

English 369D / Honors 349B
Australian Literature and Culture
(Sydney and Cairns)

Winterterm 2018

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An immersion into Australian culture and history, this course will explore the literature, music, theater, and arts of Indigenous and contemporary Australia. Students will engage directly with matters of political and social concern, developing both awareness of cultural issues important to modern-day Australians and the skills needed to navigate those issues. Along the way, we will look back to the colonial founding of Australia as a British outpost and consider how modern Australia has emerged from a mixing of Western and Indigenous cultures. The class will begin with a two-week stay in Sydney, Australia's sparkling harbor city, and conclude with a visit to tropical Cairns, in Queensland, home of both the Great Barrier Reef, one of the natural wonders of the world, and some of Australia's most vibrant Indigenous communities.

TEXTS

Kate Grenville, *The Secret River* (Canongate: 1841959146)
Course Packet (to be purchased at the pre-departure meeting)

Important: you will be required to bring a small notepad (pocket-size is fine) and pen to all class activities. This will facilitate note-taking, and help you remember what you've experienced, thought, and felt along the way. *Purchase this notepad before leaving the States.*

PRE-DEPARTURE MEETING

Students must attend the pre-departure meeting on Monday, December 11th, at 8:00pm

GRADING

Participation	200 points
Journal	100 points
Blogging	100 points
Other Writing Assignments	100 points
Indigenous Presentation	50 points
Quizzes and Other Assignments	50 points



SYLLABUS & ITINERARY
(specific dates and times subject to change)

- ❖ Read on ELMS; take notes; no need to print
- ✚ Handout ✪ Syllabus Links page on ELMS
- (P) Print from ELMS and bring to Australia

Dec. 31 (Sun.) Depart US for Australia
AA #245, DCA-LAX, 5:13pm-8:32pm
QF #12, LAX-SYD, 10:30pm-8:30am (+2 days)

Jan. 2 (Tues.) Arrival in Sydney. Transfers to housing from airport to the *Sydney Railway Square YHA* (+61 2 9281 9666), located at 8/10 Lee St, Sydney NSW 2000

Free time for showers and calls home. Welcome lunch followed by an orientation and walking tour of downtown Sydney, including the Botanical Gardens; overviews of geography, architecture, and history of the city. Tour concludes with a ferry ride to Darling Harbour for class dinner at Blackbird Café, views overlooking the harbor.

Jan. 3 (Wed.) 1:00pm class discussion: introductions, expectations, framings:

We will discuss our own cultural backgrounds: what we bring with us to Australia; the frameworks through which we'll be making sense of our experiences. We will brainstorm strategies for seeing around those frameworks, and challenging our own cultural assumptions.

Fons Trompenaars and Charles Hampden-Turner, "The Meaning of Culture"; from *Riding the Waves of Culture* ✚

2:30pm guided tour of the Museum of Sydney
4:00pm walking tour of the Rocks

Jan. 4 (Thurs.) 10:30am class discussion, "Imagining Australia":

How has Australia been "imagined" over time? How did the British *see* Australia when they first arrived in the late 1700s? How did that perception change over time? And how have historians thought through those shifts in perspective? Our conversation will conclude with a discussion of Baz Luhrmann's *Australia*, and the debate around the film: who gets to decide what is or is not Australian? What *is* Australian culture, anyway?

Anonymous, "Australia. I—Its General Features and Resources"; *Leisure Hour* (1852)
Anonymous, "Australia"; *North British Review* (1846)
Charles Darwin, from *Voyage of the Beagle* – "Australia" (1839)
Paul Carter, "Naming Place"; from *The Road to Botany Bay* (1987) ❖
Graham Huggan, "Australian Literature, Race, and the Politics of Location" (2007)
Grace Karskens, from *The Colony* – "The Camp, the Canvas" (2009) ❖
Baz Luhrmann, dir. *Australia* (2008)

Marcia Langton, review of *Australia*: “Faraway Downs Fantasy Resonates Close to Home” ❖
Germaine Greer, review of *Australia*: “Once Upon a Time, in a Land Far, Far Away” ❖
Kevin Donnelly, “How to Teach What It Means to be Australian” ★

Free afternoon and evening; if weather permits, those interested can head together to Coogee Beach, a beautiful seaside suburb of Sydney worth visiting – lots of great small places to eat dinner, and one of the most gorgeous natural beaches in Australia. Walk the ocean path from Coogee to Bondi.

Jan. 5 (Fri.) 10:30am class discussion, “The Convicts”:

Convict history is foundational to understanding Australian history in general, and the role of European immigrants in shaping Sydney in particular. Our readings for today explore a range of perspectives on the transportation system and convict life in nineteenth-century Australia. Following our discussion we will visit the Hyde Park Barracks Convict Museum, to see where some convicts lived and to learn about their lived experiences in Sydney.

Robert Hughes, from *The Fatal Shore* – “Who Were the Convicts?” (1986) ❖
Francis MacNamara, “A Convict’s Tour to Hell” (ca. 1847)
Marcus Clarke, from *For the Term of his Natural Life* (1870)
Price Warung, “Absalom Day’s Promotion” (1892)

1:00pm guided tour of the Hyde Park Barracks Convict Museum

8:00pm Sydney Festival performance: “My Name is Jimi”: a Torres-Straight Islander relates stories of his family and culture. We will meet at 7:15pm to walk over to the Belvoir Theatre.

Jan. 6 (Sat.) 10:30am-12:30pm Indigenous music lesson with Geoff Tonkin, master woodworker, musician, and teacher. We will learn about Indigenous musical traditions, and have the opportunity to play didgeridoos.

7:30pm Four Thousand Fish at Barangaroo Reserve: we will participate in a “large scale public art installation to celebrate fisherwoman Barangaroo” (see Sydney Festival website for more details)

Jan. 7 (Sun.) Free day! Options to consider include taking the ferry to Manly (beautiful beachside town, famous beach with nature hikes); doing the Coogee-to-Bondi beach walk if you haven’t already; or a museum, gallery, or neighborhood you haven’t seen. Possibilities include: Gleebe Books (best bookstore in Sydney by far); the Susanna Place museum; the Australian Museum; Sydney Observatory; Australian National Maritime Museum; Powerhouse Museum; and the Sydney Jewish Museum.

You should also consider taking some time today to work on your blog posts and your journals!

Jan. 8 (Mon.) 11:00am visit to the US Consulate in Sydney: discussion with American diplomats on US foreign policy in Australia, and the challenges and successes of US/Australian relations over the last decade. Formal dress. ID required (bring your passports), and no technology permitted in the Consulate (do not bring laptops, cameras, tablets, or anything else digital: *you will not be able to bring these inside*, and there will be no place to store any of it; cellphones only will be stored securely during our visit). *We will assemble at 10:15am sharp.*

1:00pm class discussion, “Ideas of the Bush”:

Both Indigenous Australians and immigrants to the continent have had important relationships with “the bush”: the country’s vast and sparsely inhabited inland spaces. We will discuss the different cultural ideas associated with the bush, from the nineteenth century to the present day. We will especially consider the differences between Indigenous and European negotiations of those spaces.

Henry Lawson, “The Bush Fire” and “The Drover’s Wife” (1901)
Judith Wright, “Night after Bushfire”
Barbara Baynton, “The Chosen Vessel” (1902)
Ray Lawrence, dir., *Lantana* (2001)
Nicolas Roeg, dir. *Walkabout* (1971)

6:30pm Sydney Opera performance: “The Merry Widow.” We will assemble at 6:00pm outside the Opera House. Formal dress expected. To fully enjoy the opera, please listen in advance to some of the music, and familiarize yourselves with the storyline. The opera will end at about 9:20pm

Jan. 9 (Tues.) Day trip to the Blue Mountains. As part of our discussion of the Australian bush, we will head out of Sydney to explore the wilderness of the Blue Mountains – to experience first hand some of what we are encountering in our readings. *Wear comfortable walking/hiking shoes. Bring your sunblock, a visor/hat, and your water bottle. Important:* please bring lunch with you to eat on the train later in the day. Some snacks will also be a good idea (we won’t always have immediate access to food today). Also: your school ID card will be required for admission to Featherdale.

8:25am assemble for departure by train for Featherdale Wildlife Park (kangaroos, wallabies, koalas, and more!). After Featherdale, we will continue by train to Katoomba, a town in the Blue Mountains

From the lookout to the Three Sisters, we will embark on a 2-mile hike on a well-established trail through the bush. Depending on the timing, we may be able to look around the town of Katoomba before heading back to Sydney. We should return to Central Station around 7:30pm

Jan. 10 (Wed.) Day trip to Gosford to visit the Henry Kendall Cottage

8:30am assemble for departure by train for Gosford. Henry Kendall was one of the foremost poets of nineteenth-century Australia. Later in life he settled in Gosford. We will visit his humble home, and have a class discussion there on “Colonial and Australian Poetry.” We will look first at the ways nineteenth-century emigrants to

Australia used poetry to reflect on their experiences, and then at how poetry served as a political tool as Australia moved toward becoming its own country in 1901.

Baron Field, "Sonnet – on visiting the spot where Captain Cook and Sir Joseph Banks first landed in Botany Bay" (1825)
Caroline Leakey, "Pale Oleander of the South" (1854)
Henry Kendall, poems from *Leaves from Australian Forests* & "The Wail of the Native Oak" (1862)
Adam Lindsay Gordon, "How we Beat the Favorite" (1870)
Marcus Clarke, from the "Preface" to Adam Lindsay Gordon's *Poems* (1876)
James Brunton Stephens, "The Dominion of Australia," "Australian Anthem" (1877)
Banjo Paterson, "The Man from Snowy River," "Clancy of the Overflow" (1889)
William H. O. Smeaton, "A Gallery of Australian Singers"; *Westminster Review* (1895)
A. G. Stephens, from "Introductory" to *The Bulletin Story Book* (1901)

12:30pm class lunch in Gosford followed by return to Sydney

Jan. 11 (Thurs.) 10:30am class discussion, "Indigenous Life and Culture":

We will first discuss a range of historical and cultural texts about Indigenous life in Australia, then groups will present on their Indigenous culture research projects. Our discussion will focus not only on the features and histories of Indigenous life in Australia, but on matters of cultural difference: how perceptions and misperceptions of culture have shaped the relationship between Western and Indigenous peoples. We will discuss Kevin Rudd's 2008 apology to Indigenous Australians (one of his first acts as Prime Minister) and the current efforts to recognize Indigenous Australians and Torres Strait Islander peoples in the Australian constitution. We will conclude with a discussion of Indigenous music, including specifically the tracks available on Canvas and the Dunbar-Hall excerpts.

James Augustus St John, "Aboriginal Natives of Australia"; *Westminster Review* (1830)
Bob Hodge and Vijay Mishra, "Aboriginal Place"; from *The Dark Side of the Dream* (1991)
Mudrooroo, "White Forms, Aboriginal Content" (1985)
Bill Neidjie, "Gagadju Ways" (1985)
Wonguri-Mandjigai People, "The Evening Star" (1948)
Thea Astley, "Northern Belle" (1979)
Wally Caruana, Introduction to *Aboriginal Art* (2003) ❖
Phillip Noyce, dir., *Rabbit-Proof Fence* (2002)
Kevin Rudd's apology to Indigenous Australians ★
"Why Recognise" website ★
A. Dirk Moses, "Time, Indigeneity, and Peoplehood: the Postcolony in Australia" ❖
Peter Dunbar-Hall, excerpt from *Deadly Sounds, Deadly Places: Contemporary Aboriginal Music in Australia* ❖
Indigenous Australian Music ❖

1:00pm tour of the Indigenous Collection at the NSW Art Gallery, followed by free time to explore the exhibits on your own; this gallery contains one of the world's greatest collections of Indigenous Australian art. Remember that one of your journal entries must be a response to a work of art.

7:45pm Sydney Festival event: “Lady Rizo” at the famous Spiegeltent. ID required for admission to the tent.

- Jan. 12 (Fri.) 8:50am assemble for train to Balls Head Reserve for a guided tour of an Indigenous walking path, including rock carvings and attention to Indigenous food sources and traditions (wear comfortable shoes and bring your water bottle)
- 1:00pm guided tour of the Contemporary Art Gallery with focus on works by contemporary Australian artists
- 5:00pm assemble for departure to Campbelltown for a Sydney Festival performance, “Mission Songs Project – 1957 Palm Island Strike,” featuring Indigenous musical traditions and political resistance. ★ *Please watch video on Canvas about this performance beforehand.* Dinner on your own in Campbelltown before the performance (there will be several inexpensive options for food)
- Jan. 13 (Sat.) Free morning and afternoon: last day in Sydney!
- 11:00am-2:00pm Paddington Market: optional but *not-to-be-missed* open market of Australian goods, including up-and-coming fashion designers and artists. Open only on Saturdays.
- 6:00pm class dinner at the Glenmore Hotel, at the Rocks (meet at 5:30pm)
- 8:00pm Opera in the Domain: free outdoor concert! Optional attendance. Bring a towel to sit on and enjoy music under the stars.
- Jan. 14 (Sun.) Depart Sydney for Cairns, Queensland; we will be leaving our Sydney lodgings very early this morning! You should finish your packing the night before.
- QF #922, SYD-CNS, 9:35am-11:35am
- Transfer from Cairns International to lodging: Southern Cross Atrium Apartments, 3/3-11 Water Street, Cairns City (+61 7 4080 2700)
- Free afternoon to explore Cairns
- 7:30pm class discussion, “Twentieth-Century and Contemporary Poetry”:
- Our discussion today will examine how poetry from the mid-1900s to the present day has reflected a range of cultural issues in Australia, including the birth of environmentalism in Australia; debates around immigration; and the modern LGBTQ movement.

Judith Wright, "The Flood" (1949); "Egrets," "Black Swans," "Night Herons" (1962); "Australia, 1970" (1970); "Two Dreamtimes" (1973)

Dorothy Porter, from *The Monkey's Mask: an Erotic Murder Mystery* (1996): "Blue Mountains recluse," "Not a lot of time for poetry," "Tell me about you," "Taste of a job," "Freak Show," "Spring," "The Happy Hour," "Little Aussie battler," "Mr. Diana," "Style"

Ania Walwicz, "Australia" (1982) ✚

John Tranter, "Ode to Col Joye" (1979); "A Jackeroo in Kensington" (1982); "Lavender Ink" (2001); "In Praise of Sandstone" (2003)

Claire Gaskin, "Exile" (2009), and Petra White, "The Orchardist" (2009) ✚

Jan. 15 (Mon.) 7:20am Great Barrier Reef day excursion via catamaran; includes lunch and snorkeling on two reef locations. The tour is run by Down Under Cruise and Dive. Those of you wishing to scuba may pay extra to do so (\$70 AUD). *Bring sunscreen, swimming attire, towel, cash for additional food and drink purchases on board.* Return to Cairns by 5:30pm.

8:30pm poetry workshop: each student will compose (in advance) a poem as a way of reflecting on his or her own experience of cultural difference in Australia. We will share these poems with one another, and discuss ways of interpreting them. Though the poems are not graded, participation is required.

Jan. 16 (Tues.) 10:00am full day visit with the Nintiringanyi Cultural Centre, a community-training center in West Cairns designed to mentor and empower Indigenous men, women, and young people. The Nintiringanyi program aims to "build a whole new generation of Indigenous motivators and inspirational leaders."

We will meet with the director of the Cairns Indigenous Youth Empowerment Program, who will discuss with us the work of the Centre and the issues facing Indigenous youth in the Cairns region. We will then engage directly with young people participating in the Nintiringanyi program, including preparing together a traditional Indigenous meal.

Jan. 17 (Wed.) 10:30am discussion with Professor Yvonne Cadet-James, of the Indigenous Education and Research Centre, James Cook University. Professor Cadet-James researches and teaches about Indigenous empowerment; alcohol and drug abuse; and the history and language of the Gugu Badhun People.

Free afternoon: consider visiting the Cairns Botanical Gardens

7:30pm class discussion, *The Secret River*:

Kate Grenville's novel *The Secret River* has been controversial as a work of historical fiction that depicts an ex-convict's interactions with Indigenous Australian communities. We will discuss the novel, the critical reactions to Grenville's work, and then our own perspectives on it. In what ways have our cultural experiences in Australia given us different perspectives from which to think about Grenville's work? How have our own ideas of Indigenous culture and Western colonialism changed over the course of these three weeks in Australia?

Kate Grenville, *The Secret River* (2005)

Inga Clendinnen, from “The History Question: Who Owns the Past?” (2006) ❖

Kate Grenville, “History and Fiction” (a response to Clendinnen) (2007) ❖

Rosita Henry, “Landscapes of memory: Tjapukai Dance Theatre and Laura Dance Festival” ❖

Jan. 18 (Thurs.) 9:30am pickup for day trip to Kuranda, a town in the rainforest that has been home to the Djabugay people for more than 10,000 years. We will travel by Skyrail gondola (on our way out) and Scenic Railway (on our return). Bird and butterfly watching, markets in town, and lunch on your own.

1:30pm in Kuranda: riverboat and guided rainforest walking tour

3:30pm Scenic Railway departs Kuranda (arrival in Cairns around 5:30pm)

6:30pm final class dinner at Dundee’s restaurant, followed by wrap-up discussion

Jan. 19 (Fri.) Return to USA: shuttle to airport departs hotel at 3:50am. *You must be in the lobby with your luggage and room keys by 3:40am at the latest.*

QF #799, CNS-BNE, 5:30am-7:40am

QF #15, BNE-LAX, 11:20am-6:00am

AA #258, LAX-DCA, 8:15am-4:28pm

Please remember that in Los Angeles you must collect your luggage *before* going through customs. Your bags *will not be automatically passed through* to Washington. After going through customs, you will re-check your bags at the American Airlines terminal (you can walk there from the International Terminal or take the free airport shuttle).

Jan. 26 (Fri.) Deadline for all written work: by midnight on this day, you must upload on Canvas your journal and your second writing assignment.

COURSE DETAILS

LEARNING OUTCOMES

By the end of this course, students will be able to:

- describe the concept of culture, specifically as it relates to differences between European and Indigenous cultures in Australia;
- think critically about how the history of Australia has been shaped by the interaction of Western and Indigenous cultures;
- understand the important roles of art and literature (poetry, fiction, autobiography) in the evolution of Australia's polyglot culture, from the early nineteenth-century to the present;
- explain (both verbally and in writing) how cultural beliefs among Europeans and Indigenous Australians have influenced behaviors and practices, both historically and in the present day;
- analyze their own cultural beliefs in relation to the cultures they experience while in Australia;
- effectively use skills, developed through both in-class exercises and interactions with a wide range of Australians, to negotiate cross-cultural situations and conflicts.

SPECIAL NEEDS

If you have a registered disability that will require accommodation, please talk to me immediately. If you have a disability and have not yet registered it with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TTY/TDD), you should do so immediately.

ASSIGNMENTS

All written work for this class (except the blog posts) must be submitted via ELMS/Canvas under the "assignments" page.

Indigenous Research Presentation (50 points)

Students will work in groups of 3 to research one issue of concern for an Indigenous community today (students will select from a list of possible topics available via Canvas on the "Assignments" page). The presentation should engage with points of tension and conflict: political, economic, and cultural issues of historical and contemporary importance to the group researched.

Each group will present its findings to the class in advance of our visits to the Nintiringanyi Cultural Centre in Cairns; as a class we will discuss differences and similarities among Indigenous cultures. Each group will also post resources (essays, links to websites, news articles) to a class Wiki page on Indigenous culture and history. Assignment rubric posted separately to Canvas.

Bloggng (100 points)

This class will have a blog – <http://sydneysider2018.blogspot.com/> – and students will each post twice while studying in Australia. Each blog should be roughly 700 words. We will discuss the blog assignments in detail while in Australia.

Blog #1: Cultural photograph. Take a picture, post it, and meditate on how it reflects on an aspect of Australian culture. You may connect the photo to class readings, excursions, and conversations, or to an experience you've had on your own in Australia. Whatever you do, be specific about how and why you understand the image to reflect "culture." Be nuanced and precise in your thoughts.

Important: please be aware that photographing Indigenous Australian art is *strictly forbidden*. Never post images of artwork on the blog unless you are certain such posting is legal. If you have any doubts, consider *linking* your blog post to an image rather than posting the image itself. If photographing a person, **always** ask for permission first.

Blog #2: Interview. Choose a political or cultural topic of interest to you and relevant to contemporary Australia. The topic should be in some way challenging / controversial, so as to ensure a genuinely engaged and provocative encounter. Develop a series of questions on that topic, then find a local to interview: anyone living in Australia who seems safe to approach. Conduct your interview in a public place. The subject of your blog interview should not be someone associated with the class. Write up your interview experience as a blog post, using both your interviewee's own words and your reflections on the experience.

Journals (100)

Your journal, due January 26th by midnight, should total roughly 10 pages (typed, double-spaced) by the end of the class. Your entries should focus on ideas and insights: less *what happened* and more *what you thought* while it was happening. Stronger journals will incorporate ideas from our readings, using specific textual references to support the ideas explored in the entries. Specific rubric for the journals will be posted to our Canvas assignments page. Your journals must include, among your other entries, the following two required posts:

Self-assessment: One of your journal entries, most likely the last, must be a self-assessment of your cultural experience in Australia. In what ways were you challenged? How have your ideas about your own culture changed as a result of your experiences in Australia? Reflect at least in part on your experience of Indigenous culture in Cairns, and the attitudes and behaviors you experienced while engaging in these exchanges.

Artwork: Another of your journal entries must be in response to a work of art in either the Art Gallery of New South Wales or the Museum of Contemporary Art. *Please choose a work of art that was **not** discussed during our tour of the museum.* You may put the artwork in a historical context, or discuss it simply on its own terms. Your response, though, should be less a personal account – "this painting made me feel sad" – and more a critical, intellectual engagement with the artist's work. You may find it easiest, if dealing with an Indigenous work, to reference Wally Caruana's "Introduction" to *Aboriginal Art*. If possible, include the URL for an image of the artwork (many of which are available through the gallery's website). You may also blog about an artwork if you like, but you are not required to do so. (If you blog about an artwork, then you will not need to write about one in your journal, unless you want to.)

Other Writing Assignments (100 points)

There will be two other writing assignments for this class. The first will be due before we leave for Sydney; you must upload it to our Canvas page by midnight on Friday, December 29th. The other assignment, along with the Journal, will be due after our return to the States, and should be submitted by midnight on Friday, January 26th. A grading rubric for these assignments will be posted on Canvas. Late assignments will be down-graded by 25% for each 24-hour period following the deadline.

Both essays should adhere to the following requirements:

- 1000-1200 words each
- Proper citations (page number and works cited) required always
- For online sources without page numbers, refer to paragraph numbers instead
- Submit on ELMS/Canvas by visiting the “assignments” page and clicking on the specific assignment; upload your paper as a doc or docx file.

The two assignments are as follows:

- Film essay (due Dec. 29 by midnight): after reading Graham Huggan’s essay on “Australian Literature, Race, and the Politics of Location” and viewing Baz Luhrmann’s *Australia*, read the reviews of Luhrmann’s film by Marcia Langton and Germaine Greer. You will see that Luhrmann’s film created a real controversy, in part because the title of the film suggests in some ways that it represents the nation, or the continent, as a whole (imagine what you might expect of a film called “The United States of America”). What does Luhrmann’s *Australia* say (implicitly and explicitly) about Australia as a country? What kinds of cultural ideas does the film communicate to its viewers? Pick just one primary idea that interests you: obviously you cannot respond to *everything* (and you will not write a good essay if you *try* to). Instead consider focusing on one scene from the film, and one issue raised by the essays. *Voice your own* ideas in response. The point here is to articulate your own thoughts, in a clear and argumentative voice, and with a certain degree of style. Successful essays will quote from the relevant texts (make sure to cite page numbers) and point to at least one specific moment in the film.
- Close reading (due Jan. 26): choose one of the texts either from our syllabus (a poem or a work of fiction) or from the Australian Poetry Library (<http://www.poetrylibrary.edu.au/>) and perform a close-reading on a passage (a stanza or a paragraph: something short and focused). Pay attention to the author’s style, and to how that style contributes to the author’s larger ideas. Resist generalizations about “Australian literature” and instead focus on the specifics of this particular text: what happens, how it happens, what the effect is on the reader, etc. While some summary will likely be necessary, your essay should only summarize what is *absolutely necessary* to support your argument: the essay should be primarily an argument of your own, not a summary of the text you’ve chosen. The strongest essays will either chose a passage that was not discussed in detail during class *or* make an argument significantly different from whatever was discussed during class. Whatever passage you choose, your essay must have a clear argument. Close reading means quoting from the text you’ve chosen and commenting directly on – making an argument about – those quotes.

QUIZZES AND OTHER ASSIGNMENTS

You will take two short online quizzes before leaving the United States: one on the course syllabus (7 points) and the other on the readings you must complete before departure (15 points). A final quiz at the end of the class will cover materials from the reading throughout the course (20 points). These quizzes assume you have read the course materials carefully and viewed the four films attentively.

Other assignments for which you will earn the remaining 8 points include writing a poem for the poetry discussion and attending the required pre-departure meeting.

PARTICIPATION

More than most classes, attendance and participation will be an essential part of your experience in this course. You will be expected to attend all class activities, and to have done the appropriate reading before our scheduled meetings. As this is a small class, you will be expected to participate actively and enthusiastically in conversation, even if you're someone who usually doesn't talk much in class. Our experiences in Australia will be both intellectual and emotional, and we will be exploring in our conversations together the full range of those experiences.

The temptations of Sydney and Cairns are many. You will nonetheless still be expected to arrive punctually at all class activities, and to participate in discussion. Remember that the other students in this class will be depending on your punctuality, respect, and good humor. As a general class policy, *we will not wait for late-comers*.

Your participation grade (one third 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	0
Asked questions and engaged with guides, guests, speakers	5	4	3	2	0
Came to class activities prepared (with books, notebook, pen)	5	4	3	2	0
Demonstrated having done reading for class discussions	5	4	3	2	0
Arrived on time	5	4	3	2	0
Was present for all class activities	5	4	3	2	0
Respected fellow students, instructor, and others involved with our class: was not distracted or uninterested; did not use phone or other devices; did not try to dominate the conversation; listened attentively while classmates were speaking and tried engaging in genuine exchange with others	5	4	3	2	0
Actively showed interest and paid attention during class activities: practiced active listening	5	4	3	2	0

Total / 40

READING AND VIEWING IN ADVANCE

Because this course occurs over a short period, you will be expected to have done some of the reading before arriving in Sydney. This includes the following:

- All the reading for the "Introductions" and "Imagining Australia" sections of the syllabus
- Kate Grenville's novel *The Secret River*

The four films on the syllabus must also be viewed *before departure*. They will be viewable via Canvas for a two-week period, from December 10 to December 24:

1. Australia (2008, dir. Baz Luhrmann)
2. Walkabout (1971, dir. Nicolas Roeg)

3. Rabbit-Proof Fence (2002, dir. Phillip Noyce)
4. Lantana (2001, dir. Ray Lawrence)

If you're eager to learn more about Australian history and culture before our class, I recommend the following *optional* texts and films:

- We are reading only one chapter from Grace Karskens' *The Colony*; the whole book is worth looking at; also hugely informative and entertaining is Robert Hughes' *The Fatal Shore* (of which we are also reading just one chapter).
- If you're interested in Australian novels, I recommend Peter Carey's *True History of the Kelly Gang* (which would be on the syllabus if we had more than three weeks!). A more recent book set in Sydney – a post 9/11 page-turner – is *The Unknown Terrorist*, by Richard Flanagan.
- Other important Australian films include *Picnic at Hanging Rock* (1975), *Gallipoli* (1981), *My Brilliant Career* (1979), *Muriel's Wedding* (1994), and *Samson and Delilah* (2009).

ACADEMIC INTEGRITY AND CODE OF STUDENT CONDUCT

I will adhere strictly to University policy with respect to the Code of Academic Integrity and the Code of Student Conduct. Please visit the final two pages of this syllabus, which detail both codes. Students who do not adhere to the codes will be referred directly to the Office of Student Conduct.

With respect to issues of academic honesty, the best strategy will be to follow MLA (Modern Language Association) guidelines for proper citation when quoting passages and when paraphrasing ideas. 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. Instead, make use of the university's vast digital resources through Research Port. I will be happy to help you find sources if you need assistant. And if you have questions about the validity of a source, please ask me directly.