

**ENGLISH 479J: AUSTRALIAN LITERATURE  
SPRING 2013**

PROFESSOR JASON R. RUDY  
TAWES 0201  
LECTURE: MW 2:00-3:15PM  
OFFICE HOURS: MW 1:00-1:50PM AND & BY ARRANGEMENT  
OFFICE: TAWES 3207; EMAIL: [JRRUDY@UMD.EDU](mailto:JRRUDY@UMD.EDU)

This course will explore the fascinating and diverse literary traditions of the Australian continent, from European colonization to the modern day. We will look back to the founding of Australia as a British penal colony, and consider how modern Australia has emerged from a mixing of Western and Indigenous cultures.

REQUIRED BOOKS

Peter Carey, *True History of the Kelly Gang* (Vintage: 0375724672)  
Dorothy Porter, *The Monkey's Mask* (Serpent's Tail: 1852425490)  
Kim Scott, *That Deadman Dance* (Bloomsbury: 1608197050)\*  
Timberlake Wertenbaker, *Our Country's Good* (Dramatic Publishing: 0871293420)  
Patrick White, *Voss* (Penguin: 014310568X)  
Alexis Wright, *Carpentaria* (Atria Books: 1439157847)  
Course Packet (available by Feb. 8th at the Armory Copy Center)

**Grading**

Participation	15%	Presentation and Posting	10%
Quizzes	10%	Term Paper (due 4/26)	30%
Essay #1 (due 2/22)	10%	Final Exam	25%

**Assignments**

1. The first essay, due February 22nd, will be a 3-page (800 to 900 words) close reading exercise.
2. The term paper (8-10 pages; between 2200 and 2800 words) will be due on April 26<sup>th</sup>. A project proposal is due March 1<sup>st</sup> and a revised thesis statement and annotated bibliography March 27<sup>th</sup>. The details of these assignments will be elaborated in a separate handout.

Each of you will schedule a one-on-one meeting with me *after* you have submitted the project proposal for your term paper. In our meeting, we will discuss your project; we also might take time to look at your first essay, and to strategize for doing well on your term paper. I will pass around sign-up sheets for these meetings early in the semester.

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\* Not yet released in paperback. You may purchase the hardcover edition or the kindle version (less expensive).

3. Each of you will offer a 3-minute presentation on a work of art (you will sign up for a presentation during the first week of classes). The aim of the presentation will be to introduce the work of art to the class: who created it, how we might understand the composition, and how we might begin to understand its meanings. How does the artwork relate to the major ideas of our class? You may use notes for your presentation, but you should not read from a script. Practice your presentation to make sure you stay within the three-minute window.

After your presentation, you will post a written version of your work to a discussion board on ELMS. These posts will be due by the end of the day on which you present, and they should be roughly 400 to 500 words long. Include links to any relevant websites, such as those about the artist.

- all sources must be given appropriate credit (link to webpages you've consulted and list any printed texts you've used).
- Wikipedia should not be the primary source for your knowledge and thoughts. I expect you to explore other sources, even if the painting and/or artist is not well known. If you need help with this research, please come ask for it!

### *Submitting Your Work*

Unless otherwise noted, papers are to be submitted via ELMS. Late papers will be downgraded by a full letter grade for each 24-hour period following the deadline ("A" becomes a "B").

For students unable to turn in papers because of illness or dire emergency, a written note is required, and essays must be turned in as soon as possible.

- Extensions will be granted in extreme situations, but they must be requested *in advance* of the deadline. That is, you cannot fail to turn in your paper and then retroactively ask for an extension.

All written work for this class will be graded by the following criteria:

- Strength of argument (have you articulated a clear and forceful position?)
- Clarity of writing (grammar, syntax, eloquence, directness)
- Persuasive use of materials to support argument (quotes from text, etc.)
- Relevance of topic to this course
- Focused attention to argument (avoidance of tangential space-filling)
- Appropriate use of citations for both quotes and materials consulted

The term paper will in addition require engagement with secondary sources, as explained in the assignment.

### ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you. It is difficult to follow along with a lecture and/or participate in conversation if you don't have the text in front of you.
- Laptop computers, iPhones, and other digital devices are not permitted in class unless you provide your instructor with written documentation showing that they are necessary (for medical reasons, for example).
- Kindle readers and other devices that *can only be used as digital readers* are acceptable.

- Cellphones must be turned off for class. Text messaging is absolutely prohibited. *Your participation grade will be lowered by a full letter grade if you text during class.* No excuses, no exceptions.
- You are expected to be *active listeners* in this class. Show your engagement with the course material by *looking interested, taking notes, and, when appropriate, asking questions.* Even if you are not completely interested in the material, it is never acceptable to show your disinterest.
- If you are ill, stay home. If you cannot keep your eyes open due to exhaustion, stay home.
- Use the restroom before class. If you have a medical problem that requires you to use the restroom more than once every 75 minutes, please provide appropriate documentation.
- You are expected to be in your seats and ready for class at 2:00pm. Class ends at 3:15pm, and I will make sure we are finished by that time. Please refrain from packing your bags, shuffling papers, putting on jackets, &c., prior to 3:15pm.
- Email (please review this with care):
  - Include “English 479J” as the subject line for all emails sent to an instructor.
  - My email address is jrudy@umd.edu — *two* Rs, not one.
  - Do not respond directly to any ELMS emails I send you.
  - Consider all emails directed to me – or any professor – as a *professional correspondence.* Compose them accordingly:
    - ▶▶ They should not look like text messages or informal emails to friends.
    - ▶▶ Write in full sentences.
    - ▶▶ Proofread, checking both spelling and punctuation.
    - ▶▶ Remember that tone can be a real problem with emails. They almost always come across as more brusque than the writer intended. Adjust your writing to allow for this.
  - Always sign emails with your first and last name.
  - Make sure that your email doesn’t ask a question about information easily found elsewhere. In particular, there’s no need for me—or any teacher—to repeat information that’s already on the syllabus, and, as a rule, I won’t answer those emails.

PARTICIPATION

Your participation grade (15% of total course grade) will be determined according to the following table, wherein A = almost always; U = usually; S = sometimes; I = infrequently; and N = never:

	A	U	S	I	N
Voluntarily participated in class discussion and activities	5	4	3	2	1
Actively participated in group discussions	5	4	3	2	1
Came to class prepared (with books, notebook, pen)	5	4	3	2	1
Demonstrated having done reading for class discussions	5	4	3	2	1
Arrived on time	5	4	3	2	1
Was present for all class activities	5	4	3	2	1
Respected fellow students, instructor, and others involved with our class	5	4	3	2	1
Actively showed interest and paid attention during class activities	5	4	3	2	1

Total / 40

## QUIZZES

There will be regular, unannounced quizzes throughout the semester. Quizzes will always be at the start of class. If you arrive late, you will not be given extra time to complete the quiz. If you miss the quiz entirely, you will not be given an opportunity to make it up. Exceptions can be made only if you have consulted with me in advance. Quizzes missed for excused absences will not be counted against you.

## EXCUSED ABSENCES

It is your responsibility to inform me of any intended excused absences, including religious observations, in advance of those absences. Prior notification (at least two weeks in advance, and preferably at the start of the term) is especially important with respect to the final exam.

University policy (from Undergraduate Catalogue): “It is the policy of the university to excuse the absences of students that result from the following causes: illness of the student, or illness of a dependent as defined by Board of Regents policy on family and medical leave; religious observance (where the nature of the observance prevents the student from being present during the class period); participation in university activities at the request of university authorities; and compelling circumstance beyond the student’s control. *Students claiming excused absence must apply in writing and furnish documentary support for their assertion that absence resulted from one of these causes.*”

- If you miss class for one of the above reasons, please provide a written account of your absence on the day you return. A one-paragraph letter will generally be sufficient.
- Quizzes missed for an excused absence cannot be made up, but they will not count against your final quiz grade.
- It is your responsibility to obtain lecture and discussion notes from a classmate for any class period missed.

## PLAGIARISM

I will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will fail this class. Follow MLA guidelines for proper citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. Please keep in mind the following:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other on-line site, even if you have not quoted it directly.
- Paraphrased ideas must be cited, even if you have not quoted directly from the source.
- Most of what can be found easily on-line will not qualify as a reputable source for an academic essay. If you have questions about the validity of a source, please ask me directly.

## Class Schedule

© = Course Packet  
(E) = ELMS  
(H) = Handout  
A = Artwork of the day

### Week One (1/23): Introductory

Thomas Keneally, *Australians: Origins to Eureka*, chapter 4 (E)  
Grace Karskens, *The Colony*, chapter 3: “The Camp, The Canvas” (E)

### Week Two (1/28, 1/30): The Colony

- I. Timberlake Wertenbaker, *Our Country's Good*, act I  
Robert Hughes, *The Fatal Shore*, chapter 6: “Who *Were* the Convicts?” (E)  
A: Samuel Calvert and John Gilfillan, “Captain Cook taking possession of the Australian continent on behalf of the British Crown AD 1770” (1865)  
A: Gordon Bennett, “Possession Island” (1991)
- II. Timberlake Wertenbaker, *Our Country's Good*, act II  
Frank the Poet, “A Convict's Tour to Hell” (H)  
A: Gordon Syron, “Invasion I – An Aboriginal Perspective” (1999)

### Week Three (2/4, 2/6): Indigeneity (I)

- I. Kim Scott, *That Deadman Dance*, parts I and II  
A: John Glover, “Natives on the Ouse River, Van Dieman's Land” (1838)
- II. Kim Scott, *That Deadman Dance*, completed  
Bennelong, letter to Mr. Philips, Lord Sydney's Steward (E)  
Mudrooroo, from *Master of the Ghost Dreaming* (E)  
A: Otto Pareroultja, “The Hills Behind Hermannsburg” (ca. 1954)

### Week Four (2/11, 2/13): Made in England

- I. David Malouf, “Made in England: Australia's British Inheritance” (E)  
John Tranter, “A Jackeroo in Kensington” (H)  
A: David Davies, “From a Distant Land” (1889)
- II. Charles Harpur, “A Mid-Summer Noon in the Australian Forest” (H)  
Adam Lindsay Gordon, “The Sick Stockrider” (H)  
Andrew Hassam, *Through Australian Eyes*, chapter 1: “Neither English nor Foreign” (E)  
Peter Weir, dir. *Gallipoli* (1981)  
A: Frederick McCubbin, “The Pioneer” (1904)

Week Five (2/18, 2/20): National Mythologies

- I. Peter Carey, *True History of the Kelly Gang*, parcels 1-8  
Robert Hughes, *The Fatal Shore*, chapter 7: “Bolters and Bushrangers” (E)  
A: Tom Roberts, “Bailed Up” (1895)
- II. Peter Carey, *True History of the Kelly Gang*, completed  
Ned Kelly, from the Jerilderie Letter (E)  
A: Sidney Nolan, “Kelly with Horse” (1955)

*First essay due by midnight on Friday, February 22nd.*

Week Six (2/25, 2/27): Federation

- I. Manning Clark, *A Short History of Australia*, ch. 9: “Radicals and Nationalists, 1883-1901” (E)  
Marcus Clarke, “Preface” to Adam Lindsay Gordon’s *Sea Spray and Smoke Drift* (H)  
Banjo Paterson, “Clancy of the Overflow” (H)  
Barbara Baynton, “Squeaker’s Mate” (E)  
A: Arthur Streeton, “The Purple Noon’s Transparent Might” (1896)
- II. Ada Cambridge, “The Wind of Destiny” (H)  
Louisa Lawson, “The Nonsensical Idea” (H)  
Mary Gilmore, “Eve-Song,” “The Measure,” “Old Botany Bay,” “Australia” (H)  
Henry Lawson, “The Drover’s Wife” (E)  
A: Russell Drysdale, “The Drover’s Wife” (1945)

*Proposal for term paper due by midnight on Friday, March 1st.*

Week Seven (3/4, 3/6): Frontiers (I)

- I. Patrick White, *Voss*, chapters 1-6  
A: Frederick McCubbin, “Lost” (1886)
- II. Patrick White, *Voss*, chapters 7-10  
A: Rosemary Laing, “Brumby Mound #6” (2003)

*Class field trip on Friday, March 8<sup>th</sup>: Contemporary Australian art exhibit at the Australian Embassy in Washington, DC. Meet at the College Park metro station, 10:30am. Optional but highly recommended.*

Week Eight (3/11, 3/13): Frontiers (II)

- I. Patrick White, *Voss*, completed  
A: Russell Drysdale, “Sunday Evening” (1941)
- II. Miles Franklin, from *My Brilliant Career*: “A Lifeless Life,” “He,” “A Tale That Is Told and a Day That Is Done” (E)  
Gillian Armstrong, dir. *My Brilliant Career* (1979)  
A: Henry Burn, “Swanston Street from the Bridge” (1861)

## SPRING BREAK

### Week Nine (3/25, 3/27): Queensland

- I. Alexis Wright, *Carpentaria*, chapters 1-4  
Richard Broome, *Aboriginal Victorians*, ch. 6: “Negotiating Two Worlds” (E)  
A: Emily Kam Ngwarray, “Untitled (Alhalker)” (1992)
- II. Work-shopping revised thesis and annotated bibliography; bring 5 copies with you to class

### Week Ten (4/1, 4/3): Indigeneity (II)

- I. Alexis Wright, *Carpentaria*, chapters 5-10  
A: Kitty Kantilla, *Untitled* (2000)
- II. Warwick Thornton, dir. *Samson and Delilah* (2009)  
A: Michael Riley, “Maria” (1985)

### Week Eleven (4/8, 4/10): Hoaxes

- I. Alexis Wright, *Carpentaria*, completed  
A: Russell Drysdale, “Shopping Day” (1953)
- II. Ern Malley, “Dürer: Innsbruck, 1495,” “Night Piece,” “Petit Testament” (E)  
*Jacket* magazine issue #17 (June 2002), on the Ern Malley affair:  
David Lehman, “The Ern Malley Poetry Hoax – Introduction”  
Max Harris, “Introduction” to the original Ern Malley poems in *Angry Penguins* (1944)  
John Thompson, “The Ern Malley Story: Audio”  
Max Harris, “Commentary on Australian Poetry” (1944)  
Press clippings from 1944  
John Ashbery, John Kinsella, and John Tranter, “The Ern Malley Poems”  
A: Sidney Nolan, “Ern Malley” (1973)

### Week Twelve (4/15, 4/17): Pastoral

- I. Judith Wright, “Night after Bushfire,” “The Flood,” “Egrets,” “Black Swans,” “Night Herons,”  
“Australia, 1970,” “Two Dreamtimes” (H)  
A: Ginger Riley Munduwalawala, “Limmen Bight River Country” (1992)
- II. Les Murray, “Rainwater Tank,” “The Quality of Sprawl,” “Second Essay of Interest: The Emu,”  
“The Tin Wash Dish” (H)  
Kenneth Slessor, “Five Bells” (E)  
A: John Olsen, “Five Bells” (1963)

### Week Thirteen (4/22, 4/24): Detection

- I. Thea Astley, from *Hunting the Wild Pineapple*: “Northern Belle” (E)  
A: Lin Onus, “Fruit Bats” (1991)

- II. Dorothy Porter, *The Monkey's Mask*, to page 157  
A: John Brack, "The Bar" (1954)

*Term paper due by midnight on Friday, April 26th.*

Week Fourteen (4/29 & 5/1): Australian Contemporary

- I. *Kirsten Tranter visit to class*  
Kirsten Tranter, excerpt from *The Legacy* (E)  
Dorothy Porter, *The Monkey's Mask*, completed  
A: Grace Cossington Smith, "The Curve of the Bridge" (1928-29)
- II. Kate Lilley, "Nicky's World," "Where Was I," "Unsolved," "Bohemia," "say when," "Georgic,"  
"Starry Messenger" (H)  
John Forbes, "Ode to Karl Marx," "Anti-Romantic," "Satellite of Love" (*Jacket 3* [April 1998])  
A: Yosi Bergner, "Father and Child" (1940)

Week Fifteen (5/6 & 5/8): Conclusions

- I. John Tranter, "Ode to Col Joye," "Lavender Ink," "In Praise of Sandstone," "Australia Day,"  
"The Beach" (H)  
A: Charles Meere, "Australian Beach Pattern" (1940)
- II. Review for final exam

**Final Exam: Wednesday, May 15<sup>th</sup> 1:30-3:30pm**