School of Humanities and Languages

ARTS3900, Gender and Queer Critiques: Rethinking History and Other Disciplines
Semester 2, 2016

Convenor: Sophie C Robinson

Toni Robertson, ‘History I – Writing on the fence is better than sitting on the fence’ and ‘History II’, 1977, Earthworks Poster Collective, Sydney

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1. Course Staff and Contact Details

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<thead>
<tr>
<th>Course Convenor/Lecturer/Tutor</th>
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<tbody>
<tr>
<td>Name</td>
<td>Sophie C Robinson</td>
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<tr>
<td>Phone</td>
<td>Room</td>
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<tr>
<td>Email</td>
<td><a href="mailto:Sophie.robinson@unsw.edu.au">Sophie.robinson@unsw.edu.au</a></td>
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<tr>
<td>Consultation Time</td>
<td>Tuesday, 2-3pm Wednesday, 10am-11am</td>
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<td>Room 221 Morven Brown Building</td>
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2. Course Details

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<tr>
<th>Units of Credit (UoC)</th>
<th>6 units</th>
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<tr>
<td>Course Description</td>
<td>Gender and Queer Critiques - A brief history: As a result of transnational grassroots women’s liberation, gay liberation and radical social activism during the 1960s and 1970s, social and cultural mores have been radically called into question. These social movements, and the theories and new approaches to learning they generated, illuminated the everyday injustices faced by minority groups around the world. Feminist activists organising protests at their university campuses and elsewhere highlighted how traditional forms of knowledge and learning fostered exclusionary and hierarchical ways of thinking. Starting with challenges to History and other traditional disciplines such as Philosophy, Sociology and Anthropology, and Law, feminist activists demanded that women become the subjects of history in order to raise awareness about the diversity of female experience (beyond being wives, mothers and sex objects). Very soon, emphasis was put on having courses taught about women, by women, which led to wider challenges as to who was/was not included in historical narratives. Such challenges produced the discipline of Women’s and Gender Studies, and by the 1990s, Queer Studies. Together these new disciplines promote the idea that how we think about the past, present and future needs to take gender, class, race and other intersecting categories of difference and identity into account. Gender and Queer Critiques 101: This course looks at how History and other traditional academic disciplines have been influenced by shifting assumptions about sex, gender, sexuality and social change. It also looks at how gender and queer critiques have themselves formed new academic disciplines – namely Women’s and Gender Studies – since the late Twentieth century. We will look at how gender and queer critiques have changed over time, where and why they emerged, and the cultural and political debates that continue to shape these disciplines. One of the successes of women’s, gender and queer studies is that topics such as gender roles, masculinities, femininities and sexualities are today widely studied. A core aspect of this course is developing a personal research project based on your own expertise and interests in feminist, gender and/or queer histories and politics. Finally, this</td>
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Course also aims to enhance your own writing and expression and make you more sophisticated and culturally aware scholars.

**Essential Resources:** Moodle (for readings, powerpoints, lectures, other resources, updates and media links from Sophie). Readings will be made available through the UNSW library catalogue-typein ARTS3900 to access the list – as well as Moodle.

The consecutive Lecture and Tutorial begins on **Tuesday 25th July in Goldstein Building G06** (9am-12pm) and run from Weeks 1 through to 12. There is a mid-semester break from 24 September - 2 October.

**In Week One we will be organising your workgroups**, each comprising five or more students. As a group you will pick one of the required readings to focus on each week, and individually a reading of your own choosing (see the reading list guide) related to the topic to discuss in the seminar.

Throughout the Semester attendance is obviously required and encouraged, but outside of class time there are **a number of ways you can engage and expand your interest in the course content:**

1. Consider how gender and queer issues manifest in personal and organisational contexts
2. Think about what is meant by gender studies and queer studies. Are these disciplines too narrow, too broad?
3. Think about gender and queer as categories, lenses, frameworks AND identities.
4. Scope around for different forms of gender and queer research. Are there any particular topics that seem popular at the moment, or any that spark your interest in particular?
5. Each week think about how readings and lectures inform/challenge your own research focus.
6. One helpful resource for developing better historical research practices and writing is **Ann Curthoys and Ann McGrath’s How to Write History that People Want to Read? (UNSW Press 2009)** – Available in the Library

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<thead>
<tr>
<th>Learning Outcomes</th>
<th>1. Understanding how gender and queer critiques have emerged and challenge history and other disciplines</th>
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<td>2. Knowledge of a range of feminist, gender and queer theories, methodologies and archives useful to historical research</td>
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<td>3. Ability to think conceptually and practically about complex issues related to gender and queer identities</td>
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<td>4. Ability to compile a research archive involving a range of primary and secondary materials to aid your personal research project</td>
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<td>5. Ability to clearly and confidently express your ideas and research in both written and oral forms</td>
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<td>6. Ability to work collaboratively and inclusively in groups, whilst also undertaking self-directed preparation and research</td>
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## 3. Course Schedule

To view course timetable, please visit: [http://www.timetable.unsw.edu.au/](http://www.timetable.unsw.edu.au/)

<table>
<thead>
<tr>
<th>Week Commencing:</th>
<th>Topic</th>
<th>Lecture Content</th>
<th>Tutorial/Lab Content</th>
<th>Readings</th>
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| Week 3  
(9th August) | Identity Politics and Intersectionality | Interrogating difference and identity in the past and present. | Doing intersectional history |
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<tr>
<td><strong>Aileen Moreton-Robinson</strong>, <em>Talkin’ Up to the White Woman: Aboriginal Women and Feminism</em>, Brisbane (2000)</td>
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<tr>
<td><strong>Extension Reading</strong>:</td>
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<td><em>Non-compulsory, yet highly recommended for those that want to pursue the topic further.</em></td>
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| Week 4  
(16th August) | Postcolonial gender history | The power and politics of location, identity and visibility | This week we consider ‘white-washing’, Eurocentric and ‘othering’ practices of history’, and how postcolonial and poststructuralist theorists have challenged this. |
|---|---|---|---|
| | | | **Sunder Rajan**, Rajeswari and You-me Park, “Postcolonial
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<tr>
<td>Huggins, Jackie and Kay Saunders, ‘Defying the Ethnographic Ventriloquists: Race, Gender and the Legacies of Colonialism’, <em>Lilith</em>, vol. 8, 1993, pp. 60–70 (Huggins is a well-known Indigenous critic of white feminism)</td>
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<tr>
<td>Extension Reading:</td>
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<tr>
<td>Silvia Carporale Bizzini, ‘Sara Suleri’s Meatless Days and Maxine Hong Kingston’s The Woman Warrior: writing, history and the self after Foucault’, <em>Cultural Review</em>, vol. 7, no. 1 (Spring 1996), pp. 55-65 (re how the postcolonial woman writer approaches questioning the universal subject, a category from which she is doubly excluded.)</td>
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<tr>
<td>Ann Stoler, ‘Carnal Knowledge and Imperial Power: Gender and Morality</td>
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CRICOS Provider Code 00098G
| Week 5  
(23rd August) | Queer Theory | Queer theory, politics and activism | Noreen Giffney, ‘Introduction: The Queer Word’, Ashgate Companion to Queer Theory |
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<td>This week we will closely explore Queer Theory, a body of work, ideas and phrases from ‘gender performativity’ to ‘heteronormativity’ that are used widely in women’s and gender studies and History today</td>
<td>‘Think Gender is Performance: You have Judith Butler to thank for that’ (2016) <a href="http://nymag.com/thecut/2016/06/judith-butler-c-v-r.html#">http://nymag.com/thecut/2016/06/judith-butler-c-v-r.html#</a>.</td>
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| Week 6  
(30th August) | Que(e)rying History | Queer critiques of history and Queer histories | Heather Love, ‘Emotional Rescue: The Demands of Queer History’ (pp. 31-53) *Feeling Backward: Loss and the Politics of Queer History*. |
|                 |             | This week we look at expanding uses of queer in historical research, and expanding critiques of queer identities, politics and activism since the 1990s. | YorickSmaal, ‘Introduction’, *Sex, soldiers and the South Pacific, 1939-45: queer identities in Australia in the Second World War*. |
|                 |             |                                   | Oscar Monaghan, ‘Dual imperatives: decolonising the queer and queering the..." |
### Week 7 (6th September)

#### Embodied histories

**The Affective Turn: Bodies, emotions and feelings in history**

Moving on from Elizabeth Freeman’s interrogation of queer temporality and ‘erotohistoriography’ we consider the popular theme of ‘affect’, emotion and embodiment in history.

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**Extension Reading:**

- Joanna Burke, ‘Section 1: Introduction’ (pp. 5-21), *Rape: Sex, Violence, History* (2007)

**Extension Reading:**

Kate O’Halloran, *Theory, politics and community: Ethical dilemmas in Sydney and Melbourne queer activist collectives*, University of Sydney (2015)

This thesis highlights the importance of looking at inter-group conflicts and feelings in contemporary
<table>
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<tr>
<th>Week 8 (13&lt;sup&gt;th&lt;/sup&gt; Septembe r)</th>
<th>Decentering methods in gender and queer</th>
<th>Doing Oral History</th>
<th>We consider oral histories, memories and personal life stories as essential to feminist and queer history projects</th>
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<tr>
<td>Week 9 (20&lt;sup&gt;th&lt;/sup&gt; Septembe&lt;sup&gt;r&lt;/sup&gt;)</td>
<td>Archives</td>
<td>The importance of the archive in feminist, gender and queer research Questioning, locating and creating archives</td>
<td>A useful reading for discussion about the limits/potential of doing oral history work!</td>
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<th>Week 10 (4&lt;sup&gt;th&lt;/sup&gt; October)</th>
<th>Trans subjects and methods</th>
<th>Trans – the ultimate queer lens for history and other disciplines? Considering the multiplicities of trans subjectivity in history and ways of researching Trans and TransQueer today</th>
<th>Susan Stryker and Talia M Bettcher, ‘Introduction’, <em>TransFeminisms: Transgender Studies Quarterly</em> [Special Issue] (2016)</th>
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<tr>
<th>Week 11 (11&lt;sup&gt;th&lt;/sup&gt; October)</th>
<th>Applying gender and queer critiques to history and culture – Part 1 Rural, Regional and Other Antipodean histories</th>
<th>Over Two Weeks we consider interdisciplinary gender and queer frameworks and emerging research topics.</th>
<th><strong>Kelly Baker,</strong> ‘Out Back Home: An Exploration of LGBT Identities and Community in Rural Nova Scotia’ in Mary L. Gray, Colin R. Johnson and Brian J. Gilley<em>Queering the countryside : new frontiers in rural queer</em></th>
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<tr>
<td>Week 12 (18th October)</td>
<td>Applying gender and queer critiques to history and culture – Part 2</td>
<td>Masculinities</td>
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<td>How have gender and queer critiques – many of which have emerged out of a woman-centered and feminist perspective – transformed thinking around men and masculinities?</td>
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Carly Thomsen, ‘In Plain(s) Sight: Rural LGBTQ Women and the Politics of Visibility’, *Queering the Countryside*  
Extension Reading:  

Extra Reading:  
Bobby Noble, ‘Making it like a drag king: female-to-Male”
## 4. Course Resources

### Journals

- Australian Feminist Studies
- Lilith Feminist History Journal
- Outskirts
- Signs
- Journal of the History of Sexuality
- Gender and Sexuality Studies
- Women’s International Forum
- Hypatia

### Additional Helpful Readings and Resources

- George E. Haggerty (editor), *A companion to lesbian, gay, bisexual, transgender, and queer studies* (Malden: Blackwell, 2007)


- Michele Berger, *Transforming scholarship: why women’s and gender studies students are changing themselves and the world* (New York: Routledge, 2011)

- Sara Ahmed - feministkilljoys.com
5. Course Assessment

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Due Date</th>
<th>Submitted in Moodle? (Yes/No)</th>
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<tbody>
<tr>
<td>Facilitation</td>
<td>10 %</td>
<td>2, 3, 4 and 6</td>
<td>Weekly</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Peer Assessment</td>
<td>10 %</td>
<td>1, 4 and 6</td>
<td>Week 13 (25th October)</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Oral Presentation of Research Topic</td>
<td>5-7 minutes</td>
<td>10%</td>
<td>1, 3, 5 and 6</td>
<td>Weeks 6 - 13</td>
<td>No</td>
</tr>
<tr>
<td>Research Thesis Proposal and Tentative Bibliography</td>
<td>750 words maximum (not including footnotes and bibliography)</td>
<td>30%</td>
<td>All</td>
<td>Week 6 (30th August)</td>
<td>Yes</td>
</tr>
<tr>
<td>Research Paper/Thesis Introduction</td>
<td>3000 words maximum (not including f/n or bib)</td>
<td>40%</td>
<td>All</td>
<td>Week 12 (18th October)</td>
<td>Yes</td>
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Facilitation (10%)

Students are expected to prepare for ‘facilitation’ (that is, discussion and contribution in seminars) by doing the set readings each week.

- An essential component of your facilitation mark is how well you respond to issues, themes and ideas of the readings and discuss these with your group and the broader class.
- Each week interrogate and reflect on the ideas and concepts of the reading. One way to do this is to make notes and highlight interesting sections as you read and prepare for class each week.
- Discuss your reactions and reflections in class, and keep in mind that at the end of the course both the coordinator and the students in your group will be assessing your preparation and weekly contributions.

Peer Assessment (10% - Due Week 13 in class)

Peer Assessment is a crucial skill for any scholar, and from a Women’s and Gender studies perspective, it encourages collaborative, self-reflexive and accountable practice. In the last seminar in Week 13 I will ask each group to provide a mark out of 10 for the peers in their workgroup, based on the quality of their weekly contributions.
- This must be handled realistically and reasonably. If it is not, I shall override marks (that is, not all students in a group could convincingly be assessed as so outstanding in their participation that all would get High Distinctions).

**Oral presentation of Research Topic (20%, Weeks 6 to 13)**

In the seminars from Week 6 to Week 13, students (no more than 4 per week) will deliver their 5-7 minute oral presentation of their proposed research topic (Power Point is allowed but not necessary and will not necessarily lead to a better mark).

You will be marked according to how clearly you
- explain the topic of your research, whether you have considered the available sources and archives you will work from
- explain the importance of your research, and answered the ‘So What?’ question (that is, why does this research matter/what gap is it filling in our knowledge?)
- whether there are any specific issues, limitations or ethical dilemmas that may crop up when conducting your research.
- As a group we will be discussing your presentation and research focus so it is a good idea to prepare for questions from the audience.
- **Keep to the time allocated (eg. 7 mins max)**

**Research Thesis Proposal and tentative Bibliography (30%, Week 6) — 750 words max (Not including footnotes and bibliography).**

By the Tuesday of Week 6 you will submit a written research proposal or plan (750 w. max) with a tentative bibliography. In effect, this is just like a research proposal you might be expected to submit with an honours or postgraduate application where you identify your research topic, questions and the ‘gap’ that you are filling with your original research. It represents the first step toward the ‘thesis introduction/research paper’ required as your major written assignment for ARTS3900.

Submitting the plan will enable me to give you written feedback on the feasibility of the research project of your choice — the availability of sources, workable approaches, and so on.

The plan itself must be no longer than a few pages of double line spacing, no more than about 750 words. In it you simply set out:

- your general topic (eg. women in contemporary Iran; gender histories of colonial Australia; ‘sex-positive’ feminism; queer challenges to conventional identity and identity politics; or whatever )
- state the central issue or question you will address
- comment on sources or the available literature; — and on the historiographical/scholarly and/or political significance of the issue as well as how it would be theorized — ie., your likely approach and its relation to the existing literature, who/how/what has helped you think through this topic.
Feel free to ask me for advice in the proposal, if you are uncertain of how to proceed with your topic or are facing any potential problems with sources. Remember that this is merely a plan, and I don’t expect it to be ‘set in stone’. It is in the nature of research projects that you will refine your focus and approach as you gain more familiarity with the field, sources, issues debated, and so on. And to reiterate: don’t forget that ALL academic writing must be referenced (with footnotes or in-text notes, as well as a bibliography).

See this guide for academic referencing tips and tricks - https://student.unsw.edu.au/referencing

Research Paper/Introduction to Thesis (40%, Week 12)

The research paper (3000 w. max) accounts for a significant proportion of the assessment, since learning how to prepare for advanced research in Women’s and Gender Studies/History is a major rationale for the course. Students will have ample opportunity to prepare for the research paper, through writing the proposal for me to look over and give written feedback on; through discussing problems with your peer group, through your oral presentation; and through discussion of possible research topics and questions in seminars, if required. I expect the research essay to be, essentially, a thesis introduction: that is, you write the essay as if it were really an introduction to an honours or postgraduate thesis.

Example:

You might decide to write a thesis on queer activist movements in Australia. Beyond explaining in a thesis introduction what has inspired the topic (its scholarly significance, your interest in it, etc), you would also want to comment on the scholarship in the field at both the general and more specific level. That is, how much research has been done on issues surrounding queer politics and activism in an Australia context? And what about scholarship generally on queer activism, or indeed the politics surrounding the word ‘queer’, how it has emerged historically and been claimed/reclaimed/rejected by some. You would then need to situate your own work in relation to or, invariably, partly in opposition to the available literature, since one is expected to demonstrate the originality of a thesis, with respect to topic and/or approach.

In order to do this, you’d need to introduce readers to the sort of theoretical, methodological and/or political issues raised by such a topic. For example, social movement theory, Queer Theory and Southern Theory would all be applicable to a topic such as queer activism in Australia (particularly if taking as a point of comparison and contrast other Western queer activist traditions in the Northern Hemisphere. You could also bring infeminist activist and scholarly debates on queer activism as Westcentric, as well as male-dominated. Have queer activists themselves challenged these assumptions? How can you be sure you won’t be continuing them? What other political/ethical considerations are there? For eg., will it be based on oral sources such as the memoirs/memories of activists?

On that note, in a thesis introduction, one would be expected to comment on sources—in a history thesis, primary vs secondary sources, unless the thesis is to be a purely historiographical/theoretical work where secondary sources are your ‘primary’ ones. Finally, typically toward the end of an introduction, thesis introductions contain at least a brief explanation of what each of the thesis chapters will contain (and why, how it’s pertinent to
the central topic and your approach). You would profit by looking over the intros to a few past honours theses in history or other disciplines. History ones are available. See the School Office or let me know if you have trouble accessing them.

**Please Note:** The UNSW Policy on Class Attendance and Absence states the following:

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. All applications for exemption from attendance at classes of any kind must be made in writing to the Course Authority.

It is the student’s responsibility to read the course outline before the course commences to ensure that they are familiar with any specific attendance requirements for that course.

If students attend less than 80% of their possible classes they may be refused final assessment.

Students must attend 80% of lectures (10 out of 12 lectures). Students must attend 80% of tutorials (10 out of 12 tutorials).

The UNSW Policy on Class Attendance and Absence can be viewed at: [https://student.unsw.edu.au/attendance](https://student.unsw.edu.au/attendance)

The Faculty of Arts and Social Sciences guidelines on attendance can be viewed at: [https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/](https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/)

**Grades**

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see: [https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html](https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html)

**Submission of Assessment Tasks**

Assignments must be submitted electronically through Moodle ([http://moodle.telt.unsw.edu.au/](http://moodle.telt.unsw.edu.au/)). You must use your zID login to submit your assignments in Moodle.

Refer to the section “Course Assessment” for details of assessment tasks that are to be submitted via Moodle.

**Please note the deadline to submit an assignment electronically is 4:00 pm on the due date of the assignment.**

When you submit your assignment electronically, you agree that:
I have followed the Student Code of Conduct. I certify that I have read and understand the University requirements in respect of student academic misconduct outlined in the Student Code of Conduct and the Student Misconduct Procedures. I declare that this assessment item is my own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part.

I acknowledge that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University
- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

You are required to put your name (as it appears in University records) and UNSW Student ID on every page of your assignments.

If you encounter a problem when attempting to submit your assignment through Moodle/Turnitin, please telephone External Support on 9385 3331 or email them on externalsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year).

If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on its system status on Twitter.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

Late Submission of Assignments

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a day is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- Work submitted less than 10 days after the stipulated deadline is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, astudentwhosubmitsanassignmentwithastipulateddeadlineof4:00pm13May2016at4:10pmon14May2016willincuradeductionof10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student’s mark is therefore 17 – [25 (0.05 x 3)] = 13.25.

Task with a percentage mark
If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student’s mark is therefore 68 – 15 = 53

- Work submitted 10 to 19 days after the stipulated deadline will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory coursework component (hurdle requirement), a student will be deemed to have met that requirement;
- Work submitted 20 or more days after the stipulated deadline will not be accepted for assessment and will receive a mark of zero. If the assessment task is a compulsory component of the course, a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in essential component of the course.

6. Learning and Teaching Rationale and Strategies

ARTS3900 Gender and Queer Critiques offers students a more in-depth introduction – and deeper interrogation of theories, methodologies and debates in women’s and gender studies including Queer and Trans studies. Moving through an expansive range of gender and queer critiques from the debates about the sex/gender distinction to the proliferation and wider use of Queer Theory, students will gain skills and confidence in discussing and applying these frameworks to their own social and cultural research agendas.

As a course based firmly in the traditions of Women’s and Gender Studies, ARTS3900 encourages a collaborative and inclusive learning environment between lecturer, students and peers. Our weekly integrated lecture and tutorial classes (Seminar) will be semi-formal, designed to promote class interaction, self-generated knowledge and learning of the cross-cultural, transnational and interdisciplinary components of Women’s and Gender Studies and History. Group work will help students develop confidence and clarity when dealing with what can be challenging course material and concepts. Peer collaboration is also essential to this course as gender and queer critiques are best interrogated and analysed when discussed with others and applied practically. Furthermore, as a course designed to help Third Year (and above) students develop a research focus, it enables students to understand the usefulness of different archives, research methodologies and multiple sources, including their own experience. It is hoped that by the end of the course, students will understand the transformative role (and potential) of feminist, gender and queer studies and the importance of their own innovations and contributions to these disciplines.

For some this will be the first time they have interrogated these critiques and theories in real depth, for others they may be more familiar with them. For all students, this course will hone your skills as Women’s and Gender Studies and History scholars, to deepen your understanding of feminist, gender and queer thinking. This will come through your engagement with set academic readings, articles, recommended extra reading, and your own perusal of blogs, social media and other mediums that speak to gender and queer politics.

Finally, one part of the course will involve workgroups giving a peer assessment at the end of semester based on weekly seminar contributions. Peer Assessment is a really worthwhile exercise for students at an advanced level of study to learn. Studies have shown that it promotes independent learning, self-confidence, negotiation and diplomacy, verbal/written communication and the giving and accepting of constructive criticism.
4. Extension of Time for Submission of Assessment Tasks

The Arts and Social Sciences Extension Guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

A student who wishes to seek extension for submission of assessment tasks that are not held within class contact hours for courses offered by the School of Humanities and Languages must apply for Special Consideration via myUNSW.

The Arts and Social Sciences Extension Guidelines state the following:

- A request for an extension should be submitted before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days of the request.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time. See section “Late Submission of Assignments” for penalties of late submission.

5. Attendance

The UNSW Policy on Class Attendance and Absence can be viewed at: https://student.unsw.edu.au/attendance

From time to time, the Course Authority may vary the attendance requirements of a course. It is the students’ responsibility to ensure that they are familiar with the specific attendance requirements stipulated in the course outline for each course in which they are enrolled.

8.1 Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Students who seek to be excused from attendance [or for absence] must apply to the Course Authority in writing. In such situations, the following rules relating to attendances and absences apply.

In the case of illness or of absence for some other unavoidable cause students may be excused for non-attendance at classes for a period of not more than one month (i.e., 33%) or, on the recommendation of the Dean of the appropriate faculty, for a longer period.

8.2 Absence from classes

A student who attends less than eighty per cent of the classes within a course may be refused final assessment.
Explanations of absences from classes or requests for permission to be absent from forthcoming classes should be addressed to the Course Authority in writing and, where applicable, should be accompanied by appropriate documentation (e.g. medical certificate). After submitting appropriate supporting documentation to the Course Authority to explain his/her absence, a student may be required to undertake supplementary class(s) or task(s) as prescribed by the Course Authority. If examinations or other forms of assessment have been missed, then the student should apply for **Special Consideration**.

**Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.**

6. **Class Clash**

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: [https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf](https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf)

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.

7. **Academic Honesty and Plagiarism**

Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: [https://student.unsw.edu.au/plagiarism/](https://student.unsw.edu.au/plagiarism/). They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here: [http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf](http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf)

8. **Course Evaluation and Development**
Courses are periodically reviewed and students’ feedback is used to improve them. Feedback is gathered using various means including UNSW’s Course and Teaching Evaluation and Improvement (CATEI) process.

9. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre’s website at:
http://www.lc.unsw.edu.au

10. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further information about UNSW grievance procedures is available at:
https://student.unsw.edu.au/guide

11. Other Information

myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:
https://my.unsw.edu.au

OHS

UNSW’s Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see
http://www.ohs.unsw.edu.au/

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:
https://student.unsw.edu.au/guide
**Student Equity and Disabilities Unit**

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: [https://student.unsw.edu.au/disability](https://student.unsw.edu.au/disability)

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.