachelor of Arts in 2012 will be held from 10.00am to 11.30am on Tuesday 7th February 2012 in the Chancellor’s Room.

Part 1 of the agenda consists of items for communication. Part 2 of the agenda relates to items for decision to be dealt with en bloc by motion by the Chair. Part 3 is for discussion. A member may request the transfer of an item from Part 1 or 2 to Part 3.

Dr Kabilan Krishnasamy
Executive Officer
Academic Policy Services

WELCOME

The Chair will welcome members to the first meeting of the Boards of Studies for the Bachelor of Arts in 2012.

APOLOGIES

The Chair will record any apologies. Members are reminded that apologies should be forwarded to the Executive Officer prior to the meeting.

DECLARATIONS OF POTENTIAL FOR CONFLICT OR PERCEIVED CONFLICTS OF INTEREST

The Chair will invite members to declare potential for conflict or perceived conflicts of interest, if applicable, with regard to items on the agenda.
1. MINUTES – Ref: F27157

Confirmation of the minutes of the Interim Board of Studies for the Bachelor of Arts meeting held on 7th June 2011.

2. NOTING OF DECISIONS TAKEN BY WAY OF A CIRCULAR

Members are asked to confirm the noting of decisions taken on the following dates by way of a circular:

- Noting of decisions taken on 26th August 2011 (Attachment A1)
- Noting of decisions taken on 5th October 2011 (Attachment A2)

PART 1 – ITEM(S) FOR COMMUNICATION TO BE DEALT WITH EN BLOC

3. THE INTERIM BOARDS OF STUDIES – Ref F28646, F28647, F28648, F28649, F28650

Members will note that the Interim Boards of Studies were established in April 2009, as part of the University’s governance arrangements, to facilitate the implementation of the new undergraduate degrees. With the implementation of New Courses in 2012, it is timely to address the interim status of these Boards.

At its meeting held in November 2011, Academic Council approved by R230/11 the proposition that the Interim Boards of Studies be made as Boards of Studies effective immediately.

For noting.

4. MEETING DATES IN 2012 FOR THE BOARD OF STUDIES FOR THE BACHELOR OF ARTS – Ref: F27157

Members are reminded that the meeting dates for 2012 for the Board of Studies for the Bachelor of Arts have been confirmed as follows:

<table>
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</tr>
<tr>
<td><strong>No meeting scheduled in July</strong></td>
<td></td>
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<tr>
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</tr>
<tr>
<td>Tuesday, 6th November</td>
<td>Wednesday, 24th October</td>
<td>Chancellor’s Room</td>
</tr>
</tbody>
</table>

For noting.

5. PRINCIPLES AND RULES FOR THE OPERATION OF COMMITTEES – Ref F12202

Members will be aware that all committees of the University are expected to operate according to the principles set out in the Principles for the Operation of Committees.
In 2005 the Deputy Vice-Chancellor and the Executive Director (Academic Services and Registrar) commissioned a “Working Smarter Through Committees” working party in order to investigate ways of streamlining and improving committee processes without compromising collegiality.

In accordance with Recommendation 9 – *That the University’s principles and rules for the operation of committees are distributed (as part of the agenda) to all committee members and the Chair explicitly address these at the first meeting of each year – the principles and rules are attached along with the code of conduct.* (Attachment B)

For noting.

6. UNIVERSITY POLICY ON CHANGES TO UNITS – Ref: F39827

Members are asked to note that Academic Council approved by R236/11 a revised University Policy on Changes to Units, which identifies the principles that will need to be considered when proposing a change to a unit offered at either undergraduate or postgraduate level. The revised policy replaces the following policies and aligns with the structural requirements of the New Courses:

- Policy on the Cancellation of Units (UP07/114)
- University Policy on the Cancellation of Units (UP07/106)
- Changing the Availability of Units (Policy and Procedure)
- Changing a Unit Title (Policy and Procedure)
- Non-Standard Semester Teaching


For noting.

7. UNIVERSITY POLICY ON CREATING SPECIAL UNITS – Ref: F39926

At its meeting of November 2011, Academic Council by R228/11 approved the following:

(i) that existing provision to create special units be permitted only in transitional courses that were being taught out.

(ii) that provision to fast-track, within the governance structure of New Courses, a new unit proposal for offering within a teaching period to accommodate certain teaching or urgent circumstantial-based needs be permitted from 2012.

(iii) faculties be requested to review the rules for postgraduate courses forming part of the new courses framework with a view to removing provision for substitution of units by 2013.

(iv) faculties be permitted to approve substitution of units in postgraduate degree courses that will not form part of the new courses framework, (namely those being taught out) to the extent previously permitted by University General Rule 1.2.1.14A: *A faculty may permit or require a student to substitute for units up to a maximum value of 12 points in a course another unit or other units of equivalent value.*


For noting.

PART 2 – ITEM(S) FOR DECISION TO BE DEALT WITH EN BLOC

8. CONSTITUTION OF THE BOARD OF STUDIES FOR THE BACHELOR OF ARTS – REF: F28646

Members will note that Academic Council in November 2011 reviewed the interim status of the Boards of Studies and approved (by R230/11) the proposition that they be made Boards of Studies effective immediately.
Since the Board of Studies for the Bachelor of Arts has been formally constituted as a University Committee, the Terms of Reference of the former Interim Board of Studies for the Bachelor of Arts will need to be amended accordingly.

Attached (Attachment C) for members' consideration is the constitution of the Board of Studies for the Bachelor of Arts.

The Chair recommends that the constitution for the Board of Studies for the Bachelor of Arts be endorsed and that it be forwarded to the Board of Coursework Studies for consideration.

PART 3 – ITEM(S) FOR DISCUSSION AND DECISION

9. INCOMPATIBLE UNITS IN ENGLISH AND CULTURAL STUDIES

The Faculty of Arts, Humanities and Social Sciences has submitted change requests for the following units (highlighted in bold):

<table>
<thead>
<tr>
<th>Trim</th>
<th>Unit</th>
<th>Details of change</th>
<th>Justification</th>
</tr>
</thead>
<tbody>
<tr>
<td>F31591</td>
<td>ENGL2502 World Theatre: Cultures and Contexts</td>
<td>Remove incompatibility with ENGL2235 Performing Bodies/Performing Selves and ENGL2206 Spaces of Resistance</td>
<td>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.</td>
</tr>
<tr>
<td>F31657</td>
<td>ENGL2605 Twentieth-Century Narratives: Making It New</td>
<td>Remove incompatibility with ENGL2213 Postmodern Narrative, ENGL2215 Modernism, ENGL2216 Ecotexts and ENGL2245 Postcolonial Literatures</td>
<td>This unit has a much broader scope, and completely different learning objectives from ENGL2213, ENGL2215, ENGL2216 and ENGL2245.</td>
</tr>
<tr>
<td>F31668</td>
<td>ENGL2604 Romanticism and Change in the Long Nineteenth Century</td>
<td>Remove incompatibility with ENGL2223 Victorian Ideologies</td>
<td>This unit will be a substantially new unit, with only one week in which the topic is similar to the existing unit.</td>
</tr>
<tr>
<td>F31665</td>
<td>ENGL2602 Shakespeare and Early Modern Studies</td>
<td>Remove incompatibility with ENGL2237 Shakespeare's Tragedies and Romances</td>
<td>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</td>
</tr>
<tr>
<td>F31669</td>
<td>ENGL2601 Narrative and Culture in Pre-Modern England</td>
<td>Remove incompatibility with ENGL2239 Magic and Marvels in Early Narrative</td>
<td>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.</td>
</tr>
<tr>
<td>F31650</td>
<td>ENGL3601 Reading the Middle Ages</td>
<td>Remove incompatibility with ENGL2239 Magic and Marvels in Early Narrative</td>
<td>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</td>
</tr>
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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.

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Remove Incompatibility</th>
<th>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</th>
</tr>
</thead>
<tbody>
<tr>
<td>F31648</td>
<td>ENGL3701 Regionalism in Australian Literature</td>
<td>Remove incompatibility with ENGL2243 Australian Literature: Fiction into Film, ENGL2248 Culture and Difference in Australian Literature and ENGL2247 Subversive Sites in Australian Writing</td>
<td>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.</td>
</tr>
<tr>
<td>F31666</td>
<td>ENGL2704 Transcultural Literature</td>
<td>Remove incompatibility with ENGL2245 Postcolonial Literatures</td>
<td>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.</td>
</tr>
<tr>
<td>F31642</td>
<td>ENGL3502 Making Theatre and Performance</td>
<td>Remove incompatibility with ENGL2256 Avant-Garde</td>
<td>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.</td>
</tr>
</tbody>
</table>

Attachment D presents the outcomes and descriptions for the above listed units to assist the Board in its discussion.

For consideration.

10. OTHER BUSINESS – Ref: F28847

The Chair will invite members to discuss their reflections on the 2012 (re)enrolment patterns under NC2012, and any related issues

This item will not be minuted.
The University of Western Australia

27 August 2011

MEMBERS OF THE INTERIM BOARD OF STUDIES – BACHELOR OF ARTS
Senior Deputy Vice-Chancellor's Nominee as Chair (Winthrop Professor Alan Dench)
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Registrar or Nominee (Mr Jon Stubbs)
Guild President or Nominee (Ms Emily Micalizzi)

IN-ATTENDANCE
Senior Academic Reviewer (Winthrop Professor Ian Reid)

NOTING OF DECISIONS TAKEN ON 26th AUGUST BY THE BACHELOR OF ARTS INTERIM BOARD OF STUDIES ON ITEMS CONSIDERED BY WAY OF A CIRCULAR

1. EXPRESSION OF INTEREST TO OFFER EUROPEAN STUDIES MAJOR IN 2013 – REF: F34871

At its meeting held on 5th April 2011 the Bachelor of Arts Interim Board of Studies resolved by R14/11 to request the proposer to provide a response to a number of issues relating to the Expression of Interest for the European Studies major and also to suspend consideration of the proposer’s response until the Faculty's approval of the major is confirmed.

In an email dated 31st May 2011, the Dean of Faculty of Arts, Humanities and Social Sciences confirmed the following: “I understand that you need me to confirm that the Faculty Board has approved the European Studies major - this indeed was done some time ago and that this approval stands in relation to the slightly revised version that BA-IBOS considered at its most recent meeting. The question of resourcing is, as IBoS states in the minutes, a faculty issue and I would not expect IBoS to give that any consideration. In other words, the faculty will ultimately not be able to offer the course unless the resources are found - but it would nonetheless be perfectly acceptable for the faculty if IBOs approved the course as per its normal criteria and practice.”

Members considered the following:
- Extract from Minutes of the Bachelor of Arts Interim Board of Studies meeting held on 5th April 2011
- Response letter from proposer
- Revised Expression of Interest for European Studies major
- Map outlining the structural sequence of the proposed European Studies major

RESOLVED – 32/11

that the revised Expression of Interest for the European Studies major be permitted to be progressed to Phase 2.
The University of Western Australia

20th October 2011

MEMBERS OF THE INTERIM BOARD OF STUDIES – BACHELOR OF ARTS

Senior Deputy Vice-Chancellor's Nominee as Chair (Winthrop Professor Alan Dench)
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Guild President or Nominee (Ms Emily Micalizzi)

IN-ATTENDANCE
Senior Academic Reviewer (Winthrop Professor Ian Reid)

NOTING OF DECISIONS TAKEN ON 5TH OCTOBER BY THE BACHELOR OF ARTS INTERIM BOARD OF STUDIES ON ITEMS CONSIDERED BY WAY OF A CIRCULAR

1. BACHELOR OF ARTS INTERIM BOARD OF STUDIES MEETING DATES IN 2012 - REF: F27157

Members noted that the Bachelor of Arts Interim Board of Studies meetings dates for 2012 have been confirmed as follows:

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No meeting scheduled in July

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2. BACHELOR OF ARTS INTERIM BOARD OF STUDIES: DETAILED LISTING OF MAJORS, HONOURS AND UNITS FOR OFFERING FROM 2012 – REF: F28847

Members noted that in May 2011 the Bachelor of Arts Interim Board of Studies considered a report which reflected on the overall approval process, highlighted key issues that might be of interest to various areas across the University and provided a precursor to publishing of a listing of all majors, units and honours courses approved for offering from 2012.

The report also indicated that another version of the listing with more details including, prerequisites, co-requisites and incompatibles will be presented for consideration in due course.

Members noted that since the release of the report in May 2011 one or more of the following types of amendments have been considered and endorsed by the Chair under delegated authority from the Bachelor of Arts Interim Board of Studies:

- Minor editorial changes to ensure consistency with the university handbook;
• Inclusion of units approved pre-NC 2012 as prerequisite, co-requisite or/and incompatible for transition students;
• Reconsideration of units to be made available as ‘Category B’ broadening unit and as an elective in view of any approved quota;
• Reconsideration of ‘Category A’ broadening units that are shared across degrees with a view to ensuring consistency across degrees; and
• Minor adjustments to the structural sequences of the language majors in light of availability of In-Country/Exchange units as substitute units.

Noting the types of amendments as listed above, members considered detailed listings of the following:

• List of majors (without languages) and unit sequences
• List of language majors and unit sequences
• List of unattached units
• List of honours specialisations and unit sequences

RESOLVED – 32/11

To endorse the expanded report, as attached to the circular agenda.
Principles for the Operation of Committees

While the committee structures provide a suitable framework, it is the members of the committees who determine whether good governance and better practice standards are actually achieved and ensure that the committee is adding value.

General:

1. **Collegiality**: The Committee system is transparent and consultative, and all staff have the opportunity to provide meaningful input into decisions that significantly affect them.

2. **Working Smart**: Committee time is used in ways which make the most efficient and effective use of staff time to deliberate on significant issues and policies.

3. **Good Conduct**: Committee members abide by a Code of Conduct that requires them to be appropriately informed and prepared before the meeting so that they can contribute to the decisions of the committee.

4. **Review**: All committees are regularly reviewed in relation to both the performance of committee business and committee members.

Functional:

5. **Policy Decisions**: Committees are, wherever possible, engaged in establishing policies and rules within which individual staff can manage and administer University business.

6. **Management Decisions**: Committees are involved in management and administrative decisions as close to the activity as is compatible with legislative requirements.

7. **Communication**: Committees are used to provide a contextual framework within which University policies are developed and decisions are made.

8. **Membership**: Committee membership ensures the broad University community, in all its diversity, is reasonably represented. However, individual committees are not constituted to represent every possible interest group and the number of members should be kept as low as practicable.

Revised on 16/02/2006
University Secretariat

Rules for the Operation of Committees

Establishment and Review of Committees:

1. Committees are to have a constitution that clearly describes the purpose and operation of the committee including membership, Chair, function, decision-making and communication lines, quorum and conduct of meetings.

2. Mechanisms for reporting the business of each committee should be made clear at the time of establishment of the committee.

3. Committees should establish a review regime addressing the frequency and nature of the review process and the allocation of responsibility for conducting and acting on the review.

Conduct of Meetings:

4. Meetings should only commence with the appropriate quorum. If the meeting is quorate the meeting can be cancelled and business dealt with by circulation or discussion can take place in committee mode with recommendations ratified at the next meeting or by circular.

5. Meetings should be held in accordance with constitution. However, the committee should not meet simply because a meeting has been scheduled rather only when there is important business to transact. If business is limited, consideration should be given to circulating items with the Chair’s recommendation rather than to deferring items to a later meeting.

6. Items brought to the committee for a decision for noting or for communication should be relevant to the business or role of the committee. Consideration should be given to holding a joint meeting of two committees when there is an item of interest for more than one committee. When it is clear that the committee has insufficient knowledge to add value to a decision, then other means of processing the decision should be found within existing policy and legislative provisions.

7. Where decisions are to be referred to other University committees then meeting dates should be scheduled to facilitate the efficient flow of business to these committees.

8. There should be an opportunity at the start of each meeting for members to declare any potential or perceived conflict of interest in respect of any item and where appropriate to absent themselves from discussion and/or the room while the item is being considered.

9. Documentation for committees should be written precisely, accurately, clearly and succinctly. The level of formality and detail should match the purpose and readership of the document.

10. Agendas of meetings should:

   • Contain or have attached any background material necessary to enable members to make informed decisions. If items have been discussed previously a chronology of key elements of the discussion should be attached.
   • Be divided into three parts (Attachment C):

Part 1. Items for Communication to be dealt with En Bloc - only items for communication that require no decision or discussion, but are relevant to the business of the committee or its future decision-making, or require dissemination by members to staff within their
areas;

Part 2. Items for Decision to be dealt with En Bloc - only items for decision with clear recommendations by the Chair that are likely to require no further discussion;

Part 3. Items for Discussion and Decision.

- Include an Item/Business in Progress List providing an update of actions since the last meeting, where appropriate
- At the discretion of the Chair allow items of ‘Other Business’ provided there is advance notice to the Chair and the item is not a major policy item.
- Be distributed to members at least three working days before the meeting and items perceived by the Chair to be key issues should be highlighted. Deadlines for placing formal items on the agenda should be enforced by the Chair and the Executive Officer. Rather than delay the distribution of an agenda because one item is not ready, the use of supplementary agendas should be considered.
- Be posted on the Web, with attachments where possible and available to all staff on the University’s intranet, unless issues of confidentiality preclude this.

11. Minutes of meetings should:

- Contain a summary or précis of events, in dot form wherever possible, rather than a detailed account of every contribution. In general names of individuals should not be recorded in the discussion.
- Contain all resolutions and agreements, whether reached formally through motions or through general consensus, and a clear statement of the action to be taken in relation to each item including the person responsible for the action and a timeline for completion, where appropriate.
- Be distributed to committee members within 10 working days of the close of the meeting.
- Be posted on the Web and available to all staff on the University’s intranet, unless issues of confidentiality preclude this.

Role of Members:

12. Members are required to conduct themselves in accordance with the University’s Code of Conduct and the University Committee Members’ Code of Conduct.

13. Members are required to participate actively in committee business and provide appropriate contributions to decision making for the betterment of the University as a whole.

14. University members should only nominate for committees for which they feel they are well placed and appropriately informed to contribute to the business of that committee.

15. Members who represent constituents on a committee should make every attempt to canvass the views and opinion of that group to bring back to the discussion of the committee and report committee decisions back to their constituents.

Role of Chair and Executive Officer:

16. Chairs and Executive Officers are responsible for ensuring these rules for the operation of committees are followed including the appropriate recording of decisions and actions.

17. Chairs should conduct meetings with the degree of formality appropriate to the committee. Generally, greater formality is needed with major committees, committees with a larger membership and where it is required by constitutional and statutory provisions.

18. Chairs should ensure meetings are conducted fluently so members understand the
matters at hand and have the opportunity to discuss them, and the voting processes and resolutions are clear. Chairs should try to ensure the active participation by all members of the committee.

19. Chairs and the Executive Officers have a responsibility to ensure the business of the committee is either referred for a decision to the relevant committee or is communicated effectively to relevant areas of the University.

20. Committees should make provision for delegating responsibilities to the Chair and Executive Officer as far as possible, ensuring accountability for these delegations.

21. Chairs and Executive Officers should meet to discuss the draft agenda so both understand the purpose and possible outcomes of the meeting.

22. Executive Officers should familiarise themselves with the working of the University committee system as a whole, and as much as possible work with Executive Officers of other committees to ensure smooth transition of business through the committee system.

23. Executive Officers should work with the Chair to provide all new members with induction briefing material and appropriately induct new members into the committee. Where possible, this should occur well before the member’s first attendance at a meeting of the committee. It is recommended that briefing material provided to new members includes:

- The constitution of the committee including information on the position of the committee in the University committee structure (namely maps with pathways for decisions and communication).
- The Principles and Rules of the Operation of Committees.
- The Code of Conduct of committee members.
- Committee meeting dates.
- Major items of business of the committee of the previous year.
- Commonly used acronyms and abbreviations which might be used in the conduct of the committee’s business.
- **Effective Meetings - A Guide to Good Practice**

Any enquiries relating to the rules for the operation of committees may be directed to the Academic Secretariat.

Revised 16 February 2006
University Secretariat

University Committee Members' Code of Conduct

Code of Conduct

Membership of a University Committee is an important role and brings with it key responsibilities and obligations. The specific membership requirements for University Committees have been prepared to promote good practice and give committee members a summary of their obligations and provide guidance on ethical conduct.


1. Personal Conduct: All members of University committees are required to conduct themselves at all times in accordance with the University’s Code of Ethics and Code of Conduct. A copy is available at: http://www.hr.uwa.edu.au/publications/code_of_ethics

Members of committees are also required to:

- Understand the committee’s role and purpose within the University.
- Stay informed about relevant matters affecting the committee’s business.
- Attend all committee meetings or where attendance is not possible, submit an apology.
- Participate actively and work cooperatively with other committee members and University staff.
- Prepare for all committee meetings by reading and considering the agenda items, papers circulated and other relevant documents.
- Not improperly influence other committee members.
- Make new points succinctly without reiterating at length points already made.

2. Accountability: All members have a responsibility to ensure efficient and effective operations of the committee, avoid extravagant and wasteful use of resources and ensure actions are consistent with the role and purpose of the committee.

Members of committees are also required to:

- Participate constructively in committee activities in a lawful, ethical and justifiable manner.
- Ensure decisions are consistent with any statutory and legal requirements.
- Ensure resources, funds and staff are used effectively and economically for committee business.

3. Record Keeping and Use of Information: All documentation produced by the committee forms part of the University records and should be maintained in accordance with University’s Record Keeping Plan (http://www.archives.uwa.edu.au/rkp).

In conjunction with specific responsibilities of the Executive Officer, members of committees are also required to:

- Ensure adequate procedures are followed for documenting decisions and actions of the committee.
• Maintain confidentiality of committee business where necessary, ensuring confidential records are subject to appropriate storage and access procedures.
• Respect confidential discussions and not misuse any information obtained through membership of the committee.
• Openly declare any matters of private interest and record any issues with the potential for conflict or perceived conflict to ensure they are transparent and capable of review.
• Where appropriate, disqualify themselves from committee discussions and decisions where a conflict of interest occurs.
• Be aware of the FOI Act 1992 and that access may be sought to all records under this legislation.

Where members are unsure of their obligations or responsibilities under the University Committee Members’ Code of Conduct, the member should contact the Chair or Executive Officer of the Committee for assistance.

Revised on 16/02/2006
Board of Studies (Bachelor of Arts) Constitution

This committee operates in accordance with the Principles and Rules for the Operation of Committees available at http://www.secretariat.uwa.edu.au/page/89528.

Members must act in accordance with the University Committee Members’ Code of Conduct available at http://www.secretariat.uwa.edu.au/page/89528.

Role
1. The role of the Board of Studies for the Bachelor of Arts is to:

(a) provide curriculum development advice to faculties and recommendations, as required, to the Board of Coursework Studies on the following:
   (i) degree-specific majors for the Bachelor of Arts;
   (ii) embedding the UWA Educational Principles in degree-specific majors;
   (iii) pre-requisites, co-requisites and related matters;
   (iv) units, including broadening units;
   (v) articulation agreements;
   (vi) annual course reports, incorporating performance and quality data;

(b) deal executively with or provide advice on other matters referred to the Board of Studies for the Bachelor of Arts by the Board of Coursework Studies or Academic Council.

Membership
2. (1) The Board of Studies for the Bachelor of Arts comprises:
   (a) a nominee of the Senior Deputy Vice-Chancellor, as Chair;
   (b) a nominee of the Chair of the Academic Board;
   (c) the Dean of the Faculty of Arts, Humanities and Social Sciences, or nominee;
   (d) the Dean of the Faculty of Architecture, Landscape and Visual Arts, or nominee;
   (e) the Dean of the Faculty of Business, or nominee;
   (f) the Dean of the Faculty of Education, or nominee;
   (g) the Dean of the Faculty of Law, or nominee;
   (h) the Registrar, or nominee; and
   (i) the President of the Guild or nominee

   (2) The Board may invite a person or persons to attend a meeting to provide advice on specific areas or agenda items.

Members’ Absence and Nominees
3 (1) If a member or a nominee is unable to attend a meeting, an apology must be sent to the Executive Officer prior to the relevant meeting.
   (2) Unless the Chair requests or permits otherwise, a member or nominee appointed under 1(b)–(i) who is unable to attend a meeting cannot send anyone else in their stead.

Terms of Office of a member appointed as a nominee
4. The term of office of a member appointed as a nominee under 2.1(a) – (h) is up to two years.

Eligibility for a second or Subsequent Term of Office for a member appointed as a nominee
5. (1) At the end of a term of office, a member appointed as a nominee under 2.1(a) – (h) is eligible to be appointed for a second or subsequent term of office.
   (2) A member appointed as a nominee under 2.1(b) – (h) cannot serve for more than two consecutive terms.

Skills and/or Qualifications of Members
6. It is desirable that nominees appointed under 2.1(b) – (g) inclusive have a leadership role within the teaching and learning portfolio in their respective functional areas.

Quorum
7. The quorum for the Board of Studies for the Bachelor of Arts is half the current membership plus one.
Decisions
8.  (1) All questions that come before the Board are decided by a majority of the members present and voting.
     (2) The Chair of the meeting has an ordinary vote and a casting vote.

Frequency of meetings
9. The Board normally meets once each month in the months of February to November with the exception of June.
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 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
findings and ideas coherently and logically in both oral and written formats; (5) gain relevant skills in selective theatre practices through workshop activities, and in-house and public performances; and (6) work effectively—both independently and collaboratively—in workshop, rehearsal and performance contexts.

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.

ENGL2215 Modernism

Outcomes

Students develop an increased knowledge of some twentieth-century literary and cinematic texts in relation to the larger historical and cultural conditions of their production and reception; the ability to grapple with some radical and experimental modes of writing and cinema; an enhanced understanding of some key concepts useful to the analysis of a wide range of written and cinematic texts; university-level research skills; and improved communication skills.

Content

World War I was seen by many young artists of the time as a cultural as well as a political crisis—as the culmination and damnation of traditional Western culture. This disillusionment led to the experimental art practices that became known collectively as the avant-garde which found their most radical and tumultuous expressions in the period between 1914 and 1930. This unit offers an opportunity to focus on modernist texts, by placing them in historical context and tracing the ways in which they contest established ideas of the reader, personal identity, sexuality, perception and aesthetics, and explore technology and popular culture. In keeping with modernism’s internationalism the unit looks at texts from England, Europe and the USA, and ranges through literary and filmic genres.

ENGL2216 Ecotexts

Outcomes

Students are able to (1) understand complex and various representations of nature; (2) adopt appropriate critical strategies to analyse the ideological properties of the representation of nature; (3) understand and engage with different generic and formal modes of the constructing nature; (4) enhance reading, writing, research and oral presentation skills; and (5) engage with secondary critical reading material.

Content

How do people ‘read’ nature? Is there a ‘natural’ way to understand the ‘real’? This unit explores issues in the textual mapping of the relations between the natural, the technological and the semiotic. It assumes that however ‘natural’ nature itself may be, the human understanding of it is necessarily constructed.

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.

ENGL2604 Romanticism and Change in the Long Nineteenth Century
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

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 a historiciised 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.
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 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 (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 practice 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 historicised 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.