



**VICTORIA UNIVERSITY**  
MELBOURNE AUSTRALIA

# COLLEGE OF ARTS

UNIT OF STUDY GUIDE

## READING CONTEMPORARY FICTION ACL1001

2014  
Semester One

Subject Co-ordinator: Dr Rose Lucas

# ACL 1001 Reading Contemporary Fiction

We acknowledge the Elders, families and forebears of the Wurundjeri and Boonwurrung tribes of the Kulin Nation who were the custodians of University land for many centuries. We acknowledge that the land on which we meet was the place of age old ceremonies of celebration, initiation and renewal and that the Kulin Nation people's living culture had and has a unique role in the life of this region.

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# ACL 1001 Reading Contemporary Fiction

## UNIT CALENDAR

Week beginning	Topic	Tutorial and Assessments
1. Feb 24	Unit Outline; reading contemporary fiction	Introductions and expectations
2. March 3	The literary canon: cultural studies	Readings: Martin, Culler.
3. March 10	Reading the text: Realism	Readings: Morris, Walder. What is a realist text? <a href="#">In-class assessment</a>
4. March 17	Tony Birch's <i>Blood</i>	Textual Analysis
5. March 25	Gender and Fiction	Readings: Carr, Morris. Reading gender in texts. <a href="#">In-class assessment.</a>
6. March 31	Siri Hustvedt's <i>The Summer without Men</i>	Textual analysis
7. April 7	Reading the Text: Modernism and Post-Modernism	Readings: Morris, Woolf, Oates, Barthelme
8. April 14	Toni Morrison and Black Writing	Readings: Morrison, Lister. Fiction and history, the politics of race. <a href="#">In-class assessment</a> <a href="#">Short essay due: Wednesday April 16, 4pm</a>
	<b>Easter Break 18/4-25</b>	
9. April 28	Reading Race, Class and Gender in Toni Morrison's <i>Tar Baby</i>	Textual analysis
10. May 5	<b>Reading Week</b>	
11. May 12	Re-writing Englishness: Zadie Smith's <i>White Teeth</i>	Textual analysis <a href="#">In-class assessment</a>
12. May 19	What is Literature?	Reading: Eagleton <a href="#">Long essay due: Friday May 23, 4pm</a>

## GENERAL INFORMATION

### Scholarly Writing

An academic course of study requires students to read and rely on the research data, reasoned arguments and insights of others. Part of what it means to be a 'scholar' is to engage with the work of others, either to extend or refine one's own ideas or to critique the work of others. Acceptable practice involves giving credit where credit is due, that is, acknowledging the work of others in your own work.

### VU website

- **Student life** ([vu.edu.au/student-life](http://vu.edu.au/student-life)) – Everything you need to know about studying at VU, from your first day to your graduation and beyond.
- **Course structures** ([vu.edu.au/courses/browse-for-courses/course-handbooks-guides/course-structures](http://vu.edu.au/courses/browse-for-courses/course-handbooks-guides/course-structures)) – Understanding how your course is set up will help you select your units and track your progress through your degree.
- **Calendars & timetables** ([vu.edu.au/student-life/calendars-timetables/timetables](http://vu.edu.au/student-life/calendars-timetables/timetables)) – Find when and where your classes are held. It is worth checking My Timetable close to the start of semester in case anything has changed.
- **Student email** ([vu.edu.au/student-tools/student-email](http://vu.edu.au/student-tools/student-email)) – Learn how to access your student email account. We will send you important emails during the semester and it is crucial that you are able to access this information.
- **Assignment cover sheets & forms** ([vu.edu.au/student-tools/student-forms](http://vu.edu.au/student-tools/student-forms)) – Download your assignment cover sheets and access many other student administration forms related to your enrolment.
- **Students' rights and responsibilities** ([vu.edu.au/about-us/vision-mission/student-charter](http://vu.edu.au/about-us/vision-mission/student-charter)) – It is important for you to know your rights and responsibilities as a student at Victoria University so that you are able to exercise them appropriately.
- **Referencing Guidelines** ([vu.edu.au/library/referencing-copyright/referencing-guides](http://vu.edu.au/library/referencing-copyright/referencing-guides)) - here you will find a guide to the writing and presenting of essays. It contains an overview of structuring essays, of providing comprehensive references (Oxford, Harvard and APA) and of compiling a reference list. On this page is a student's guide to **plagiarism**, how to avoid it and the penalties involved in engaging in plagiarism or academic dishonesty.

### Teaching and Learning support

VU provides a range of face-to-face and online support for all students for assistance with assignments and writing, and learning effective ways to study and manage time.

[1] Learning Support Services staff offer one-on-one consultations at Footscray Park and St Albans campuses: go to [tls.vu.edu.au/cf/abs/default.cfm](http://tls.vu.edu.au/cf/abs/default.cfm) or call 9919 4744 to make an appointment. You can also submit a draft of your assignment/s for feedback and comments directly to [studentlearning@vu.edu.au](mailto:studentlearning@vu.edu.au).

[2] **Writing Space** is a peer-assisted writing centre where students can speak to a writing mentor (a senior student) about assignments, particularly what you are writing, what you plan to write, or have the mentor read over what you have written.

- Footscray Park: Level 2 of the Learning Commons in Building P between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.
- St Albans: Learning Commons Open Area (opposite Careers offices) between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.

**Writing Space** generally runs from week 2 to week 12 each semester

[3] **SNAP.VU** [snap.vu.edu.au/](http://snap.vu.edu.au/) is the latest addition to online learning support at Victoria University. SNAP.VU is a social learning site where you can create a profile and get resources recommended to you based on your study interests

- personalise your pages
- ask and answer other students' questions on the discussion forum
- read and comment on blogs
- watch and rate videocasts made by other VU students
- create and join online study groups
- find out how you can get involved in students supporting student learning

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[4] The **Learning Hub** [tls.vu.edu.au/vucollege/learninghub/index.html](https://tls.vu.edu.au/vucollege/learninghub/index.html) offers various academic support services to students, including:

- Study skills workshops
- Transitional issues for students new to higher education
- FAQs - the questions often asked by students
- Skills needed for your studies e.g. oral presentations
- General study skills - What is a lecture? What is a tutorial?
- Exam techniques
- Writing academic essays
- Information specific to particular units or courses
- Postgraduate and international students
- Mentoring
- Plagiarism

## Useful resources

[vu.edu.au/study-with-us/your-study-options/how-courses-work](https://vu.edu.au/study-with-us/your-study-options/how-courses-work)

[vu.edu.au/campuses-services/student-support/learning-study](https://vu.edu.au/campuses-services/student-support/learning-study)

[learningandteaching.vu.edu.au/student\\_skills\\_and\\_learning/support\\_for\\_student\\_learning/](https://learningandteaching.vu.edu.au/student_skills_and_learning/support_for_student_learning/)

## Handing in assignments

See Assessment.

## Penalties for late assignments

See Assessment.

## Special consideration

If you feel that illness or personal difficulties have impaired your performance you may ask for Special Consideration which can facilitate late submission, and alternative arrangements for assignments. This can cover both emotional and physical difficulties. You need to contact a student counsellor to arrange this.

## Arrangements for Students with a Disability

See the unit coordinator

## Student Feedback and Complaints

VU students are encouraged to provide feedback to help us develop and improve our courses, teaching, facilities and services. If there is something you are not happy with and you have not succeeded in resolving the matter informally, you can make a **formal complaint** to the University, which will be investigated to find a resolution. You can seek assistance in making a complaint from a **Student Advisor**. For more information go to [www.vu.edu.au/student-life/getting-help/student-complaints-resolution](http://www.vu.edu.au/student-life/getting-help/student-complaints-resolution).

## Student Evaluation System (SES) - Data & Reports

SES is the Student Evaluation Survey, the name for the combined student evaluation instruments. SES consists of the Student Evaluation of Unit (SEU) and Student Evaluation of Teaching (SET). Students are asked to complete the SEU and SET near the end of this unit of study. You can complete the SES online or on paper at the discretion of your Unit of Study Coordinator.

## INTRODUCTION

In the past thirty years, the way we read and write literature – and definitions of the ‘literary’ itself – have increasingly been the focus of intensive debates. These debates have altered the ways we think about literary texts. Terms like ‘literature’ and ‘fiction’ have become difficult to use without careful thought and qualification. Another result has been the challenging of the notions of ‘national literatures’ and the ‘literary canon’ that have dominated the institutionalised study of literature in the West since the 18<sup>th</sup> century. This Unit examines a number of contemporary fictional texts in order to introduce students to a number of the recent developments and debates in literary studies. The Unit pays particular attention to issues like class, gender, place, race, and ethnicity.

This unit looks at contemporary texts through the lens of cultural theory. The unit is divided into two modules; the first module focusses on gender, while the second module looks at issues surrounding race and ethnicity. While this unit places an emphasis on reading fiction, it also uses other texts – television programs, mash-ups, websites and film – to examine the way in which certain ideas, values and beliefs about our culture are presented to us. Each week there is a set number of readings, about thirty pages in total (excluding the novels), which will assist with reading the fiction and also challenge our existing ideas about our culture and ourselves.

### Format:

**The Unit is structured around a weekly one-hour lecture and a two-hour tutorial. Students must attend a one hour lecture and two hour tutorial each week.**

### Class Materials:

The required reading for this Unit includes four novels, a Dictionary of Literary Terms and Literary Theory and a Unit Reader:

#### Novels:

Tony Birch's *Blood*

Siri Hustvedt's *The Summer without Men*

Toni Morrison's *Tar Baby*

Zadie Smith's *White Teeth*

#### Dictionary:

Dictionary of Literary Terms and Literary Theory

All texts for this unit will be available for purchase from the University bookshop.

### Unit Coordinator: Dr Rose Lucas

Rose.Lucas@vu.edu.au

Office: 8.224 (St Albans campus)

### Learning Outcomes:

1. Students will learn to present literary arguments in a variety of verbal and textual settings and formats.
2. Students will be introduced to the practice of tutorial discussion and debate in which problem solving is an important aspect.
3. The literary texts studied will ensure students negotiate literary representations of diverse cultures.

### Core Graduate Attributes:

1. is an effective problem solver in a range of settings, including professional practice
2. can locate, evaluate, manage and use information effectively
3. communicates effectively
4. can work both autonomously and collaboratively
5. can work effectively in settings of social and cultural diversity

### Supplementary Assessment:

Students who achieve a final result between 45 and 49% will be given the opportunity to complete a supplementary assessment.

## UNIT OUTLINE

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### Week 1

#### Topic: Outline of the Unit

**Lecture:** Students will be introduced to the topics and novels covered in ACL1001 Reading Contemporary Fiction as well as the assessment requirements for the Unit.

**Tutorial Task:** Introduction of students to each other and to the tutor; discussion of student and lecturer/tutor expectations for the Unit; review of reading and assessment requirements.

**Essential Reading:** Unit Guide

**Recommended Reading:** Atwood, M 1994 'Happy Endings', *Good Bones and Simple Murders*, London: Doubleday, pp198-200

Birch, T 2009 'The Lesson', *Shadowboxing*, Melbourne: Scribe pp 21-39

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### Week 2

#### Topic: Reading Contemporary Fiction

**Lecture:** This lecture will look at the importance of cultural studies in Literature. It will examine the ways in which the literary canon has been formed, and how this impacts our everyday lives.

#### Tutorial Questions:

- What is the relationship between literature and cultural studies?
- What kinds of texts do we engage with on a daily basis?

**Essential Reading:** Martin, F 2003 'Introduction: Theorising the Everyday' and Farmer, B 'The Ideologies of Everyday Life', in F Martin (ed) *Interpreting Everyday Culture*, London: Arnold, pp 11-31

Culler, J 1997 'Chapter Three: Literature and Cultural Studies', *Literary Theory: A Very Short Introduction*, Oxford: Oxford University Press, pp 42-54

**Recommended Reading:** Scafe, S 1989 'Chapter Six: Beyond Theories of Exclusion', *Teaching Black Literature*, London: Virago, pp 71-83

Morrison, J 2003 'Introduction: After the end of the novel', *Contemporary Fiction*, Routledge: London, pp 3-8

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### Week 3

#### Topic: Reading the Text: Realism

**Lecture:** This lecture will look at the conventions of the realist text, and discuss how it is utilised in a variety of texts, including film, television and literature.

#### Tutorial Questions:

- Why has realism become such a popular way of telling stories?
- What do we expect when we engage with a realist text?
- Which of the two stories 'Shadowboxing' and 'Happy Endings' could be defined as a realist text, and why?

**Essential Reading:** Morris, P 2003 'What is Realism', *Realism: A Critical Idiom*, Routledge: London, pp1-6

Walder, D 1995 'Chapter One: The Genre Approach', *The Realist Novel*, Routledge: New York, London, pp 3-18

**Recommended Reading:** Atwood, M 1994 'Happy Endings', *Good Bones and Simple Murders*, London: Doubleday, pp198-200

Birch, T 2009 'The Lesson', *Shadowboxing*, Melbourne: Scribe, pp 21-39

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## Week 4

### Topic: Tony Birch's *Blood*

**Lecture:** This lecture will discuss the central characters in the novel. It will also examine how the novel fits into the genre of realism.

### Tutorial Questions:

- Is Birch's novel a realist text?
- What are some of the ideas about masculinity that are prevalent in the novel?
- What stereotypes about gender are challenged in the text?

**Essential Reading:** Tony Birch's *Blood*

<http://www.theaustralian.com.au/arts/books/the-bind-of-blood-ties-laid-bare-in-tony-birchs-debut-novel/story-e6frg8nf-1226236624955>

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## Week 5

### Topic: Gender and Fiction

**Lecture:** This lecture will look at how feminism has changed how we read and write literature. It will examine feminism's uneasy relationship with both the literary canon and contemporary culture.

### Tutorial Questions:

- How have women traditionally been represented in texts?
- What ideas about gender still persist in our culture?
- What is the relationship between textual representation and ideology about women and men?

**Essential Reading:** Carr, H 2007 'Chapter Seven: A History of Women's Writing' in G Plain and S Sellers (eds.) *A History of Feminist Literary Criticism*, Cambridge University Press: Cambridge, pp 120-137.

Morris, P 1993 'Challenging the Canon and the Literary Establishment,' *Literature and Feminism: An Introduction* Oxford: Blackwell, pp 37-57.

### Recommended Reading:

Showalter, E (ed) 1986 'Introduction: The Feminist Critical Revolution,' *The New Feminist Criticism: Essays on Women, Literature and Theory*, London: Virago pp 3-17

Belsey, C and Moore, J (eds) 1989 'Introduction: The Story So Far,' *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, Houndmills: Macmillan, pp 1-15

Moran, C, 2011 *How to be a Woman*, London: Ebury Press, pp 71-85

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## Week 6

### Topic: Siri Hustvedt's *The Summer without Men*

**Lecture:** This lecture will examine the ways in which Hustvedt's novel explores notions of gender and sexuality. It will touch on how the issues presented in the novel still persist in our culture.

### Tutorial Questions:

- Is *The Summer without Men* a feminist text; why or why not?
- How is the narrative structure different to the one presented in *Blood*?
- Why do you think the story is told in a first-person narrative voice?

**Essential Reading:** Siri Hustvedt's *The Summer without Men*

Kon-yu, N 2012 'Not B List Exactly, but A-,' *Kill Your Darlings*, Issue 8, pp 145-157



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## Week 7

### Topic: Reading the Text: Modernism and Post-Modernism

**Lecture:** This lecture will explore the ways in which the novel form has been challenged by writers since the early twentieth century, focussing specifically on the 1960s and beyond. It will highlight why these changes have been brought about and discuss how these later developments are important to the evolution of the novel.

### Tutorial Questions:

- What is the relationship between realism and reality?
- Why has realism been challenged by writers?
- How do the stories by Barthelme and Oates challenge the conventions of realism?

**Essential Reading:** Morris, P 'Chapter Two; Realism, Anti-Realism and Postmodernism,' *Realism: A Critical Idiom*, Routledge: London, pp 25-44

Woolf, V 1919 'Modern Fiction,' *Collected Essays*. Hogarth: London, 1967

Oates, J C 1970 'How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again,' *The Wheel of Love*, New York: Vanguard Press, pp 182-192

Barthelme, D 1981 'The Balloon,' *Sixty Stories*, New York: G.P Putnam & Sons

**Recommended Reading:** Belsey C, 1980 'Chapter Three; Criticism and Meaning,' *Critical Practice*, London: Routledge, pp 32-46

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## Week 8

### Topic: Toni Morrison and Black Writing

**Lecture:** This lecture will look at the concerns of African-American literature, particularly the novels of Toni Morrison. It will contextualise Black writing in terms of the United States' history of slavery, emancipation and the civil rights movement.

### Tutorial Questions:

- Why do many African-American writers use the novel form to re-write the official history of the United States?
- How can fiction add to cultural debates about race and racism?
- What other issues does Morrison address in *Tar Baby*?

**Essential Reading:** Morrison, J 2003 'Chapter Eight: Toni Morrison: blackness and the historical imagination,' *Contemporary Fiction*, London: Routledge, pp 115-32

Lister, R 2009 'Toni Morrison and the Novel' in *Reading Toni Morrison*, Santa Barbara: Greenwood, pp 13-22

**Easter Break 18-25 April**

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## Week 9

### Topic: Reading Race, Class and Gender in Toni Morrison's *Tar Baby*

**Lecture:** This lecture will focus on issues of gender, race and class in Toni Morrison's *Tar Baby*.

### Tutorial Questions:

- What are some of the ways in which Morrison's novel challenges our ideas of blackness?
- What is the significance of the narrative structure of the novel?
- Why do you think the action of the text takes place on the island rather than in America, given that the majority of the characters are American?

**Essential Reading:** Toni Morrison's *Tar Baby*

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**Recommended Reading:** Krumholz, L 2008 'Blackness and Art in Toni Morrison's *Tar Baby*,' *Contemporary Literature*, vol.49, no. 2, pp 263-92

Duvall J 1997, 'Descent in the "House of Chloe": Race, Rape and Identity in Toni Morrison's *Tar Baby*,' *Contemporary Literature*, vol.38, no. 2, pp 325-49

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## Week 10

**Reading Week – no classes**

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## Week 11

**Topic: Re-writing Englishness: Zadie Smith's *White Teeth***

**Lecture:** This lecture will focus on the ways in which recent British novels, including *White Teeth*, have written back to the grand narratives about England and Englishness.

### Tutorial Questions:

- Do the multiple narrative voices in Zadie Smith's *White Teeth* disrupt the idea of a singular national identity?
- Is there a dominant narrative voice in the text?
- Which character's points of view were most enjoyable to read and why?

**Essential Reading:** Zadie Smith's *White Teeth*

**Recommended Reading:** Bentley, N 2007 'Re-writing Englishness: Imagining the Nation in Julian Barnes's *England, England* and Zadie Smith's *White Teeth*,' *Textual Practice*, vol. 21, no. 3, pp 483-504

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## Week 12

**Topic: What is Literature?**

**Lecture:** This lecture will highlight the key terms and concepts covered in the Unit, and ask students to redefine what Literature can mean.

**Tutorial Task:** Students will be given an opportunity to ask questions about any of the topics covered in the Unit, and to work on their final essays.

**Essential Reading** Eagleton, T 2003 'Introduction: What is Literature?,' *Literary Theory: An Introduction*, 2<sup>nd</sup> Edition, Oxford: Blackwell

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## ASSESSMENT

The assessment for this unit is as follows:

1.	Tutorial Presentation	20%
2.	In Class Assessments	20%
3.	Short Essay	20%
4.	Long Essay	40%

### 1. Tutorial Presentation

You are required to give a tutorial presentation on one of the week's topics. Which week you are to focus on will be decided in your first tutorial with your tutor.

In this presentation, **you MUST NOT only summarise the week's tutorial readings**, you should also present new material, raise issues which enhance your tutorial group's understanding of the week's topic, and have at least **three** questions to ask the tutorial group at the end of your presentation. You should ensure you fully cover the tutorial topic, answering the question you are assigned for that week in this outline. **Please ensure that you speak to other students who are presenting in the same week as you so that you all answer different questions.**

The tutorial presentation should be 10-15 minutes in length. **Students are encouraged to use visual aids, such as PowerPoint slides, when it is practical and appropriate to do so, and to hand in their bibliography on the day of the presentation. Remember to use credible sources only.** Students who fail to attend class on the day of their presentation will be given a mark of 0 unless they have medical certification.

#### Assessment Criteria:

A **satisfactory** completion of this assessment requires:

#### CONTENT

- The set readings have been clearly and succinctly explained and analysed
- The material has been related to the major themes of the subject and developed the week's specific topic
- The presentation provides a clear response to the tutorial question.
- All secondary sources have been properly referenced.

#### PRESENTATION

- The presenter spoke clearly and referred to rather than read from notes
- The presenter involved other students through questions, discussion prompts etc
- The presenter utilised presentation aids (where appropriate)
- The presenter promoted class discussion and managed that discussion

**Due Date: The tutorial that corresponds with the chosen topic.**

**Weighting: 20%**

### 2 In Class Assessments

These assessments will be set in weeks three, five, eight and ten, and will consist of short answers and multiple choice. Each assessment will take ten minutes to complete. Each assessment is worth 5% and will be based on the material provided in lectures and readings. Students must attend each assessment, and can only be excused with a medical certificate for the relevant date.

**Due Date: In Class**

**Weighting: 4x5%**

**20% Total**

### 3 Short Essay

The short essay will be your first opportunity to apply the theoretical concepts of gender and sexuality to the first two novels covered in the unit: Tony Birch's *Blood* and Siri Hustvedt's *The Summer without Men*. In the short essay, students will be asked to answer the following question:

**Topic: How are stereotypes of gender challenged in *Blood* and *The Summer without Men*?**

You should allow yourself plenty of time to organise your reading for this assignment, even if it means reading ahead of the subject outline; you should have a work-plan for the essay, which you are encouraged to bring into class; and you should allow yourself enough time to complete a first draft, put it aside for a few days, and then return to it (with the benefit of other readers' feedback on your draft, if possible) to revise and refine your arguments, your illustrative examples, and any other supporting elements that contribute to the whole of your essay.

It is essential that you **draw upon the theoretical material provided in the Unit Reader** when responding to the essay question, and that you back up your ideas with quotes from the texts. **You must use at least three readings from the Unit Reader to make your argument.** While reference **must** be made to both texts, it is acceptable to examine one of the novels in more detail than the other. **A hard copy and an electronic copy MUST be submitted.**

#### Assessment Criteria:

A **satisfactory** completion of assignment requires:

- Providing an accurate and complete bibliography
- Giving references in the essay for all quotations and ideas taken from other sources
- Using the Harvard Referencing System
- Drawing upon theories introduced in lectures and readings
- Answering the whole question
- Keeping to the word limit
- Editing for coherence and repetition
- Proof reading for spelling, expression and syntax
- Submitting both a hard and electronic copy

**Due Date: Wednesday April 16, 4pm.**

**Word Length: 1200-1500 words**

**Weighting: 20%**

### 4. Long Essay

**Choose one of the following topics:**

1) How are race and ethnicity represented in *Tar Baby* and *White Teeth*? Are race and/or ethnicity challenged in these narratives, and if so, how?

2) Why do you think Morrison and Smith have not relied on the generic conventions of the realist narrative to structure *White Teeth* and *Tar Baby*? How do the structures of the novels enhance their meaning?

3) How do *White Teeth* and *Tar Baby* challenge stereotypical ideas of masculinity and femininity? Are masculinity and femininity problematised in these texts?

It is essential that you **draw upon the theoretical material provided in the Unit Reader** when responding to the essay question and also demonstrate that you have done further research. The long essay **MUST include at least three references** from academic texts found in and through the library (not internet sites), as well as material from the Unit Reader. **Acceptable outside sources include scholarly books (not crib notes) and scholarly refereed journal articles only.** All texts consulted

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**must be properly referenced** using the Harvard System. As with the first essay, you should allow yourself plenty of time to organise your reading for this assignment, even if it means reading ahead of the subject outline; you should have a work-plan for the essay, which you are encouraged to bring into class; and you should allow yourself enough time to complete a first draft, put it aside for a few days, and then return to it (with the benefit of other readers' feedback on your draft, if possible) to revise and refine your arguments, your illustrative examples, and any other supporting elements that contribute to the whole of your essay

The long essay must be placed in your tutor's pigeonhole on the due date. It must also be submitted electronically as an attachment to your tutor's email account. **A hard copy and an electronic copy MUST be submitted.**

### Assessment Criteria:

A **satisfactory** completion of assignment requires:

- Using at least three references from academic texts (not internet sites)
- Providing an accurate and complete bibliography
- Giving references in the essay for all quotations and ideas taken from other sources
- Using the Harvard Referencing System
- Drawing upon theories introduced in lectures and readings
- Answering the whole question
- Keeping to the word limit
- Editing for coherence and repetition
- Proof reading for spelling, expression and syntax
- Submitting both a hard and electronic copy
- Providing your tutor with a stamped, self-addressed envelope for the return of the essay

**Due Date: Friday May 23, 4pm.**

**Word Length: 2000 words**

**Weighting: 40%**

## ADDITIONAL INFORMATION ON ASSESSMENT

### Handing in assignments

Assignments must be submitted on the due date with a completed assignment cover sheet. Assignments should be submitted in class on the due date or delivered to your tutor's mailbox by 5pm on the due date. A hard copy and an electronic copy **MUST** be submitted for both essays.

### Extensions

Extensions for assignments are granted on medical or compassionate grounds only. Some form of documentation must be provided. Not planning your work schedule in relation to other assignments is insufficient grounds for an extension.

Requests must be made to your tutor, in writing, prior to the due date.

### Penalties for late assignments

Work submitted late without an extension will be penalised at a rate of one mark per day for a period of one week (5 working days). Work submitted more than five working days late without an extension will be graded on a pass/fail basis only, with no corrections or comments.

Special consideration may be available if you have difficulty attending classes or completing work because of medical, family or personal problems. Please contact Student Services if these unforeseen circumstances arise for you.

### Special consideration

If you feel that illness or personal difficulties have impaired your performance you may ask for Special Consideration which can facilitate late submission, and alternative arrangements for assignments. This can cover both emotional and physical difficulties. You need to contact a student counsellor to arrange this.

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## Arrangements for students with a disability

Please speak to the Unit Coordinator.

**Please note that students must submit all assessments for the unit in order to pass.**

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## Guidelines for Assessment Criteria:

### Pass (50-59)

- Basic understanding of the topic and reference to theory
- Displays problems with written fluency, expression, analysis and interpretation
- Basic grasp of the main concepts, ideas and theories relevant to the topic
- Contains problems with presentation and formatting
- Contains little or no referencing or reference back to academic texts
- Basic use of relevant resources and research for the topic but not in any extended sense
- Basic skills in independent/original research and critical thinking
- Contains referenced appropriate bibliography however, contains some problems

### Credit (60-69)

- Draws confidently upon a number of sources
- Contains a clear argument supported by evidence
- Goes well beyond basic understanding of the topic
- Competently written and with sound analysis and interpretation
- Ability to understand and apply with some originality the main conceptual ideas and theories relevant to the topic
- Minor errors only in presentation
- Appropriate use of relevant resources and research for the topic
- Some evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography

### Distinction (70-79)

- Fluently written and with strong evidence of sophistication in analysis and interpretation
- Strong conceptual grasp of relevant ideas and theories
- Very good support of general arguments with appropriate illustrations and examples
- Minor errors only in presentation
- Appropriate use of relevant sources and research including some work not recommended by lecturer for the topic
- Evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography

### High Distinction (80-100)

- Shows originality and an ability to assess and consistently apply a theoretical framework
- Sophisticated expression and structure
- Shows a very high level of written fluency and intellectual sophistication in analysis and interpretation of topic
- Very high level of conceptual facility in dealing with relevant theories and ideas
- Detailed support of general arguments with appropriate illustrations and examples
- Virtually error-free in presentation and formatting
- Extended use of relevant sources and research beyond what is suggested for the assessment Strong evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography