



**SNDY COLT 3312**  
**Australian, Asian and Pacific Literatures**

**Course Description**

This course covers a wealth of literature from the Australian, Asian and South Pacific region, from Australia's earliest colonial outback and horsemen stories to the city-focused cosmopolitanism of the 1980s, Aboriginal and Asian literature of the 1990s and 2000s, and the contemporary Polynesian literatures' reformulations of place that respond to both contemporary and traditional understandings of islands, archipelagos, and identity.

The course is divided into two major sections. These sections broadly reflect the shift in theoretical and thematic emphases of literature from the nineteenth century to mid-twentieth century, and in the late twentieth and early twenty-first centuries. In this way the course sections cover a range of Australian and Asian texts from several centuries, and make explicit the key concerns of the changing time periods. Interweaved across both of these sections is discussion of the relevant political and social issues of the region and their representation in literature, from the past to the present. Students will examine the ways in which national and ethnic identity, gender, sexuality and class are depicted in the set texts.

The texts chosen for study are from a range of literary genres, allowing students to study the ways that literary ideas and depictions of the world are informed by parameters of genre. The genres represented here include: traditional poetic forms such as the ballad; short stories, both stand-alone and 'themed'; contemporary experimental poetry; the graphic novel; Aboriginal life writing and the contemporary novel.

Students will be encouraged to consider the issues of 'now', namely the anxieties shared by many nations and ethnicities in the Asia-Pacific region concerning identity politics, the environment and globalization, as they are depicted in literature from across the region.

This course gives students experience in writing and completing assessments in a range of styles and genres, from the formal scholarly essay to exams, and will even give students the opportunity to do a small amount of their own creative fiction writing if desired.

## Course Aims

This course aims to introduce students to Australian and Asian literature, and to develop each student's ability to read and understand the set texts. This aim is connected to another of the course aims, that students will develop their understanding of, and ability to analyse, the operations of poetic techniques and devices for literary analysis. The course aims to teach students to use scholarly language to discuss the ways that literature creates its representations of the world. The devices and techniques with which students will become familiar through this course include imagery, symbolism, structure, and rhetorical and poetic forms. Tied to the two aims above, the broader objective of this course is that students will develop knowledge of the key regional issues that have motivated Australian and Asian writers in the production of their texts. This last objective involves engagement with the significant literary and philosophical theories that have informed our understanding of literature and life across the last several centuries. As a result, this course aims also to introduce students to some of the key thinkers of the twentieth and twenty-first centuries, and their ideas that explain the region and its literature.

## Requirements and Prerequisites

There are no prerequisites for this course, however students should enjoy reading. A basic knowledge of poetry analysis would be an advantage. Students are asked to take notes during lectures, as the lecture material is the basis of the course content and the specific assessment tasks.

## Learning Outcomes

- a. Students will learn to recognize, describe and interpret representations of the impact of globalization in the urban environment, within the Australian, Asian and Pacific literature set for study, including in the identification and unpacking of literary devices used in the texts
- b. Students will be able to identify and analyse representations of spatial and temporal inhabitation in the literature set for study, including the formations of nationality, ethnicity, gender, geography and cultural history that define time, space and place in the Asia-Pacific region
- c. Students will be able to understand and empathise with the differences between their own identities as American-college-readers and the identities of others as represented in the literature set for study
- d. Students will be able to describe and explain the theories – and their implications – of some of the key thinkers of the twentieth and twenty-first centuries on the structures and operations of power, privilege and inequality in urban and rural environments, and the ways these are demonstrated in the literature set for study.

## Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

## Class methodology

Lectures, class discussions, some structured activities and group work, film/documentary screening, reading.

## Field Component(s)

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field components are:

“Encounters’ Part 1: Experiencing New Worlds.”

This Field Trip is integrated into the reading of contemporary Indigenous poets, Natalie Harkin (‘White Picket Fence’, 2011) and Norman Rosas (‘The Fishing Trip’, 2011). This walking tour of the Cooks River and Marrickville takes us through regenerated bushland, suburbia and inner urban areas relevant to our

discussions of Indigenous oral storytelling, colonialism and post-colonialism; immigration and transnational identity; place and culture.

#### “Encounters’ Part 2: Future Writers”

The western Sydney suburban area of Bankstown is representative of ‘The New Australia’, sub-urban cities with predominantly youth populations (under 25) who come from diverse cultural, ethnic, racial, religious and social backgrounds. It is also home to a vibrant community of emerging writers whose creative writing spans genres, forms and media. The Western Sydney Writers Group is an ensemble of emerging and established writers and artists from Western Sydney who collaborate on a range of literary projects and events. This Field Trip takes us on a short walking tour of Bankstown where students will have the opportunity to discover some of the area’s key sites and a guest lecture in-situ will introduce a discussion about diversity in 21<sup>st</sup> century Australian literature. The discussion will also encompass key literary and philosophical theories discussed throughout the subject.

### Assessment & Grading

Task	Weighting	SLOs Assessed
1. Seminar and E-Learning Participation	15%	a., b., c., d.
2. Tutorial Q&A Sheets (Seminars 1–11)	10%	a., b., c., d.
3. Exam	15%	a., b., c.,d.
4. Minor Essay 1	15%	a., b., c., d.
5. Major Essay Progress Status	5%	b., d.
6. Major Essay	25%	a., b., c., d.
7. Minor Essay 2	15%	a., b., c., d.

Descriptor	Alpha	Numeric	GPA	Requirements
<b>Excellent</b>	A	93+	4.0	Shows superior use and understanding of extensive literature beyond the textbook and notes
	A-	90 - 92	3.7	
<b>Good</b>	B+	86 - 89	3.3	Shows significant use and understanding of extensive literature beyond the textbook and notes
	B	83 - 85	3.0	
	B-	80 - 82	2.7	
<b>Average</b>	C+	76 - 79	2.3	Shows a clear understanding and some insight into the material in the textbook and notes, but not beyond
	C	73 - 75	2.0	
<b>Below Average/ Poor</b>	C-	70 - 72	1.7	Fails to show a clear understanding or much insight into the material in the textbook and notes
	D+	66 - 69	1.3	
	D	60 - 65	0.7–1.0	
<b>Fail</b>	F	<60	0	Shows little or no understanding of any of the material
<b>Incomplete</b>	I			Please see CAPA policy in Faculty Handbook

#### 1. Seminar and E-Learning Participation

Please review the following table as a guide:

Grade	Discussion	Reading
<b>A range</b>	<b>Excellent: consistent contributor; offers original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.</b>	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.

<b>B+</b>	<b>Very Good: frequent, willing, and able contributor;</b> generally offers thoughtful comments based on the readings.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.
<b>B / B-</b>	<b>Satisfactory: frequent contributor; basic</b> grasp of key concepts but little original insight; comments/questions are of a general nature.	Displays familiarity with some readings and related concepts, but tends not to analyse them.
<b>C range</b>	<b>Poor: sporadic contributor;</b> comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
<b>D / F</b>	<b>Very Poor: rarely speaks; merely quotes text</b> or repeats own comments or those of others.	Little to no apparent familiarity with assigned material or application to relevant discussion.

## 2. Tutorial Q&A on CANVAS

- Total of 10% of course mark for combined Seminars 1–11 Q&As (approx. 1,250 words total over 11 Seminars)
- Seminars 1–3 will be graded, and the marks and feedback returned to students, after Seminar 3.
- Seminars 4–11 will be graded, and the marks and feedback returned to students, after Seminar 11.

Due: each week on CANVAS in submission box, 24 hours before the regular scheduled class time.

The collected tutorial Q & As that you submit each week over CANVAS before the class will be marked and a grade given to you for the quality of your responses over the total 11 weeks of the course. This is an excellent assessment task from the student's perspective, as it simultaneously allows you to 1) prepare for the tutorials, and 2) receive a mark that reflects the combination of the consistency of your efforts over the duration of the course, and the individual quality of your engagements with particular texts. All you have to do for this Assessment task is answer the 'Tutorial Preparation Questions' on CANVAS each week, and press the 'submit' button by 10:30am on the Monday prior to each class. **IMPORTANT:** Be aware that the important aspect of this task is **COMPLETION IN ADVANCE OF THE CLASS** – Q & A submission will **NOT** be accepted once the seminar for that week has begun. This is to ensure fairness for all students. If you only submit 9 out of 11 Q & As, 20% will automatically be deducted from the overall mark you achieve for the 9 you did submit. (Similarly, if you only submit 70% of the required work, 30% will automatically be deducted etc.)

## 3. In-Class Exam (Multiple choice and short answer)

Students will sit for a timed, in-class exam that includes a series of multiple choice and short answer questions and poetic and literary devices used by the poets and/or short story writers studied in Unit 1., such as metaphors and similes, rhyme, rhythm and meter, allusion and allegory, imagery, symbolism and structure, and also the significant literary and philosophical theories discussed in the first three lectures and seminars.

Hard copies of primary texts will be provided. No handwritten or typed notes (either paper or digital copies) may be taken into the exam. If notes or annotations are found during the course of the exam, the text will be confiscated, and the student's exam submission may be deemed ineligible for marking. A mark of FAIL may be recorded for the student.

The criteria for this assessment will include: ability to correctly identify and discuss poetic techniques, devices and forms; knowledge of the texts set for study and their technical construction as discussed in

course materials, including the lectures, seminars; ability to structure a short answer response and address the question; appropriate use of quotations from texts to support the response.

#### 4. First Minor Essay (500 words)

This task is designed to allow you to demonstrate what you have learnt from the first weeks of the course. You will be given a range of questions on the texts from Unit 1 of the course, and you will be asked to choose one question and write a short essay of 500 words in response, using the lecture material as your framework approach. Your essay should be in the form of structured paragraphs, in formal language, and should consider poetic devices and techniques used by the poets and/or short story writers, such as metaphors and similes, rhyme, rhythm and meter, and word choice. Students should reference the poem or literary text and ONE scholarly reading, which may be selected from the additional readings provided for the subject.

The criteria for this assessment will include: ability to correctly identify and discuss poetic or literary techniques, devices and forms; critical and analytical knowledge of the texts set for study and the main issues presented in them as discussed in course material and scholarly readings; ability to write coherently and accurately in a formal academic style; ability to structure an argument and address the question; appropriate use of quotations from texts to support argument and the correct application of MLA referencing style.

#### 5. Major Essay Progress Status

To demonstrate your progress on the research and drafting of the essay up to this point, students must submit a detailed essay plan addressing one of the questions handed out for the major essay. This is your opportunity to seek feedback, suggestions and guidance/help from your lecturer, before completing the major essay. The essay plan should consist of the following:

- An introductory paragraph that addresses the question and previews your 'conclusions'
- Between three and five 'topic sentences' (first sentence of a paragraph). Each topic sentence should a) state the main point of the upcoming paragraph, and b) tie this point back to the essay question and your 'answering' of it

This is an assessment task, and therefore it is recommended that you have undertaken the majority of the research and planning for your paper before submitting this plan, as your preparations and time spent on the essay as well as the quality of the work presented will be evaluated (though the lecturer will take into consideration the 'draft' nature of the content). You will receive feedback on your essay plan, and you should review this feedback carefully and act on the advice it contains when writing the final drafts of your essay.

#### 6. Essay (1,500 words)

This is the assessment task with the greatest value of any of the tasks in the course. It is worth 25% of your total course mark. This is because the formal essay is the most recognized and respected mode of scholarly engagement with literature, and it is therefore important for students to practice the skills involved in this form of writing.

Detailed essay writing guidelines will be discussed in the lectures in the weeks before the essay is due, and the expectations for the essay will also be made very clear at the time when the questions are handed out. You will be given a choice from a range of essay questions on the texts from the first Module of the course. You must answer only **ONE** of the questions.

You should include at least **FOUR scholarly sources** in your argument, and these should be professionally referenced in a 'Works Cited' at the end of your essay. Please use the **MLA** (in text) referencing system. Pages

should be numbered, and stapled together. Essays should be typed and DOUBLE-SPACED, with a wide margin at the left hand side of the page to allow room for marker's comments.

The criteria for this assessment will include: ability to write coherently and accurately in a formal academic style; knowledge of the texts set for study and the main issues presented in them as discussed in course material and additional research material; ability to correctly identify and discuss poetic techniques, devices and forms; ability to structure an argument and address the question; appropriate use of quotation from texts to support argument.

## **7. Second Minor Essay (500 words)**

The second minor essay task has the same parameters as the first minor essay (see assessment task 3, above). However, students must choose from a different selection of questions, and the texts on which students may write will be the ones studied in UNIT 2: Islands, Continents and Transnational Identities (Weeks 7 to 11).

## **Course Materials**

### **Required Readings**

*Follow the Rabbit-Proof Fence*, by Doris Pilkington/Nugi Garimara, 1996.

A copy of this text will be loaned to you in seminar 2 of the course.

All other poems and short stories set for study will be made available to students either as hardcopy printouts at the beginning of the course, or as electronic files.

### **Recommended Reading**

Extended readings are detailed in the Weekly Schedule.

### **Library and research facilities**

The Sydney TAFE library facilities are available for your use. Please use the library to print assessments and access the internet. You can also photocopy or scan Sydney TAFE Library books for your own use. More information on CAPA Sydney library and research facilities can be obtained by looking through your Orientation Pack or by speaking to a CAPA Sydney staff member.

## Weekly Schedule

Date	Seminar topics	Class activities
<b>Unit 1: Australian Voices - Aborigines, Colonists, Settlers, Migrants &amp; Refugees</b>		
	<p><b>ONLINE TASKS – Introductory activities</b> Students are required to visit the CANVAS site to complete the introductory eLearning activities in preparation for the commencement of formal classes in the following week. These include the Q&amp;As to be completed prior to Seminar 1.</p>	<p><b>Online Class</b> <b>See Schedule of eLearning on CANVAS</b></p>
	<p><b>Seminar 1 – 1788 to 1920s</b> <b>Colonial literature and humour</b> The lecture will address the concept of ‘Australian’ literature before introducing the question of how/if we can define these literatures, and discussion of the ways in which categorization works by exclusion of difference. The lecture will then introduce the Australian poetry and prose that was and continues to be central to the formation of white Australian national identity, and to the Indigenous identities formed under conditions of oppression and resistance. The popularity of specific forms, such as the settlement narratives and the comic ballad of the late nineteenth century, will be discussed.</p> <p><b>Required Reading</b> Banjo Paterson’s ballad ‘Mulga Bill’s Bicycle’ (1896) Henry Lawson, ‘The Drover’s Wife’ (1892). Richard Waterhouse, Australian Legends: Representations of the Bush, 1813–1913, <i>Australian Historical Studies</i>, Vol 31, No 115, pp 200 – 221 (2000). <b>Additional Reading</b> Bill Garner, Bushmen of the Bulletin: re-examining Lawson’s ‘Bush credibility’ in Graeme Davison’s “Sydney and the Bush”, <i>Australian Historical Studies</i> Vol 43 No 3, pp 452 – 462.</p>	<p><b>Class</b> Lecture material and detailed discussion of set texts, as well as general discussion and questions such as: what do you already know about the Asia-Pacific region and its literature? What kinds of literature do you usually read? What are you expecting Asian and Australian literature to be like?</p> <p><b>Online</b> <b>See Schedule of eLearning on CANVAS</b></p>
	<p><b>Seminar 2 – 1920 to the 21<sup>st</sup> Century</b> The lecture will examine the burgeoning literary expression in Australia including the range of genres and the multiplicity of voices that have produced them from the 1920s, through the late C20<sup>th</sup> and into the C21<sup>st</sup> with a special focus on the regional, cultural, ethnic and gender-focused voices of its increasingly diverse population. The seminar will also include discussion of themes such as myth, memory and subjectivity; the city/bush divide; cultural nationalism and preoccupations with challenging popular conceptions of history as well as examining representations of identity, ideology, gender, ethnicity and sexuality in Australian literature.</p> <p><b>Required Reading</b> - please choose either one poem or one prose piece from the following list:</p>	<p><b>Class</b> Lecture material and detailed discussion of set texts and literary and poetic devices, as well as general discussion, through online forum.</p> <p><b>Online</b> <b>See Schedule of eLearning on CANVAS</b></p>

	<p>Thea Astley, <i>The Kiss, The Fade-Out, The Credits from It's Raining in Mango</i>, Ringwood Vic: Viking/Penguin 1987 (excerpt).</p> <p>Judith Beveridge, <i>Girl on a Rooftop Flying a Kite</i>, <i>Ulitarra</i> no 9, 1996</p> <p>Helen Garner, <i>The Dark The Light from Postcards from Surfers</i>, Camberwell, Vic. Penguin Group, 2008.</p> <p>Dorothy Hewitt, <i>The Valley of the Giants</i>, from <i>Southerly</i> no 3, 1991</p> <p>Gail Jones, Chapter 1 from <i>Five Bells</i>, North Sydney, Au. Random House / Vintage 2011</p> <p><b>Additional Reading</b></p> <p>Judith Beveridge, <i>Making Space for the Inner Life</i>, NSW Writers Centre blog post, May 2014  <a href="http://www.nswwc.org.au/2013/05/making-space-for-the-inner-life-judith-beveridge-on-poetry-spirituality/">http://www.nswwc.org.au/2013/05/making-space-for-the-inner-life-judith-beveridge-on-poetry-spirituality/</a></p> <p>Delia Falconer, <i>Ghosting from Sydney</i>, UNSW Press Sydney, NSW 2010</p> <p>Melissa Fagan, <i>Postcards from Surfers: 30 years on</i>, from <i>Meanjin Quarterly</i> November 15, 2015,  <a href="https://meanjin.com.au/blog/postcards-from-surfers-30-years-on/">https://meanjin.com.au/blog/postcards-from-surfers-30-years-on/</a></p> <p>Dorothy Hewitt, <i>The Darkling Sisters</i> from <i>Sisters</i> (ed) Drusilla Modjeska, Angus and Robertson, Pymble NSW, 1993.</p> <p>Zora Simic, 'Women's Writing' and 'Feminism': A history of intimacy and estrangement, <i>Outskirts</i>, Vol 28 (2013).</p>	
	<p><b>Seminar 3 - Encounters Part 1 - Experiencing New Worlds</b></p> <p>FIELD TRIP - MARRICKVILLE</p> <p>Our field trip is a walking tour of the Cooks River and Marrickville that will take us through regenerated bushland, suburbia and inner urban areas relevant to our discussions of Indigenous oral storytelling, colonialism and post-colonialism; immigration and transnational identity; place and culture; and contemporary social and cultural diversity, which are amongst the social and political themes encountered in our studies of Australian literature. The lecturer will lead a discussion based on these themes, with special focus on postcolonial critiques of the colonial subject and writing about history from a contemporary perspective.</p> <p><b>Required Reading</b></p> <p>Natalie Harkin, 'White Picket Fence' (2011)</p> <p>Norman Rosas, 'The Fishing Trip' (2011)</p> <p><b>Additional reading</b></p> <p>Penny Toon, <i>The Past is not Another Country</i> from "Writing Never Arrives Naked: Early Aboriginal Cultures of Writing in Australia" Canberra, Aboriginal Studies Press (2006).</p>	<p><b>Class</b></p> <p>Field trip.</p> <p><b>Online</b></p> <p><b>See Schedule of eLearning on CANVAS</b>, which includes instructions for meeting and information about the route we will follow as well as pre-field trip activities.</p> <p>There are also follow-up eLearning activities for this class.</p>
<b>Exam:</b>		
	<p><b>Seminar 4 – Aboriginal Literature in Australia: Politics, Tradition and Humour</b></p> <p>The lecture will discuss representations of Aboriginal people's lives, experiences and history in early twenty-</p>	<p><b>In-Class Exam</b></p> <p>The test will examine key concepts, themes and ideas raised in lectures and seminars.</p>

	<p>first-century Aboriginal poetry. Students will examine the diversity of voices among the canon of Australian Indigenous poets from the discourses of Fogarty that recuperate Indigenous culture to Leane's and Thomas's contemporary understandings of indigeneity and Aboriginal heritage and poems such as Rosas' 'The Fishing Trip' (2011) and Harkin's 'White Picket Fence' (2011), introduced in the previous seminar, that satirize and critique the white Australian poetry canon as examined in seminar 1.</p> <p><b>Required Reading:</b>  Lionel Fogarty, 'untitled' (2011);  Jeanine Leanne, 'Snake Children' (2011).  Jarad Thomas, 'Distraction, Focus, Dream' <i>Southerly</i> Vol 71 No 2 (2011)  Ali Cobby Eckermann &amp; Lionel Fogarty, Editorial, <i>Southerly</i>, Vol 71 No 2 (2011)</p> <p><b>Additional Reading</b>  Fiona Hile, Fiona Hile Reviews Lionel Fogarty, 10 march 2015, <a href="https://cordite.org.au/reviews/fhile-fogarty/2/">https://cordite.org.au/reviews/fhile-fogarty/2/</a>.</p>	<p><b>Class</b>  Lecture material and detailed discussion of set texts, as well as general discussion and questions about essay writing techniques.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>
	<p><b>Seminar 5 - Late-twentieth-century multicultural literature in Australia</b></p> <p>The post-World War II immigrant literature of Australia and its importance to twentieth-century national identity will be discussed in this lecture. A range of poems by Greek-Australian, Arab-Australian and Italian-Australian writers and their works will be considered, and the 'double-adjective' identity will be theorized in relation to postcolonial theory and the explicit 'project' of Multiculturalism in 1980s and 1990s Australia. Ania Walwicz's poem 'Australia' (1981) and Angelo Loukakis' 'Doherty' (1981) will be analysed in detail in this lecture. Additional texts by Antigone Kefala, Mena Abdullah, Dimitris Tsaloumas, Yasmine Gooneratne may be discussed in tutorials (copies will be provided in class).</p> <p><b>Required Reading</b>  Ania Walwicz, 'Australia' (1981),  Angelo Loukakis' 'Doherty' (1981).</p> <p><b>Additional Reading</b>  Manfred Jurgensen, Transformative Identities of Literary Multiculturalism, <i>Southerly</i>, Vol 59, No 3 - 4, pp 267 - 276 (1999).</p>	<p><b>Class</b>  Lecture material and detailed discussion of set texts, as well as general discussion, through online forum.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>
<b>First Minor Essay Due</b>		
	<p><b>Seminar 6: Aboriginal Life writing</b></p> <p>This lecture will consider contemporary Australian debates around the relationship between Aboriginal and white Australia, through the life-writing of Doris Pilkington/Nugi Garimara in <i>Follow the Rabbit-Proof Fence</i> (1996). It will discuss the Aboriginal genre of life-</p>	<p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>

	<p>writing along with its operations and functions in Australian cultural construction. It will also examine the issue of the colonized subject and consider theoretical concepts from postcolonial scholars. Postcolonial critiques of the colonial subject will be discussed and also writing about history from a contemporary perspective.</p> <p><b>Required Reading</b>  Doris Pilkington/Nugi Garimara, <i>Follow the Rabbit-Proof Fence</i> (1996).  Anne Brewster &amp; Doris Pilkington Garimara, The Stolen Generations Rites of Passion, <i>Journal of Commonwealth Literature</i>, Vol 2, No 1, pp 143 - 159 (2007)</p> <p><b>Additional Reading</b>  Anne Brewster, Aboriginal life writing and globalisation: Doris Pilkington's <i>Follow the Rabbit-Proof Fence</i>, <i>Southerly</i>, Vol 62 No 2, pp 153 – 161 (2002)  Heather Scutter, Writing the Childhood Self, <i>The Lion and the Unicorn</i>, Vol. 25 No. 2, pp 226- 241 (2001).  Carole Ferrier, Resistance and Sovereignty in Some Recent Australian Indigenous Women's Novels, <i>Ilha Desterro</i> vol.69 no.2 (2016)</p>	
<b>CAPA MID-SEMESTER BREAK</b>		
<b>UNIT 2: Islands, Continents and Transnational Identities</b>		
	<p><b>Seminar 7 – Diaspora – Parents &amp; children, generational change, and transnational identity through Literature</b></p> <p>The issue of migration in Australia, introduced in Seminar 5 in relation to European migration, will be reconsidered in this lecture in the context of late twentieth-century asylum-seekers, beginning with the Vietnamese ‘boat-people’ who arrived in Australia after the Vietnam War (1972-1975). The lecture will discuss the opening short story of Vietnamese-Australian Nam Le’s collection, <i>The Boat</i> (2008). Representations of diaspora, generational change, and transnational movements in global modernity will be considered.</p> <p><b>Required Reading</b>  Nam Le, ‘Love and Honor and Pity and Pride and Compassion and Sacrifice’ and ‘Hiroshima’, from <i>The Boat</i> (2008)  Ommundsen, Wenche, ‘This Story Does Not Begin on a Boat’: What Is Australian about Asian Australian Writing?” <i>Continuum: Journal of Media &amp; Cultural Studies</i> 25.4 (2011): 503–513</p> <p><b>Additional Reading</b>  Pham, Hoa, “Finding a Place in the World – Vietnamese-Australian Diasporic Writing.” <i>Southerly (Long Paddock)</i> vol.71.1 (2011): online</p>	<p><b>Class</b>  Lecture material and detailed discussion of set text. Continued discussion of essay writing techniques relevant to Major Essay Plan.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>

**Essay Plan for Major Essay**

	<p><b>Seminar 8 – Chinese Poetry – cultural traditions and self in translation</b></p> <p>The long tradition of Chinese poetry will be introduced in this lecture. Both traditional and modern forms of poetry will be discussed, including the major Shijing, Chu Ci and Qing dynasty poetry. The poems ‘Alone and Drinking Under the Moon’ (8<sup>th</sup> century), by Li Po, Ye You Si Jun (Zhou Dynasty), and ‘For the Heck of It’ by Li Wei (2012), will be analysed in detail. The impact of cultural and historical events and periods upon Chinese poetry will be examined, and students will be brought up to date with the most recent developments in Chinese poetry, including the many literary ties between China and Australia, and the issues that arise when translating Chinese poetry into English. The issue of translation will be extended to consider the twentieth-century language theory that has been crucial to literary analysis. The difficulties inherent in translating one language into another formed the proof used by language theorists in the early twentieth century to overturn the traditional reality/language relationship, leading to the Linguistic Turn, which has had a profound impact on all of western culture.</p> <p><b>Required Reading</b>          Li Po ‘Alone and Drinking Under the Moon’ (8<sup>th</sup> century)          Li Wei ‘For the Heck of It’ (2012).</p> <p><b>Additional Reading</b>          Hockx, Michel. “Virtual Chinese Literature: A Comparative Case Study of Online Poetry Communities.” <i>The China Quarterly</i> 183 (2005): 670-691.          Yu, Ouyang. <i>Bias: Offensively Chinese/Australian; A Collection of Essays on China and Australia</i>. Melbourne: Otherland, 2007.          Wong, Lisa Lai-Ming. “Voices from a Room of One’s Own: Examples from Contemporary Chinese Women’s Poetry.” <i>Modern China</i> 32.3 (2006): 385-408.</p>	<p><b>Class</b>          Lecture material and detailed discussion of set text. Continued discussion of essay writing techniques.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>
	<p><b>Seminar 9 – Singaporean ethnicities and the ancient/modern transition</b> (guest lecture)</p> <p>The old and new cultures of Singapore – its pre-western colonial days and its twentieth-century city sprawl – are interwoven in complex ways, in the short stories of Singaporean writers. This guest lecture outlines these complexities and introduces students to the multiple ethnic groups that make up Singaporean culture and society. The short story genre will be considered in terms of its seemingly preferred form for expression of the ways in which competing culture forces have shaped identity in postmodern, late-twentieth-century Singaporean society. The representation of political and ethnic</p>	<p><b>Class</b>          Lecture material and detailed discussion of set text.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>

	<p>concerns will be considered specifically in relation to Yong Shu Hoong's short story, 'The Handover' (2006).</p> <p><b>Required Reading</b>  Yong Shu Hoong, 'The Handover' (2006).  Amanda Lee Koe, <i>Ministry of Moral Panic</i> (2014)  Means, Laurel. "The Role of the Writer in Today's Singapore: Voice of the Nation?" <i>Asian Survey</i> 34.11 (1994): 962-973</p> <p><b>Additional Reading</b>  Leong, Liew Geok. "Dissenting Voices: Political Engagements in the Singaporean Novel in English." <i>World Literature Today</i> 74.2 (2000): 285-292.</p>	
<b>Major Essay Due</b>		
	<p><b>Seminar 10 - Tectonic shifts and the reformulation of identities in Japanese Literature in the climate-change era</b></p> <p>Haruki Murakami's short story 'SuperFrog Saves Tokyo' comes from his collection, <i>After the Quake</i> (2003), which was published before the most recent earthquakes that devastated Japan. The collection is set in the 1995 earthquakes, and the short story 'Honey Pie' is engaged with the issue of instabilities in the 21<sup>st</sup> century: instability of the personal sense of self, of the changing culture of Japan, of the geographical environment, of people's lives over time, and of language itself. This lecture will discuss these representations of interconnected destabilization, in the face of contemporary experiences of shock environmental disaster and broader anxieties of future world collapse. Murakami's ongoing interest in exploring the relations between the categories of 'human' and 'animal' will be considered. There will be discussion of the long tradition in Japanese (and Western) literature of the use of animals as allegorical figures for the moral and ethical instruction of humans and the delineation and challenging of social boundaries.</p> <p><b>Required Reading</b>  Haruki Murakami, 'SuperFrog Saves Tokyo' &amp; 'Honey-Pie', <i>After the Quake</i>, NY, Vintage/Random House (2003)</p> <p><b>Additional Reading</b>  Welch, Patricia. "Haruki Murakami's Storytelling World." <i>World Literature Today</i> 79.1 (2005): 55-59.  Strecher, Matthew. <i>Dances with Sheep: the Quest for Identity in the Fiction of Murakami Haruki</i>. Ann Arbor, MI: University of Michigan Press, 2002.  Okada, Sumie. <i>Japanese Writers and the West</i>. New York: Palgrave Macmillan, 2003.</p>	<p><b>Class</b>  Lecture material and detailed discussion of set texts,</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>
	<p><b>Seminar 11 – Masculinity, Islands, and the Self in Polynesian and Australian Literature</b></p>	<p><b>Class</b></p>

	<p>This lecture will examine contemporary literature from Polynesia within its historical, cultural and theoretical contexts. The shift from postcolonial to transnational ideas of identity will be outlined, and the geographical figures of islands and continents and their significance to contemporary literature will be discussed. Albert Wendt's poem, 'Inside Us the Dead' (1976), and Brenda Saunders' 'Deadly' (2011) will be examined in detail during the lecture. The representations of masculinity in these texts will be a particular focus.</p> <p><b>Required Reading</b>  Albert Wendt, 'Inside Us the Dead' (1976).  Brenda Saunders, 'Deadly' (2011).  Teresia Teaiwa &amp; Selina Tusitala Marsh, Albert Wendt's Critical and Creative Legacy in Oceania: An Introduction, <i>The Contemporary Pacific</i>, Vol 22, No 2, (2010) pp 233-248</p> <p><b>Additional Reading</b>  Ellis, Junniper, "'Tatau' and 'Malu': Vital Signs in Contemporary Samoan Literature." <i>PMLA</i> 121.3 (2006): 687-701.</p>	<p>Lecture material and detailed discussion of set text and revision discussion of essay writing techniques.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b></p>
<b>Second Minor essay due</b>		
	<p><b>Seminar 12 – Encounters Part 2 – Future Writers</b>  FIELD TRIP - BANKSTOWN</p> <p>We travel to Bankstown for a guest lecture by the Western Sydney Writers Group, which is an ensemble of emerging and established writers and artists from Western Sydney who collaborate on a range of literary projects and events. The group members represent the great diversity of cultural, ethnic, religious, racial and social groups in contemporary Australia and the work of these writers focuses on some of this country's most challenging issues. The lecture will be followed by a walking tour of Bankstown that takes us through key sites relevant to our discussion of diversity in 21<sup>st</sup> century Australian literature.</p> <p><b>Required Reading:</b>  Mapping Frictions, Stories linked to the Interactive map <a href="http://www.mappingfrictions.com/html/about.html">http://www.mappingfrictions.com/html/about.html</a>  Matt MacGuire, The New Australian Literary Frontier: Writing Western Sydney, <i>The Conversation</i>, (2015), <a href="http://theconversation.com/the-new-australian-literary-frontier-writing-western-sydney-37284">http://theconversation.com/the-new-australian-literary-frontier-writing-western-sydney-37284</a></p>	<p><b>Class</b>  Field trip.</p> <p><b>Online</b>  <b>See Schedule of eLearning on CANVAS</b>, which includes instructions for meeting and information about the route we will follow as well as pre-field trip activities.</p>

## **Attendance, Participation & Student Responsibilities**

### **Attendance**

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

### **Missing classes for medical reasons**

If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) or Resident Director know at least one hour in advance of your class or meeting by emailing [jmiller@capa.org](mailto:jmiller@capa.org). Note that calling the CAPA Center (02 9217 5977) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

### **Class Participation**

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

### **Academic Integrity**

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

### **Use of electronic equipment in class**

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

### **Use of Electronic Translators**

In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

### **Late Submission**

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

### **Behaviour during Examinations**

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.