

# **Department of English and Creative Writing**

## **Handbook of Policies and Procedures**

**2017**

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# ENGLISH AND CREATIVE WRITING POLICIES AND PROCEDURES

## ATTENDANCE AT TUTORIALS/SEMINARS/WORKSHOPS

Participation in tutorials or seminars is considered to be an essential course component in the achievement of learning outcomes. Therefore attendance is compulsory in English and Creative Writing courses. If for any reason you are unable to attend a tutorial or seminar you can arrange to attend at another time. Some courses include in their assessment a component for participation/class exercises.

## ESSAYS AND ASSIGNMENTS

Essays should be typed in double spacing. Number the pages consecutively, including the list of works cited. If you are submitting a hard paper copy, use a cover sheet on top and fasten all the pages securely at the top left-hand corner. Do not fold your essay. Please keep an electronic copy for your own records, whether you submit electronically or by paper. Refer to the Department Referencing Guide in this Handbook.

### Submission of assignments

Carefully check individual course instructions on submission arrangements. Some courses will require electronic submission of assignments. Other courses will require submission of assignments in hard copy.

### Electronic submission

Check instructions in course profiles where electronic submission is required.

### Hard copy submissions

*Where and when to submit assignments:* All hard copy assignments must be placed in the essay box opposite the School of Humanities Office on Level 7 of the Napier Building (Napier 722). They must not be handed or emailed to your tutor, or slipped under your tutor's door. The essay box will be cleared regularly and assignments will be registered on a list as an official record that they have been received. Please be aware that it is your responsibility to keep a copy of all submitted written work.

*Presentation for submission:* Before lodging your essay, you must complete an English or Creative Writing cover sheet which you will find in the document holders opposite the School of Humanities office, Napier 722. Then date stamp your cover sheet before attaching it to your assignment (date stamper and electric stapler are located on counter next to cover sheets). Finally, deposit your assignment in the essay box which is located on top of the counter. Please note that all hard copy paper assignments are to be submitted by 12 noon on the due date. Electronic assignment must be submitted according to the instructions on MyUni.

### Return of assignments

In courses requiring electronic submission, your assignments will be returned electronically. In courses requiring hard copy submission, your tutor will return your marked work to you in class or by arrangement. **Note that the School of Humanities Office cannot return your work to you.**

If your work cannot be returned to you in person and you want it mailed to you, you must provide an A4 envelope including \$2.00 postage. This will be used to return all assignments from an individual course, and can be posted to you at the end of that course. Write the name of your course and tutor in the top left corner. If you are enrolled in multiple courses, do this for each course (but not for each essay). If no envelope accompanies the (end of semester) assignment, it will not be returned and it will be graded only. No comments will be provided.

When your written work has been returned, you must keep it until the examination results have been announced, as the examiners may wish to review your final assessment.

## **Return of exam scripts**

Schools must retain scripts for 12 months to allow for possible appeals and re-marking. Scripts will be available to students after 12 months. If not requested, scripts will then be disposed of in confidential waste. However, students may access their exam scripts (Examinations Policy 4.11) for discussions with academics if they place their request in writing to the examiner within 28 days of the issue of the official results.

## **Lateness policy**

### **Extensions**

Extensions can only be sought under the provisions of the [Modified Arrangements for Coursework Assessment Policy \(application form here\)](#) or the [Reasonable Adjustments for Teaching and Assessment for Students with a Disability Policy \(disability service link here\)](#).

### **Lateness**

For work that is late without formal extension, 2 marks will be deducted from the percentage mark for every day (or part thereof) the work is late to a maximum of 7 days (including weekends and public holidays). For example, an assignment that is 3 days late: raw score of 80% - 6 marks lateness deduction = 74% final mark.

For work with a formal extension, lateness policy will apply from the extended due date.

### **Cut-off date**

There will be a cut-off date for each assignment 7 days after the original due date unless otherwise stipulated in the course guide. After the cut-off the work will not be accepted, and a mark of zero will automatically be awarded.

## **Remarking or redeeming assessed work**

If you consider you have good reason for dissatisfaction with the mark awarded, you should first discuss this with your tutor. On request, your tutor may then arrange to have your work re-marked by another tutor.

## **Final date of submission**

All written work must be submitted before the final cut off dates listed below. After these dates no semester coursework will be accepted and no credit will be received.

**Cut off-dates:**           **SEMESTER 1: Tuesday 13 June 2017**  
  **SEMESTER 2: Monday 13 November 2017**

**All work must be completed in order to fulfil the requirements of a course.**

## MODIFIED ARRANGEMENTS FOR COURSE ASSESSMENT (MACA)

Students may apply for extensions or replacement assessment on medical or compassionate grounds, or in the event of extenuating circumstances (eg formal legal commitments, military service).

For the policy on extensions or replacement/additional assessment, click on the following link:  
<http://www.adelaide.edu.au/policies/3303/>

To apply for Replacement Assessment (formerly a supplementary exam) based on medical or compassionate grounds, or due to extenuating circumstances, click on the following link, where you will find the relevant forms and information sheets:  
<http://www.adelaide.edu.au/student/exams/supps.html>

**DO NOT** email your tutor, lecturer, or course coordinator requesting Replacement Assessment unless the relevant completed form is attached.

The course coordinator will either approve or reject the application and note this on the form you have provided. The course coordinator OR designated officer will email you stating their decision with the details of the R/AA if the application has been approved.

### IMPORTANT NOTE

#### Applications on Medical or Compassionate Grounds

The forms for applying for extensions for assignments and/or Replacement Assessment on medical or compassionate grounds have sections that need to be completed in support of the application by a relevant professional (eg medical practitioner, counsellor). This means that students who think they may need an extension or Replacement Assessment on medical or compassionate grounds must take the form with them to their appointment with the relevant professional.

#### Applications in the Event of Extenuating Circumstances

A list of what extenuating circumstances are limited to, and the supporting documentation required, are included on the relevant information sheet.

#### Additional Assessment

Students CANNOT apply for Additional Assessment unless it is for the last course in their academic program, their mark is less than 45%, and they meet stated criteria. Course coordinators may offer Additional Assessment to applicable students based on final marks (45-49%), ONLY if all other course requirements have been fulfilled.

## MARKS SCALE

The following marks scale is used throughout the English and Creative Writing Department. Note that the pass mark is 50%, and that High Distinctions are rare:

Grade	Grade reflects following criteria for allocation of grade:	Reported on Official Transcript
Fail No Submission	No work submitted for assessment	FNS
Fail	A mark between 1-49	F
Pass	A mark between 50-64	50-64 P
Credit	A mark between 65-74	65-74 C
Distinction	A mark between 75-84	75-84 D
High Distinction	A mark between 85-100	85-100 HD

## INFORMATION AND ENQUIRIES

Student enquiries should be addressed to the Humanities Office on level 7 of the Napier Building. If you wish to see your tutor, please make an appointment directly, either by telephone or email.

### **Student Notices**

Important messages will be addressed to your university email address, both by your instructors through MyUni, and by other people in the University. You should check your email account regularly and remember to clear your inbox regularly.

Formal letters and important documents will be sent to the address registered on Access Adelaide. It is your responsibility to keep this address up-to-date.

### **MyUni**

MyUni is the University's web-based teaching environment. It is essential that students learn to use this resource, and organise getting access to it on a regular basis. Lecture notes, audio recordings, announcements and email communications will all be made available through MyUni. If you are having difficulties using MyUni, the MyUni Helpdesk number is 8313 3335, or you can email [myuni.help@adelaide.edu.au](mailto:myuni.help@adelaide.edu.au)

### **Barr Smith Library – English and Creative Writing Resources**

The English and Creative Writing homepage on the Barr Smith Library site has an excellent section on resources for English studies. Click on the following link:  
<http://libguides.adelaide.edu.au/english>

### **Ask Adelaide**

Ask Adelaide is the newly formed merger of Information Services, Contact Centre and Card Services that provides students with advice, information, support and a range of other services.

Full details be found at <http://www.adelaide.edu.au/student/>, by phoning **8313 5208** or you can drop in and speak to someone at their new location at the southern end of **Level 3, Hub Central**.

## STUDENT FEEDBACK

The University places a high priority on approaches to learning and teaching that enhance the student experience. Student Experience of Learning and Teaching (SELT) surveys are routinely administered and may focus on teacher, course or program matters. These provide information that the University, Faculties, Schools and individual teachers use to assess the effectiveness with which learning environments and teaching practices facilitate student engagement and learning outcomes. Feedback on issues raised through course SELT surveys is available to enrolled students through MyUni. In addition aggregated course SELT data can be found at: <https://www.adelaide.edu.au/planning/selt/aggregates/>

## STUDENT SUPPORT

<b>Academic Support</b>	Maths, writing and speaking skills	<a href="http://www.adelaide.edu.au/learning/links/students/">http://www.adelaide.edu.au/learning/links/students/</a>
<b>Counselling Service</b>	Personal counselling for issues affecting study	<a href="http://www.adelaide.edu.au/counselling_centre/">http://www.adelaide.edu.au/counselling_centre/</a>
<b>International Student Care</b>	Ongoing support	<a href="http://international.adelaide.edu.au/life/studying/">http://international.adelaide.edu.au/life/studying/</a>
<b>Student Care</b>	Advocacy, confidential counselling, welfare support and advice	<a href="http://www.aau.org.au/">http://www.aau.org.au/</a>
<b>Students with a Disability</b>	Alternative academic arrangements	<a href="http://www.adelaide.edu.au/disability/">http://www.adelaide.edu.au/disability/</a>
	Alternative Examination Arrangements Policy	<a href="http://www.adelaide.edu.au/policies/3303/">http://www.adelaide.edu.au/policies/3303/</a>
	Reasonable Adjustments to Teaching & Assessment for Students with a Disability Policy	<a href="http://www.adelaide.edu.au/policies/64/">http://www.adelaide.edu.au/policies/64/</a>

## UNIVERSITY POLICIES & GUIDELINES

This section contains links to relevant assessment-related policies and guidelines. All University Policies can be obtained from: <http://www.adelaide.edu.au/policies/>

<b>Academic Honesty and Assessment Obligations for Coursework Students policy and Academic Dishonesty Procedures</b>	<a href="http://www.adelaide.edu.au/policies/230/">http://www.adelaide.edu.au/policies/230/</a>
<b>Assessment for Coursework Programs</b>	<a href="http://www.adelaide.edu.au/policies/700/">http://www.adelaide.edu.au/policies/700/</a>
<b>Copyright</b>	<a href="http://www.adelaide.edu.au/policies/2643/">http://www.adelaide.edu.au/policies/2643/</a>
<b>Examinations</b>	<a href="http://www.adelaide.edu.au/policies/3303/">http://www.adelaide.edu.au/policies/3303/</a>
<b>Student Grievance Resolution Process</b>	<a href="http://www.adelaide.edu.au/student/grievance/">http://www.adelaide.edu.au/student/grievance/</a>
<b>Unsatisfactory Academic Progress by Coursework Students</b>	<a href="http://www.adelaide.edu.au/policies/1803/">http://www.adelaide.edu.au/policies/1803/</a>

It is the student's responsibility to ensure they are familiar with these policies.

## UNIVERSITY OF ADELAIDE STATEMENT CONCERNING ACADEMIC HONESTY

The following is an excerpt from the *Academic Honesty and Assessment Obligations for Coursework Students Policy & Coursework Students: Academic Dishonesty Procedures*, full details of which can be found at <http://www.adelaide.edu.au/policies/230/>

### 2.1 Examples of academic dishonesty in assessments other than examinations

For assessments other than examinations, examples of academic dishonesty include, but are not limited to, the following:

a. *Plagiarism*, which includes:

- i. presenting work that is not your own in any format, without appropriate attribution or reference to the original source
- ii. paraphrasing or copying work that is not your own, without due acknowledgement by way of reference to the original work
- iii. adopting the ideas of others, or the structure of an existing analysis, without due acknowledgement by way of reference to the original source.

The work of others may be submitted only when use of the work is appropriate and duly acknowledged.

b. *Collusion*, which includes:

- i. inappropriately assisting other students in the production of an assessment task
- ii. accepting inappropriate assistance in the production of an assessment task
- iii. submitting work which is the same or substantially similar as another student's piece of work for the same assessment task.

Work created with the assistance of others may be submitted only when the Course Coordinator has given prior permission for joint or collaborative work to be submitted, as specified in the Course Profile.

c. *Cheating*, which includes:

- i. submitting any fabricated or falsified data or results of laboratory, field or other work as if they were genuine
- ii. submitting a piece of work with the intention of deceiving the assessor about your contribution to the work
- iii. submitting a piece of work written or answered for you by another person or which you have copied from another person
- iv. submitting the same or substantially similar or substantially the same piece of work for assessment in two different courses, except in accordance with approved study and assessment schemes
- v. falsely indicating that you have been present at an activity where attendance is required
- vi. completing an assessment task outside the conditions specified for that task.

### Academic Dishonesty Procedures

The specific procedures that will be followed in cases of suspected academic dishonesty by students can be found in the *Academic Dishonesty Procedures* policy, available at <http://www.adelaide.edu.au/policies/230/>

**GUIDE TO REFERENCING IN YOUR ESSAYS MLA STYLE**  
**Department of English and Creative Writing**  
**University of Adelaide**

**GENERAL HINTS - IMPORTANT**

1. Take this advice seriously. 2. Number the pages in your essay. 3. Use a font size of twelve. 4. Don't use coloured print. 5. Don't use subheadings within the essay. 6. Use double spacing.

**CORRECT REFERENCING**

There are TWO elements to correct referencing:

- 1) acknowledging your source *within* the essay, and
- 2) creating a list of 'Works Cited', which comes at the end.

Different Departments use different methods for this. This can be annoying but it is an important part of scholarly practice. In English and Creative Writing, the method we usually use is called the MLA style. All work presented in the Department of English and Creative Writing should be in this style. This is a short guide to using this method.

**FORMATTING TITLES**

Major titles should be in italics or underlined, like *This* or This. Major titles include:

- independently published works and large bodies of work (novels, books, feature films, whole television series, some long poems) have their titles italicized or underlined;

Minor titles should be in double inverted commas, like "This". Minor titles include:

- sections within larger works (stories, chapters, articles in journals, poems, individual television episodes, short poems in anthologies).

**WITHIN THE ESSAY**

You must acknowledge every idea, or quotation from another source, even if it is only a phrase. When referring to an author's ideas or directly quoting their words, only the author's name and the page number are necessary, e.g. (Silverman 143). Do not use 'p.' or 'pp.' or insert a comma.

If there is more than one entry by the same author in the list of Works Cited, they should be distinguished within the text by a shortened title after the author's name, e.g. (Silverman 'Fragments,' 143). Otherwise, **only the author and page number are required** or desired. Avoid repeating the author's name if it has already been mentioned, e.g. 'As Silverman argues, 'blah, blah, blah' (143). [No need to repeat Silverman.]

If quoting from a Shakespearian play, give reference by Act, Scene, and Line, rather than by page, e.g. (III.ii.27-30). Other plays, such as contemporary works, should be referenced by page number if there are no line numbers.

Quotations longer than four lines should be indented and do not require inverted commas. Shorter quotations should not be indented and do require inverted commas.

**CREATING A LIST OF 'WORKS CITED' AT THE END**

List only those texts to which you have made direct reference in your essay. This is NOT a list of everything you have read. It should include all primary texts as well as secondary sources. **Even if you have not used any critical works you should still have a list of 'Works Cited'.**

When gathering your material, make sure you take note of the following:

**For books**

1. Author
2. *Title of the Publication, Including Subtitle (italics or underline)*, taken from title page, not the cover
3. Place of publication (Usually a city: look behind the title page)
4. Publisher (eg Penguin, Routledge, W.W. Norton, Oxford U.P. [means “University Press”]).
5. Year of publication (look behind the title page)
6. Medium of publication (eg print, web etc) and date of access for online resources.

**For chapters or essays in edited books**

1. Author of the chapter / essay
2. “Title of the chapter” (in inverted commas)
3. *Title of the Book (italics or underline)*, taken from the title page, not the cover
4. Editor of the book
5. Place of publication of the book
6. Year of publication of the book
7. First and last pages of the chapter
8. Medium of publication (eg print, web etc) and date of access for online resources.

**For articles in journals**

1. Author of the article
2. “Title of the article” (in inverted commas)
3. *Title of the Journal (italics or underline)*
4. Volume and issue numbers.
5. (Year of publication) (in brackets)
6. First and last pages on which the article appears.
7. Medium of publication (eg print, web etc) and date of access for online resources.

Here’s how to format various kinds of sources.

**Please take note of the punctuation.**

**A single-author book**

Author’s surname comma first name or initials full stop *title* [in italics] full stop place of publication colon publisher [shortened form: leave out terms like ‘Books’, ‘Pty’, ‘Ltd’ and shorten University Press to UP] comma date of publication full stop medium of publication full stop

For example:

Sallis, Eva. *Hiam*. Sydney: Allen, 1998. Print.

**A book that has been published in more than one edition**

Author’s surname comma first name or initials full stop *title* [in italics] full stop number of edition Ed full stop place of publication colon publisher comma date of publication full stop medium of publication full stop

For example:

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. 2<sup>nd</sup> Ed. New York: W.W. Norton, 2010. Print.

**A single-author book that has been republished**

Author’s surname comma first name or initials full stop *title* [in italics] full stop original date of publication full stop place of publication colon publisher comma date of publication full stop medium of publication

For example:

Conrad, Joseph. *Heart of Darkness*. 1902. Harmondsworth: Penguin, 1973. Print.

**A chapter in a book edited by another**

Author’s surname comma first name or initials full stop “title” [of chapter in double inverted commas] full stop *title* [of book in italics] full stop Ed. editor’s first name or initials followed by surname full stop place of publication colon publisher comma date of publication full stop page numbers of chapter or essay [no pp.] full stop medium of publication full stop

For example:

Silverman, Kaja. "Fragments of a Fashionable Discourse". *Studies in Entertainment: Critical Approaches to Mass Culture*. Ed. Tania Modleski. Bloomington: Indiana UP, 1986. 139-52. Print.

#### **A short story**

Author's surname comma first name or initials full stop "title" [of story in double inverted commas] full stop *title* [of book in italics] author or editor's name full stop place of publication colon publisher comma date of publication full stop pagination full stop medium of publication full stop

For example:

Carey, Peter. "American Dreams". *The Faber Book of Contemporary Australian Short Stories*. London: Faber, 1988. 331-342. Print.

#### **A single-author journal article**

Author's surname comma first name or initials full stop "title" [of article in double inverted commas] full stop *title* [of journal in italics] volume stop number [use Arabic numerals even if journal uses Roman] (year of publication) [in brackets] colon pagination full stop medium of publication full stop

For example:

Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen* 16.3 (1975): 6-18. Print.

OR

Meyer, Rosalind S. "Mr Knightley's Education: Parallels in *Emma*". *English Studies* 79 (1998): 212-23. Web. 7 July 2012.

#### **A journal article from an online database**

Author's surname comma first name or initials full stop "title" [of article in double inverted commas] full stop *title* [of journal in italics] volume number full stop issue number (year of publication) [in brackets] colon pagination full stop *title* [of database in italics] full stop medium of publication full stop date of access full stop

For example:

Ringel, Faye. "The Art of Patricia McKillip: Music and Magic". *Journal of the Fantastic in the Arts* 16.3 (2005): 178-190. Web. *MLA International Bibliography*. 18 February 2013.

#### **More than one author, chapter in edited book. More than one author of book**

Same as chapter in book except only the first author has the surname before the first name as it is just for the purpose of alphabetical order.

For example:

McRobbie, Angela, and Jenny Garber. "Girls and Subcultures". *Resistance Through Rituals: Youth Subcultures in Post-War Britain*. Ed. Stuart Hall and Tony Jefferson. London: Hutchinson, 1976. 209-22. Print.

#### **A translation**

Same as a book, except translator's first name or initials followed by surname follows the title. Original publication date can be added before publication details.

For example:

Bashkirtseff, Marie. *The Journal of Marie Bashkirtseff*. Trans. Mathilde Blind. 1890. London: Virago, 1985. Print.

#### **A short poem**

Author's surname comma first name or initials full stop "title" [in double inverted commas] *title* [of collection of poems in italics] full stop Ed. editor's first name or initials followed by surname full stop place of publication colon publisher comma date of publication full stop pagination full stop medium of publication full stop

For example:

Plath, Sylvia. "The Colossus". *The Norton Anthology of Poetry*. Ed. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. New York: Norton, 1996. 1728. Print.

#### **A long poem**

As for short poem except *title* [in italics]

For example:

Milton, John. *Paradise Lost. Paradise Lost and Selected Poetry and Prose*. Ed. Northrop Frye. New York: Holt, 1951. Print.

#### **A film**

*Title* (in italics) full stop director's name full stop (writer, performers and producer may be included here) the distributor comma date full stop medium of publication full stop

For example:

*The Silence of the Lambs*. Dir. Jonathan Demme. Columbia Tristar, 1991. Film.

OR

*The Silence of the Lambs*. Dir. Jonathan Demme. With Jodie Foster, Anthony Hopkins and Scott Glenn. Columbia Tristar, 1991. Film.

#### **A television episode**

"Title of the episode" [in double inverted commas and only if relevant] full stop *title of series* [in italics and if relevant] full stop the local station comma the city full stop the date of broadcast full stop medium of publication full stop

For example:

"Loose Ends". *Blue Heelers*. Channel 7, Adelaide. 9 February 2000. Television.

#### **A play**

Author's surname comma first name or initials full stop *title* [in italics] full stop [insert editor's name if there is one] place of publication colon publisher comma date of publication full stop

For example:

Shakespeare, William. *The Tempest*. Ed. Frank Kermode. London: Methuen, 1962. Print.

#### **An article in a magazine.**

Author's surname comma first name or initials full stop "title" [in double inverted commas] *Title* [in italics] full stop date full stop pagination full stop medium of publication full stop

For example:

Mayer, John. "Jimi Hendrix". *Rolling Stone*. July 2004. 38. Print.

#### **An article in a newspaper.**

Author's surname comma first name or initials full stop "title" [in double inverted commas] *title* [of paper in italics] date colon pagination full stop medium of publication full stop

For example:

Holgate, Ben. "Cannes Nominee is Danced to Her Seat". *The Weekend Australian* 16-17 May 1998: 10. Print.

#### **An unpublished thesis/dissertation**

Author's surname comma first name or initials full stop "title" [in double inverted commas] full stop Diss full stop name of conferring institution comma year of completion full stop medium of publication full stop

For example:

Boyle, Anthony T. "The Epistemological Evolution of Renaissance Utopian Literature: 1516-1657." Diss. New York U, 1983. Web. 16 December 2011.

#### **A recorded song**

Performer's name full stop "title of song" [in double inverted commas] full stop *album title* [in italics] recording label comma date full stop medium of publication full stop

For example:

Spice Girls. "Wannabe". *SPICE*. Virgin Records, 1996. CD.

#### **A recorded album**

Performer's name full stop *title* [in italics] producer [if significant] full stop recording company comma date full stop medium of publication full stop

For example:

Smashing Pumpkins. *Melloncollie and the Infinite Sadness*. Prod. Flood, Alan Mulder and Billy Corgan. Hut Recordings, 1995. CD.

#### **A recorded file**

Composer or performer's name full stop *title* [in italics] full stop name of recording manufacturer comma date of publication full stop medium of publication full stop

For example:

Beethoven, Ludwig van. *Moonlight Sonata*. Crownstar, 2006. MP3.

#### **An internet site**

Author's last name comma first name or initials full stop [if available] *title* [in italics] full stop name of publishing organisation full stop date of publication full stop medium of publication full stop date accessed full stop

For example:

McCreary, Bear. *Bear McCreary – Official Site*. Webolution. 2013. Web. 19 February 2013.

#### **A page within a website**

Author's last name comma first name or initials full stop [if available] "title of web page" [in double inverted commas] full stop *title* [in italics] full stop name of publishing organisation full stop date of publication full stop medium of publication full stop date accessed full stop

For example:

McCreary, Bear. "The Walking Dead: Days Gone Bye". *Bear McCreary – Official Site*. Webolution. 2013. Web. 19 February 2013.

#### **A lecture**

Author's last name comma first name or initials full stop "title" [in double inverted commas] full stop name of course full stop place delivered full stop date delivered/accessed full stop

For example:

Treagus, Mandy. "Great Expectations Lecture Two". Introduction to English: Ideas of the Real. University of Adelaide. 15 Mar 2012.

NB: Some lecturers may require you to include the URLs of any online sources you access in your List of Works Cited. You can find information on the correct way to do this using MLA referencing here: <http://owl.english.purdue.edu/owl/resource/747/08/>. This site also contains information on how to cite a range of nonstandard texts including images, interviews, emails and tweets.

#### **Creating your "List of Works Cited"**

Your List of Works Cited should appear on a new page at the end of your essay. You should cite *only* the works you have quoted, or to which you directly refer in your essay (not everything you may have read). The list should be in **alphabetical order**, with no bullets, numbering, subheadings or subdivisions, and in the paragraph style of 'hanging indent.'

**Example:**

##### **Works Cited**

Dylan, Bob. *Bringing it all Back Home*. Prod. Tom Wilson. Columbia, 1965. LP.

Gonzalez, Paul. "The Original Counterculture Flick, Easy Rider, Returns." *The Tech* 115.25 (1995): 7. Web. 17 October 2001.

Green, Jonathon. *All Dressed Up: The Sixties and the Counter Culture*. London: Pimlico, 1999. Print.

Klinger, Barbara. "The Road to Dystopia: Landscaping the Nation in *Easy Rider*." *The Road Movie Book*. Ed. Steven Cohen and Ina Rae Hark. London: Routledge, 1997. 179-203. Print.

Marwick, Arthur. *The Sixties*. Oxford: Oxford UP, 1998. Print.

McCarthy, Cormac. *No Country for Old Men*. London: Picador, 2005. Film.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen* 16.3 (1975): 6-18. Web. 23 October 2001.

*No Country for Old Men*. Dir. Joel and Ethan Coen. Paramount, 2007. Film.

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## HEALTH, SAFETY AND WELLBEING

As a student in the School of Humanities we would like to inform you of the current HSW practices within the university to ensure your safety and that of others. It is in your interest to read the information carefully.

### Evacuation Procedures

There are two types of alarms systems used in the university, as follows:

<b>When Alert Signal Sounds (Beep...Beep...)</b>	<b>When Evacuation Signal Sounds (Whoop...Whoop...)</b>
<b>If In No Immediate Danger DO NOT EVACUATE!</b>  <ul style="list-style-type: none"><li>• Cease inter/across floor movement.</li><li>• Secure classified material (if applicable).</li><li>• Await further instructions via the PA or from the Warden.</li></ul>	<b>DO NOT USE LIFTS!</b> <b>Evacuate safely.</b>  <ul style="list-style-type: none"><li>• Proceed via the safest route to the Assembly Area.</li><li>• Follow the directions of the Warden(s).</li><li>• Do not re-enter the building until instructed to do so by persons in authority.</li></ul>

### **Evacuation Procedures posters**

You will notice that 'Evacuation Procedures' posters are prominently displayed in all foyer areas in all buildings in the university. The posters include the **designated evacuation area** - you must proceed to this area when you hear the evacuation signal and follow the instructions of Fire Wardens.

### First Aid

#### **Emergency Only**

For a high-level **medical emergency**, phone **8313 5444** (extension **35444**).

#### **First Aid assistance**

The School has a number of First Aid Officers that are available to assist you. Please phone **8313 4249** (extension **34249**) and ask to speak to a **First Aid Officer**. A First Aid kit is located in the School Office on Level 7 Napier building.

### Accident and incident reporting

If you are involved in an accident or a near-miss incident whilst on campus it needs to be reported – preferably within 48 hours. Your cooperation is necessary in the reporting of all potential hazards, accidents and near-miss incidents to ensure that the university maintains a high standard of safety. The '**Accident & Incident Reporting**' form is available from the: **School of Humanities Office, Level 7 Napier Building** or from the Health & Safety Officer in Napier 722.

### Reporting property damage

Please report all property damage that is potentially hazardous to **Security**, phone **8313 5990** (extension **35990**).

## ENGLISH AND CREATIVE WRITING COURSES AND TEACHING STAFF 2017

<b>Course Code</b>	<b>Course Title</b>	<b>Sem</b>	<b>Co-ordinator &amp; Email</b>	<b>Room &amp; Phone</b>
ENGL 1101	<u>Introduction to English: Ideas of the Real</u>	1	Dr Madeleine Seys <a href="mailto:madeleine.seys@adelaide.edu.au">madeleine.seys@adelaide.edu.au</a>	Napier 712 8313 1004
ENGL 1105	<u>Film Studies</u>	2	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
ENGL 1106	<u>Landmarks in Literature</u>	2	Dr Meg Samuelson <a href="mailto:meg.samuelson@adelaide.edu.au">meg.samuelson@adelaide.edu.au</a>	Napier 609 8313 5613
ENGL 1107	<u>Shakespeare</u>	2	Assoc Prof Lucy Potter <a href="mailto:lucy.potter@adelaide.edu.au">lucy.potter@adelaide.edu.au</a>	Napier 612 8313 4685
CRWR 1001	<u>Creative Writing: The Essentials</u>	2	Dr Ros Prosser <a href="mailto:rosslyn.prosser@adelaide.edu.au">rosslyn.prosser@adelaide.edu.au</a>	Napier 613 8313 3814
ENGL 1110	<u>Academic English I</u>	Summer School		
ENGL 1110	<u>Academic English I</u>	Winter School		
ENGL 2041	<u>The Sixties: From the Beats to Bongs</u>	1	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
ENGL 2042	<u>Icons of Decadence</u>	2	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
ENGL 2048	<u>Adaptation</u>	1	Dr Joy McEntee <a href="mailto:joy.mcentee@adelaide.edu.au">joy.mcentee@adelaide.edu.au</a>	Napier 608 8313 4564
ENGL 2049	<u>Contemporary Australian Culture</u>	1	TBA	
ENGL 2051	<u>Literature and Society in Victorian Britain</u>	1	Dr Ben Madden <a href="mailto:Ben.madden@adelaide.edu.au">Ben.madden@adelaide.edu.au</a>	Napier 504 8313 5618
ENGL 2065	<u>The Question of Postmodernism: Texts and Issues</u>	2	Dr Maggie Tonkin <a href="mailto:maggie.tonkin@adelaide.edu.au">maggie.tonkin@adelaide.edu.au</a>	Napier 611 8313 5623
ENGL 2068	<u>Pacific Literature Study Tour</u>	Term 4	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
ENGL 2107	<u>Tragedy</u>	1	Assoc Prof Lucy Potter <a href="mailto:lucy.potter@adelaide.edu.au">lucy.potter@adelaide.edu.au</a>	Napier 612 8313 4685
ENGL 2110	<u>Academic English II</u>	Summer School		
ENGL 2110	<u>Academic English II</u>	Winter School		

CRWR 2001	<u>The Short Story</u>	2	TBA	
CRWR 2003	<u>Travel Writing</u>	Winter School	Dr Emma McEwin <a href="mailto:emma.mcewin@adelaide.edu.au">emma.mcewin@adelaide.edu.au</a>	Napier 621 8313 5812
CRWR 2009	<u>So You Want to Write a Novel?</u>	1	Dr Helen Dinmore <a href="mailto:helen.dinmore@adelaide.edu.au">helen.dinmore@adelaide.edu.au</a>	Napier 516
CRWR 2010	<u>Reading and Writing Poetry</u>	1	Jill Jones <a href="mailto:jill.jones@adelaide.edu.au">jill.jones@adelaide.edu.au</a>	Napier 507 8313 0098
CRWR 2011	<u>Wild Places/City Spaces: Environmental Writing</u>	2	Jill Jones <a href="mailto:jill.jones@adelaide.edu.au">jill.jones@adelaide.edu.au</a>	Napier 507 8313 0098
CRWR 2067	<u>Electronic Writing: Techniques and Practices</u>	1	Dr Ros Prosser <a href="mailto:rosslyn.prosser@adelaide.edu.au">rosslyn.prosser@adelaide.edu.au</a>	Napier 613 8313 3814
ENGL 4001	<u>Honours English Critical Thinking</u>	1	Dr Meg Samuelson <a href="mailto:meg.samuelson@adelaide.edu.au">meg.samuelson@adelaide.edu.au</a>	Napier 609 8313 5613
ENGL 4002	<u>Honours English Research Essay</u>	1	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
ENGL 4003	<u>Honours English Thesis</u>	2	Assoc Prof Mandy Treagus <a href="mailto:mandy.treagus@adelaide.edu.au">mandy.treagus@adelaide.edu.au</a>	Napier 606 8313 4573
CRWR 4001	<u>Honours Creative Writing Project</u>	1	Jill Jones <a href="mailto:jill.jones@adelaide.edu.au">jill.jones@adelaide.edu.au</a>	Napier 507 8313 0098
CRWR 4002	<u>Honours Writers on Writing</u>	1	Jill Jones <a href="mailto:jill.jones@adelaide.edu.au">jill.jones@adelaide.edu.au</a>	Napier 507 8313 0098
CRWR 4003	<u>Honours Creative Writing Thesis</u>	2	Dr Ros Prosser <a href="mailto:rosslyn.prosser@adelaide.edu.au">rosslyn.prosser@adelaide.edu.au</a>	Napier 618 8313 3814
	<u>Post Graduate Coordinator</u>		Prof Brian Castro <a href="mailto:brian.castro@adelaide.edu.au">brian.castro@adelaide.edu.au</a>	Napier 605 8313 3861

Where available, text lists can be viewed <http://www.adelaide.edu.au/course-outlines/>