



School of English, Journalism  
& European Languages

## Unit Outline

### HEA103 English 1A Telling Stories

Semester 1, 2009  
Launceston

[www.utas.edu.au/units/HEA103](http://www.utas.edu.au/units/HEA103)

<b>Coordinator:</b>	Dr Narelle Shaw  Room L219 Faculty of Arts Building Phone: 63243225 Email: <a href="mailto:N.Shaw@utas.edu.au">N.Shaw@utas.edu.au</a>
<b>Consultation hours:</b>	Tuesdays 11-12, 10-11 Wednesdays, and Fridays 10-11
<b>Unit description:</b>	How are works regarded as <i>classics</i> within the English literary canon read today? Through a series of modules that focus on the ways in which canonical texts are told and retold, this unit introduces students to the work of close reading, critical thinking and writing practice. Students who successfully complete this unit will have built knowledge, gained familiarity with a range of theoretical approaches, and developed core skills on which to base further studies in English.
<b>Unit aims and objectives:</b>	<ol style="list-style-type: none"><li>1. Demonstrate a basic understanding of narrative structure and narration, literary history, and literary terminology.</li><li>2. Practice skills of close reading, textual analysis and critical thinking.</li><li>3. Identify a variety of critical frameworks through which literary texts can be read.</li><li>4. Demonstrate the use of key research tools and techniques.</li></ol>
<b>Learning outcomes:</b>	Students will begin to acquire and apply knowledge of English. (See aims and objectives 1, 2, 3, 4)  Students will communicate across a range of contexts. (See aims and objectives 1, 2, 4)

	<p>Students will develop competencies in information literacy and identify critical issues in English. (See aims and objectives 1, 2, 3, 4)</p> <p>Students will demonstrate awareness of the international influence of literary texts. (See aims and objectives 1, 2, 3)</p>
<b>Required texts:</b>	<p>Seamus Heaney, trans. <i>Beowulf</i> (Faber, 1999).</p> <p>Shakespeare, <i>Anthony and Cleopatra</i> (Oxford UP, 2000).</p> <p>Jane Austen, <i>Persuasion</i> (Penguin, 2003).</p> <p>Alfred Tennyson, "The Lady of Shalott" and Robert Browning "My Last Duchess" (provided)</p> <p>John Fowles, <i>The French Lieutenant's Woman</i> (Vintage, 2004).</p> <p>Sylvan Barnet and William E. Cain, <i>A Short Guide to Writing about Literature</i> (Pearson Longman, 2006).</p>
<b>Recommended text:</b>	<p>J.A. Cuddon, <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>, 4<sup>th</sup> ed. (Penguin, 1999).</p> <p>John O'Connor, <i>The Pocket Guide to English Language</i> (Cambridge: Cambridge UP, 2003).</p>
<b>When taught:</b>	<p>Lectures: Tuesdays 12-1.50 (LT5)</p> <p>Note: Lectures will be recorded using Lectopia and streaming sound files will be available on MyLO.</p> <p>Tutorials are offered at a variety of times. Students will be asked to sign up for a tutorial group on 'Tutorial Enrolment' forms distributed in the first lecture.</p> <p>Group lists will be posted on the English notice board (ground floor corridor, Arts Building). To change from one group to another, fill in a 'Request to Change Tutorial' form available from the Coordinator.</p> <p>Regular tutorial attendance is a unit requirement. Attendance records are kept.</p> <p>Tutorials begin in week 2 of semester.</p>
<b>Assessment:</b>	<p>Participation (10%), 1,000 word essay (20%), 1,500 word essay (30%), 2 hour exam (40%)</p>

## LECTURE SCHEDULE

Week	Date beginning	Topic	Assignments
1	23 February	Beginnings	
2	2 March	<i>Beowulf</i>	Library Research Task 1: 6 March, 5pm
3	9 March	<i>Beowulf</i>	Library Research Task 2: 13 March, 5pm (but flexible)
4	16 March	<i>Anthony and Cleopatra</i>	
5	23 March	<i>Anthony and Cleopatra</i>	
6	30 March	<i>Persuasion</i>	Assignment 1, Option 1: 6 April, 5pm
7	6 April	<i>Persuasion</i>	Assignment 1, Option 2: 17 April, 5pm
<b>Easter Break 9-15 April</b>			
8	20 April	Victorian Narrative Poetry: Tennyson, "The Lady of Shalott"	
9	27 April	Victorian Dramatic Poetry: Browning "My Last Duchess"	
10	4 May	Screening & Reading Week: <i>The French Lieutenant's Woman</i>  NO TUTORIALS	Assignment 2, Option 1: 8 May, 5pm
11	11 May	<i>The French Lieutenant's Woman</i> —The Film	Assignment 2: Option 2: 15 May, 5pm
12	18 May	<i>The French Lieutenant's Woman</i> —The Novel	
13	25 May	Review	Assignment 2, Option 3: 29 May, 5pm
<b>Study Period 1-5 June</b>			
<b>5 June: deadline for accepting all extended work in the unit</b>			
<b>Examination Period: 6-23 June</b>			

# ASSESSMENT

Assessment consists of continuous assessment and a standard examination.

## Library Research Tasks

Participation in HEA103 English 1A is assessed by short-answer research exercises related to unit content. The exercises are designed to introduce you to some of the key research tools and techniques in English. Each task is worth 5%. Together the two exercises are worth 10% of your final mark in the unit.

Queries relating to each task will be discussed in tutorials.

### Library Research Task 1:

#### Task description

#### Using the Library catalogue to find resources

While much of the recommended critical reading for the unit is available on e-reserve and, thus, is only a click away on the MyLO site, you will need to be able to use the Library catalogue to locate materials (e.g. books, articles in electronic journals, DVDs of the texts and related texts). Using the Library catalogue to locate reference material is a generic (or general) information literacy skill, which enables effective research in English. Task 1 will give you the confidence to start developing this skill. We're going to search the catalogue for a dictionary of literary terms.

Go to the UTAS homepage and under "Information About" click on [Library](#). Now you're on the Library homepage. Move your pointer over "Finding Information." Select [Subject Guides](#). Select [English](#) from the alphabetical list of subject guides. Just knowing that there is a guide to finding materials in English is the main thing at this point. Click on "How do I find books on my subject?" Click to search the [Library Catalogue](#). We could have accessed the catalogue from the Library's home page [move your pointer over "Finding Information" and select [Library Catalogue](#)], but I wanted to take you on a little tour via the English Subject Guide, which you can explore in greater detail at a more advanced stage of your studies.

Clicking on [Library Catalogue](#) brings up the "basic search" page. You'll see a drop-down menu set on "General Keywords" and a search field with a flashing cursor.

Click and hold the blue arrow in the menu box. Select "All Titles Alphabetical." In the search field, type The Penguin Dictionary of Literary Terms and Theory. Click the red "Go" arrow.

Now you've got a list of the Library's holdings of this dictionary. Morris Miller is the Hobart campus library. It has one shelf copy, which you can borrow for 2 weeks, a copy in Reserve, which you can borrow on a 2-hour loan, and a copy in the Reference section, which is only for use within the library. LTN is the Launceston campus library. It has 5 copies, which can be borrowed, and one Reference copy. The Resource Room at Cradle Coast Campus has two copies for use on campus.

Move your cursor onto the dictionary title in blue. When you do so, the title is underlined. Click.

This brings up the "holding information" page, which provides what we call a book's bibliographical information. That is, it gives the title, the author, the city of publication, the publisher, and the date of publication. This is the information you will need to compile a "Works Cited" list for your essays later in the semester.

**For Task 1, what I want you to do is use your "Guide to using MLA Style" (provided in your kit) to format this book's bibliographical details according to MLA style. (MLA stands for Modern Language Association.) Pay careful attention to the order in which the details are presented and the punctuation marks following each component of your citation. Submit your citation with an Assignment Cover sheet.**

While we're on the subject of the Library catalogue, let me quickly point out some other features.

Say you didn't know the title, but knew Cuddon had written a classic reference work. How would you find it?

From the drop-down menu on the search page, you'd choose "Author Alphabetical" and type Cuddon, J in the search field. You'll discover two entries for Cuddon. The *Dictionary* is at the top of both listings of works authored by Cuddon.

	<p>Say you knew neither the title nor the author. How would you find this book?</p> <p>From the drop-down menu on the search page, choose “Title Keywords” and type literary theory in the search field. Cuddon turns up as item 66 on page 7 of your results. Try again, this time typing literary dictionary in the “Title Keywords” search field. Cuddon is item 12 on page 2 of your results.</p> <p>Refining your key words can make your search more effective. The more you use the catalogue, the bolder and more assured your search techniques will become.</p> <p>Find the “holdings information” page for the <i>Dictionary</i> again. You can make a booking request from this page. “Status” tells you whether an item is on the shelf or on loan, in which case you’ll be told when it’s due back. Identify the copy you want and click on “Request only this copy.” On the Login page that comes up, you enter your Borrower ID, which is your student number, and your PIN number. Click on Login. This brings up the request confirmation page. It’s that easy!</p>
<b>Links to learning outcomes</b>	3 and 4
<b>Date due</b>	Friday 6 March, 5pm

<b>Library Research Task 2</b>	
<b>Task description</b>	<p><b>Finding definitions of literary terms</b></p> <p>Like all disciplines, English has its own jargon. You’ll be amused to know that the word “jargon” first meant “the inarticulate utterance of birds, or a vocal sound resembling it; twittering, chattering” (<i>Oxford English Dictionary Online</i>). Although this meaning fell out of usage in the 1400s, our usage of the word today continues to be haunted by it. Jargon, or the terminology special to a particular discipline, can be an intimidating prospect to those not “in the know.” However, I’m confident you’ll find the terminology used by English in its analysis and evaluation of the aesthetic and cultural significance of literary texts to be as straightforward as jargon gets. This is because many English terms are words in regular use—e.g. “image,” “symbol,” “theme.” Getting used to using this terminology is certainly an important part of “doing” English.</p> <p>Throughout the semester, we’ll be introducing literary terms and concepts. We’ll explain them by showing you what they mean and how they apply in practice. We’ll connect the terms to examples to help you understand them. To strengthen your understanding, we’ll be making use of dictionaries of literary terms, which are key tools of the English trade.</p> <p><b>Your second task relates to this process of familiarisation and enables you to practise your skill in using the UTAS Library catalogue. It involves researching ONE of the two literary terms featured in our unit description—either “classic” or “canon”—in a literary dictionary.</b></p> <p>You might use Cuddon, which is a recommended text for this unit and a good investment if you intend to major in English, or any other literary dictionary.</p> <p>The following literary dictionaries are available in the UTAS Library:</p> <p>M.H. Abrams, <i>A Glossary of Literary Terms</i>  Chris Baldick, <i>The Concise Oxford Dictionary of Literary Terms</i>  Peter Childs and Roger Fowler, <i>The Routledge Dictionary of Literary Terms</i>  J.A. Cuddon, <i>The Penguin Dictionary of Literary Terms and Theory</i>  Wendell V. Harris, <i>Dictionary of Concepts in Literary Criticism and Theory</i>  C. Hugh Holman and William Harmon, <i>A Handbook to Literature</i>  Irena R. Makaryk, <i>Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms</i>  Ross Murfin and Supryia Ray, <i>The Bedford Glossary of Critical and Literary Terms</i></p> <p>If you don’t understand any aspect of your defined term, ask in your tutorial.</p> <p><b>Complete the task by submitting a brief statement (approx. 50 words) of your understanding of the term. Using your MLA citation format, indicate which dictionary you’ve consulted. Submit your statement and citation with an Assignment Cover sheet.</b></p>

<b>Links to learning outcomes</b>	3 and 4
<b>Date due</b>	Friday 13 March, 5pm

## Assignments 1 and 2: Literary Criticism

“The art or science of literary criticism is devoted to the comparison and analysis, to the interpretation and evaluation of works of literature” (Cuddon 196).

There are four elements underpinning the practice of literary criticism: the work, the writer, the world, and the reader. The type of criticism practised will determine the interplay of these elements or the predominance of one.

There are two broad types of criticism: practical, which examines individual works, and theoretical, which formulates methodological approaches and general principles to account for literature.

Criticism can be classified according to its purpose. For example:

“HISTORICAL criticism examines the work against its historical surroundings and the facts of its author’s life and times; TEXTUAL criticism attempts to reconstruct the original manuscript or textual version of the work; FORMAL examines the work in terms of the characteristics of the type or genre to which the work belongs; . . . ANALYTICAL attempts to get at the nature of the work as an object in itself through the detailed analysis of its parts and their organization; MORAL evaluates the work in relation to human life; MYTHIC explores the nature and significance of the archetypes and archetypal patterns in the work; STRUCTURAL studies literature as a quasi-linguistic structure whose meanings are made possible through codes or systems of convention; and PHENOMENOLOGICAL makes an existential analysis of the worlds created in the consciousness by the language of art.” (Holman and Harmon 126-7)

*A Short Guide to Writing about Literature* gives you an overview of some types of criticism in Chapter 9.

This semester, we’re going to begin literary criticism by practising analytical criticism, which is practical or applied criticism.

### Assignment 1: Analytical essay on an extract

This essay is designed to get you started in thinking about literary works. To prepare, read *A Short Guide to Writing about Literature*, Chapter 4, dealing with criticism of short and long works. Our assignment requires you to read a short extract with close attention to detail. Then it opens out in a prescribed way. This opening out involves your use of material beyond the extract itself. For example, the *Beowulf* option depends on your knowledge that the whole poem had to be dynamic in various ways to hold the audience’s attention and that storytelling, which was culturally important, had special significance for this particular storyteller. The *Anthony and Cleopatra* option invites some contextualisation of your passage. Knowing the play as a whole will give you a stronger sense of what makes Enobarbus tick; cross-referencing the passage to other parts of the text will amplify its meaning.

Queries relating to the assignment options will be discussed in tutorials.

<b>Assignment 1: Analytical essay on an extract</b>	
<b>Task description</b>	<p>Choose <b>ONE</b> of the following topics.</p> <p><b>Option 1: <i>Beowulf</i></b></p> <p>Write a short essay discussing details from lines 86-193 from <i>Beowulf</i> (“Then a powerful demon, a prowler through the dark ... There was panic after dark, people endured raids in the night, riven by the terror”). With close reference to specific details from these lines, consider how the poet holds his readers’ attention and how he influences us to share his viewpoint of the events described.</p> <p><b>Option 2: <i>Anthony and Cleopatra</i></b></p> <p>Write a short essay discussing details from the following passage, taken from</p>

	<p>Enobarbus's description of Cleopatra at Cydnus (<i>Anthony and Cleopatra</i> 2.2). With close reference to specific details from this passage, consider how the voice of the speaker interests readers in the story, and how his voice guides us to understand the story, its Egyptian setting, and the presentation of Cleopatra.</p> <p>The barge she sat in, like a burnished throne  Burned on the water; the poop was beaten gold,  Purple the sails, and so perfumèd that  The winds were lovesick with them; the oars were silver,  Which to the tune of flutes kept stroke, and made  The water which they beat to follow faster,  As amorous of their strokes. For her own person,  It beggared all description: she did lie  In her pavilion—cloth-of-gold of tissue—  O'er-picturing that Venus where we see  The fancy out-work nature; on each side her  Stood pretty, dimpled boys, like smiling Cupids,  With divers-coloured fans, whose winds did seem  To glow the delicate cheeks which they did cool,  And what they undid did.</p> <p style="text-align: center;">...</p> <p style="text-align: right;">I saw her once</p> <p>Hop forty paces through the public street;  And having lost her breath, she spoke, and panted,  That she did make defect perfection,  And breathless, power breathe forth.  (2.2. 198-212; 235-39)</p>
<b>Task length</b>	1000 words (including quotes)
<b>Links to learning outcomes</b>	1 and 2
<b>Assessment criteria / guidelines</b>	<ol style="list-style-type: none"> <li>1. Effectiveness of introduction</li> <li>2. Relevance and coherence of argument</li> <li>3. Effectiveness of conclusion</li> <li>4. Use of critics</li> <li>5. Attention to expression, spelling, proof-reading, MLA style</li> </ol>
<b>Date due</b>	<p><i>Beowulf</i> option: Friday 6 April, 5pm</p> <p><i>Anthony and Cleopatra</i> option: Friday 17 April, 5pm</p>

## Assignment 2: Analytical / creative essay on a work

This assignment is designed to develop your thinking about literary works and film adaptations of literary works.

To prepare for Options 1 and 3, on *Persuasion* and *The French Lieutenant's Woman*, read Chapter 10 "Writing about Fiction: The World of the Story" in *A Short Guide to Writing about Literature*. It includes a section on writing about a film based on a work of literature. To prepare for Option 2, on Victorian Poetry, read Chapter 12 "Writing about Poetry."

Queries in relation to this reading or the assignment itself will be discussed in tutorials.

### Assignment 2: Analytical / creative essay on a work

#### Task description

#### Option 1: *Persuasion*

**Either (a)** Is *Persuasion* a romance? Write an essay answering this question. Use at least 2 critics in your discussion.

**Or (b)** "Anne Elliot meet Anne Elliott!"

In Roger Mitchell's film of Jane Austen's novel *Persuasion*, Anne Elliott tells her cousin Mr William Elliott about her family's presentation to the Dowager Lady Dalrymple (Chapter 8 of DVD). "My father declared it a notable success." Anne actually laughs as she recalls Sir Walter's appraisal of the event. The episode, which occurs between the lines in the novel (see pages 139-40), is funny. Sir Walter, Lady Russell, Elizabeth, Anne and Mrs Clay file in to be presented to a very regal and haughty looking Viscountess. Total silence reigns, broken only by the creaking of Mrs Clay's joints and the ticking of the clock. Anne's mirth fits Mitchell's fun with the scene, which is good cinema, but it's not in accord with Jane Austen's characterisation of Anne. While she might lament Sir Walter's foolishness, she would never openly mock him. Her sense of social propriety (or what is proper) is too strong. This is just one example of the difference between Mitchell's and Austen's characterisation of Anne.

You be the storyteller. Create a short-short story in which the two Anne Elliotts meet and discover what they have and don't have in common. Use your knowledge of the novel and the film to substantiate the meeting, your knowledge of narrative point of view to present it, and your imagination to determine an outcome.

**Note:** A short-short story is "a brief short story, usually between 500 and 2000 words [our target length is 1500 words], with a 'twist' or surprise ending" (Holman and Harmon 468).

#### Option 2: Victorian Poetry

**Either (a)** How does irony affect narrative development in "The Lady of Shalott"? Write an essay answering this question. Use at least 2 critics in your discussion.

**Or (b)** What makes "My Last Duchess" a realist poem? Write an essay answering this question. Use at least 2 critics in your discussion.

#### Option 3: *The French Lieutenant's Woman*

##### Either (a) The Film

"The film of *The French Lieutenant's Woman* is a brilliant example of an effective adaptation of a piece of literature to cinema." Do you agree with this statement? In answering this question reflect on your own appreciation of the film – and in particular its effectiveness as an 'adaptation' – and the commentary of at least five (5) critics who reviewed the film when it was first released (this will require you to search for newspaper, magazine, and journal reviews of the film from the time of its release).

##### Or (b) The Novel

"John Fowles's use of an intrusive narrator spoils the story of *The French Lieutenant's Woman*." Do you agree with this comment? In answering this question consider how the narrator of the novel represents himself as an 'author', and how he understands his own power over, and responsibility towards, his characters. In drafting your answer reflect on and refer to the arguments of at least two (2) literary critics who have considered the novel and the functions of its narrator.

<b>Task length</b>	1500 words (including quotes)
<b>Links to learning outcomes</b>	2, 3 and 4
<b>Assessment criteria / guidelines: Options 1 (a), 2 (a) &amp; (b), 3 (a) &amp; (b)</b>	<ol style="list-style-type: none"> <li>1. Effectiveness of introduction</li> <li>2. Relevance and coherence of argument</li> <li>3. Effectiveness of conclusion</li> <li>4. Scope of textual referencing</li> <li>5. Use of critics</li> <li>6. Attention to expression, spelling, proof-reading, MLA Style</li> </ol>
<b>Assessment criteria / guidelines: Option 1 (b)</b>	<ol style="list-style-type: none"> <li>1. Demonstrated knowledge of novel and film adaptation</li> <li>2. Dexterity with which point of view is managed</li> <li>3. Inventiveness of the ending</li> <li>4. Attention to prose style, spelling and proof-reading</li> </ol>
<b>Date due</b>	<i>Persuasion</i> option: 8 May, 5pm <i>Victorian Poetry</i> option: 15 May, 5pm <i>The French Lieutenant's Woman</i> option: 29 May, 5pm

<b>Final exam</b>	
<b>Description / conditions</b>	2 hour closed book examination
<b>Links to learning outcomes</b>	1, 2, 3 and 4
<b>Assessment criteria / guidelines</b>	<p>The examination paper consists of three sections.</p> <p>The first section examines your understanding of literary terms and concepts. You'll be presented with 10 terms and 10 definitions in jumbled order. You need to match each definition to the correct term.</p> <p>The terms from which we'll choose are identified on your Topic Overview sheets.</p> <p>The second section examines your skill in analysing and contextualising a short textual extract.</p> <p>The third section requires you to write an analytical essay on a set topic. It examines your ability to consider evidence, organise material, and communicate judgements.</p> <p>Further information about the exam will be provided in Week 13. Tutorials in Week 13 are dedicated to exam preparation.</p>
<b>Date</b>	The final exam is conducted by the University Registrar in the formal examination period. See: <a href="http://www.studentcentre.utas.edu.au/examinations_and_results/">http://www.studentcentre.utas.edu.au/examinations_and_results/</a>

## ADDITIONAL INFORMATION

### Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at [www.utas.edu.au/plagiarism](http://www.utas.edu.au/plagiarism) or in the Student Information Handbook.

Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

### Late Assignments

Late submissions will be penalized as follows: 5% of the available marks for the first day, and then 2% per working day thereafter. Requests for extensions should be directed to your unit coordinator before the due date.

### Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Disability Adviser
- Careers Adviser
- Student Counsellor

### University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>."

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

### Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003). For a brief introduction, refer to [http://www.utas.edu.au/english/english1/mla\\_citation\\_syst.doc](http://www.utas.edu.au/english/english1/mla_citation_syst.doc), MLA Citations System: A Brief Guide.

### Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—0-49%

All marks are subject to moderation.

### IT Support

Learning online—for online learning and Vista support – <http://www.utas.edu.au/coursesonline/>

Information Technology Services—for general IT Support (includes link to UTAS download website)

<http://www.utas.edu.au/servicedesk/student/index.html>

Library Services—for information literacy support – <http://www.utas.edu.au/library/>

Help Desk (email [HelpDesk@utas.edu.au](mailto:HelpDesk@utas.edu.au) or 6226 1818, within University 1818)