



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

**CAPA SYDNEY PROGRAM**

**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. Interwoven 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 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 short form to the formal scholarly essay, 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 Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience.

Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. 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 component(s) are:

1. "Encounters': Experiencing New Worlds" (Week 4)

Sydney's inner west has in recent times undergone a process of gentrification and revitalization that has been accompanied by new ways of considering the past. From the mid twentieth century successive waves of European and later Asian immigrants who made their homes in the inner west suburb of Marrickville left their mark alongside its Indigenous and colonial pasts. This field trip is integrated into the study of two examples of Australian multicultural writing that emerged as a distinct genre in the mid twentieth century. Meeting at Marrickville Station, we walk through the main Marrickville precinct and into the surrounding suburban streets, examining evidence that allows us to consider the specific project of Multiculturalism in Australia and its relationship to themes of immigration, colonialism, post-colonialism, trans-national identity and contemporary social and cultural diversity. Towards the end of the walk, we reach the Cook's River where the regeneration of bushland and acknowledgment of Indigenous place and culture allows us to consider the multiple encounters of Aboriginal Australia with waves of European and, more lately, Asian immigration.

Dress code: Marrickville. Comfortable walking shoes; hat, sunscreen and bottled water; an umbrella or rain jacket if the weather report suggests rain. The walk is along the Cook's River so insect protection is recommended (e.g. jeans and long sleeves or insect spray). Please also bring a notebook for writing exercises.

2. "Encounters: Diaspora and Transnational Change"

Amongst the substantial collection of floating historical vessels at The Australian National Maritime Museum is a significant piece of Australia's immigration history. In 1977, this simple Vietnamese coastal fishing boat called Tu Do (Freedom) carried 31 Vietnamese refugees from the

southern Vietnamese island of Phu Quoc on a circuitous 6,000-kilometre journey through dangerous seas to reach the north Australian port of Darwin. They were one of the first groups of ‘boat people’ whose arrival and resettlement marked a watershed in Australia’s migration policy and its relationship with Asia. Our visit to the Tu Do is closely connected to the literary reading for this week by Vietnamese born Australia writer, Nam Le and it focuses our investigation into how experiences of migration and diasporic movements, nationality and transnational identity relate to the writer’s consideration of the human condition.

Dress code: The Tu Do is an outdoor exhibit so please bring sunscreen, a hat and water.

### 3. “Encounters’: Future Writers” (Week 11)

The western Sydney suburban area of Bankstown is representative of ‘The New Australia’, suburban 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.

Dress code: Bankstown. Please wear conservative clothing that covers legs and arms (that is, please do not wear brief shorts or revealing clothing). Comfortable walking shoes; hat, sunscreen and bottled water; an umbrella or rain jacket if the weather report suggests rain. The walk is through the main city area of Bankstown, which has a very diverse suburban community.

## Assessment & Grading

Assessment Task	Weight	Learning Outcomes	Due
Session and e-Learning Participation	15%	a, b, c, d	Weekly
Tutorial Q&A Sheets (Sessions 2–12)	10%	b, c	Weeks 2-12
Minor Essay 1	15%	a, b, c, d	Week 4
Major Essay Progress Status	10%	b, d	Week 8
Major Essay	30%	a, b, c, d	Week 10
Minor Essay 2	20%	a, b, c, d	Week 12

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade “A-“, the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability

				to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 – 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 – 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 – 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 – 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 – 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 – 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 – 66	0.7 – 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Academic Handbook.

### 1. Session and e-Learning Participation (15%)

This is a combined mark for the quality of participation in class discussions and e-learning activities that both consolidate the class learning and assist with the preparation of assignments.

Please review the following table as a guide:

Grade	Discussion	Reading
A range	Excellent: consistent contributor; offers original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
B+	Very Good: frequent, willing, and able contributor; 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-	Satisfactory: frequent contributor; basic 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.
C range	Poor: sporadic contributor; comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
D / F	Very Poor: rarely speaks; merely quotes text 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 (10%)

- Total of 10% of course mark for combined Sessions 2-12 Q&As (approx. 1,250 words total over 11 Sessions)
- Sessions 2-4 will be graded, and the marks and feedback returned to students, after Session 4.
- Sessions 4-11 will be graded, and the marks and feedback returned to students, after Session 11.

Due: each week in CANVAS, 24 hours before the regular scheduled class time. IMPORTANT NOTE, the submission box will automatically close at 12.30 pm on Sundays.

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.

### **3. First Minor Essay**

*Due:*

*Length:* 750 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 750 words (not including the reference list) 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.

### **4. Major Essay Progress Status**

*Due:*

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:

1. An introductory paragraph that addresses the question and previews your 'conclusions'
2. 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 means that your essay should make five strong points in response to the chosen question.

3. A list of scholarly readings to support the argument being made in the Major essay with a brief statement (1 or 2 sentences) explaining their relevance to your argument.

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.

## 5. Major Essay

*Due:*

*Length:* 1500 words

This is the assessment task with the greatest value of any of the tasks in the course. It is worth 30% 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 main text, *Follow the Rabbit Proof Fence*. You must answer only ONE of the questions.

The essay should be 1500 words not including the reference list. You should include at least THREE scholarly sources in your argument, in addition to the novel, and these should be professionally referenced in a 'Reference List' ('Works Cited' or Bibliography) at the end of your essay. The in-text references and reference list must be formatted using the MLA (in text) referencing system. Essays should be formatted DOUBLE-SPACED in a 12-point readable font (minimum size – 12-point Times New Roman), without footnotes, and uploaded to Canvas.

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.

## 6. Second Minor Essay

*Due:*

*Length:* 1000 words



The second minor essay task has the same parameters as the first minor essay (see assessment task 2, 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 12).

## Course Materials

Required Readings:

- Pilkington-Garimara, Doris (Nugi Garimara), *Follow the Rabbit-Proof Fence*, University of Queensland Press, 1996, AU.

A copy of this text will be loaned to you in Session 1 of the course. Please return the copy to the office after submitting the major essay.

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

### Recommended Readings:

Extended readings are detailed in the Weekly Schedule.

## Course Schedule

WEEK 1	
Lesson Number / title	Session 1- Introductory activities
In-class activity	The lecture will introduce the theoretical and thematic frameworks around which the subject is built, including concepts of nationalism, colonialism and post-colonialism, multiculturalism, identity and class. It will also introduce students to literary and poetic techniques and the range of literary genres encountered in the literature studied during the course. The class will also include an overview of the assignment tasks and the schedule of learning for the subject as well as discuss ways that students can approach the assessment tasks for best results.
Out-of-class activity	Tutorial Q & A on Canvas

Readings	<p>Required reading:</p> <p>Anderson, Benedict, Excerpt from Introduction, <i>Reflections on the Origins and Spread of Nationalism</i>, Verso, 1983, London.</p> <p>Weedon, C., Subjectivity and Identity, Chapter 1 in <i>Identity and Culture: Narratives of Difference and Belonging</i>, Open University Press/McGraw Hill Educational, 2004, Berkshire, England.</p> <p>Extension reading:</p> <p>Hartley, J., <i>Communication, Cultural and Media Studies: the Key Concepts</i>, Routledge, 2002, OX.</p>
WEEK 2	

Lesson Number / title	Session 2 – 1788 to 1920’s Colonial literature and humour
In–class activity	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.
Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Paterson, A.B., ‘Mulga Bill’s Bicycle’ (1896)</p> <p>Lawson, Henry, ‘The Drover’s Wife’ (1892).</p> <p>Waterhouse, Richard, Australian Legends: Representations of the Bush, 1813–1913, <i>Australian Historical Studies</i>, Vol 31, No 115, pp 200 – 221 (2000).</p> <p>Extension Reading</p> <p>Garner, Bill, 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>
WEEK 3	

Lesson Number / title	Session 3 – Aboriginal Literature in Australia: Politics, Tradition and Humour
In–class activity	The lecture will discuss representations of Aboriginal people and their lives, experiences and history in early twenty-first-century Aboriginal poetry. Students will examine the diversity of voices among the canon of Australian Indigenous poets from Fogarty’s discourses that recuperate Indigenous culture to the contemporary understandings of indigeneity and Aboriginal heritage in Leanne’s and Harkins’s poems and the work of Rosas and Harkin that satirize and critique the white Australian poetry canon as examined in Session 2.
Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork

Readings	<p>Required Reading:</p> <p>Harkin, Natalie, ‘White Picket Fence’ 2011</p> <p>Rosas, Norman, ‘The Fishing Trip’ 2011 Fogarty, Lionel, ‘untitled’ 2011</p> <p>Leanne, Jeanne, ‘Snake Children’ 2011</p> <p>Cobby Eckermann, Ali, and Fogarty, Lionel, Editorial, <i>Southerly</i>, Vol 71 No 2 2011</p> <p>Gorman, Sean, "Politics of Indigeneity in Fogarty's Poetry" <i>Comparative Literature and Culture</i>, Vol 13 No 2, June 2011</p> <p>Extension Reading</p> <p>Hile, Fiona, Fiona Hile Reviews Lionel Fogarty, 10 March 2015, <a href="http://cordite.org.au/reviews/fhile-lfogarty/">http://cordite.org.au/reviews/fhile-lfogarty/</a></p>
WEEK 4	
Lesson Number / title	Session 4 - Late-twentieth-century multicultural literature in Australia
	FIELD TRIP 1 – meet at Marrickville Railway Station exit
In–class activity	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’ or hybrid 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).

Out-of-class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Walwicz, Ania, 'Australia', <i>The Penguin Book of Australian Women Poets</i>, Editors, Susan Hampton and Kate Llewellyn, Penguin, 1986, Ringwood, Au. (1981),</p> <p>Loukakis, Angelo, 'Doherty', <i>For the Patriach</i>, University of Queensland Press, 1981, AU.</p> <p>Extension Reading</p> <p>Jurgensen, Manfred, Transformative Identities of Literary Multiculturalism, <i>Southerly</i>, Vol 59, No 3 - 4, pp 267 - 276 (1999).</p>
Assignments	First Minor Essay Due
WEEK 5	
Lesson Number / title	Session 5: Aboriginal Life writing
In-class activity	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-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.
Out-of-class activity	Tutorial Q & A on Canvas as preparation and completion of e-Learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Pilkington-Garimara, Doris (Nugi Garimara), <i>Follow the Rabbit-Proof Fence</i>, University of Queensland Press, 1996, AU.</p> <p>Brewster, Anne and Pilkington-Garimara, Doris, The Stolen Generations Rites of Passion, <i>Journal of Commonwealth Literature</i>, Vol 2, No 1, pp 143 - 159 (2007)</p> <p>Extension Reading</p> <p>Brewster, Anne, 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)</p> <p>Scutter, Heather, Writing the Childhood Self, <i>The Lion and the Unicorn</i>, Vol. 25 No. 2, pp 226- 241 (2001).</p>

	Ferrier, Carole, Resistance and Sovereignty in Some Recent Australian Indigenous Women's Novels, <i>Ilha Desterro</i> vol.69 no.2 (2016)
Mid-semester Break	
WEEK 7	
Lesson Number / title	Session 6 – Changing Voices – writing from the margins
Meeting time and Venue	Monday 1:00-3:30pm, Waratah Classroom
In–class activity	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 Session activities will also refer to recurrent subject 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.
Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Beveridge, Judith, <i>Girl on a Rooftop Flying a Kite</i>, <i>Ulitarra</i> no 9, 1996</p> <p>Garner, Helen, <i>The Dark, The Light from Postcards from Surfers</i>, Camberwell, Vic. Penguin Group, 2008.</p> <p>Jones, Gail, Chapter 1 from <i>Five Bells</i>, North Sydney, Au. Random House / Vintage 2011</p> <p>Cheng, Melanie, <i>Fracture</i>, <i>Australia Day</i>, Text, Sydney, 2017 p. 105</p> <p>Simic, Zora 'Women's Writing' and 'Feminism': A history of intimacy and estrangement, <i>Outskirts</i>, Vol 28 (2013).</p> <p>Extension Reading</p> <p>Beveridge, Judith, <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-theinner-life-judith-beveridge-on-poetry-spirituality/">http://www.nswwc.org.au/2013/05/making-space-for-theinner-life-judith-beveridge-on-poetry-spirituality/</a></p> <p>Falconer, Delia, <i>Ghosting from Sydney</i>, UNSW Press Sydney, NSW 2010</p> <p>Fagan, Melissa, <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-30years-on/">https://meanjin.com.au/blog/postcards-from-surfers-30years-on/</a></p>

	Mitchell, Lauren, An interview with Melanie Cheng, <i>Griffith Review</i> , Edition 54, October 2016.
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Assignments	Essay Plan for Major Essay Due
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WEEK 8	
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Lesson Number / title	Session 7 – Masculinity, Islands, and the Self in Polynesian and Australian Literature
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In–class activity	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.
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Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
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Readings	<p>Required Reading</p> <p>Albert Wendt, ‘Inside Us the Dead’ (1976).</p> <p>Brenda Saunders, ‘Deadly’ (2011).</p> <p>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>Extension Reading</p> <p>Ellis, Junniper, “‘Tatau’ and ‘Malu’: Vital Signs in Contemporary Samoan Literature.” <i>PMLA</i> 121.3 (2006): 687-701.</p>
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WEEK 9	
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Lesson Number / title	Session 8 – Diaspora – Parents & children, generational change, and transnational identity through Literature
In–class activity	The issue of migration in Australia, introduced in Session 4 in relation to European migration, will be reconsidered in this lecture in the context of late twentieth-century asylum-seekers, beginning with the Vietnamese ‘boatpeople’ 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.
Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Le, Nam, ‘Love and Honor and Pity and Pride and Compassion and Sacrifice’ from <i>The Boat</i> (2008)</p> <p>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>Extension Reading</p> <p>Pham, Hoa, “Finding a Place in the World – Vietnamese-Australian Diasporic Writing.” <i>Southerly (Long Paddock)</i> vol.71.1 (2011):</p>
WEEK 10	
Lesson Number / title	Session 9 – Singaporean ethnicities and the ancient/modern transition

In–class activity	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-twentiethcentury Singaporean society. The representation of political and ethnic concerns will be considered specifically in relation to Yong Shu Hoong’s short story, ‘The Handover’ (2006).
Out–of–class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork

Readings	<p>Required Reading</p> <p>Hoong, Yong Shu , 'The Handover', Quarterly Literary Review of Singapore, Vol 6 No 1 October 2006</p> <p>Lee Koe, Amanda , Flamingo Valley, <i>Ministry of Moral Panic</i>, Epigram Books, Singapore, 2013, pp. 1-21</p> <p>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>Extension Reading</p> <p>Leong, Liew Geok. "Dissenting Voices: Political Engagements in the Singaporean Novel in English." <i>World Literature Today</i> 74.2 (2000): 285-292.</p>
Assignments	Major essay due
WEEK 11	
Lesson Number / title	Session 10 Encounters Part 2 - Future Writers
	FIELD TRIP - Bankstown - meet at the train station exit
In-class activity	<p>FIELD TRIP - BANKSTOWN</p> <p>We travel to Bankstown for a guest lecture by Michael Mohammad Ahmad, author and member of 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>
Out-of-class activity	Tutorial Q & A on Canvas as field trip preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading:</p> <p>Ahmad, Michael Mohammed, <i>The Lebs</i>, Hachette, Sydney, 2017</p> <p>Loukakis, Angelo, Language and Love, <i>Sydney Review of Books</i>, December 2014, pp 1-8.</p> <p>Extension Reading:</p> <p>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></p> <p>MacGuire, Matt, 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>



WEEK 12	
Lesson Number / title	Session 11 - Tectonic shifts and the reformulation of identities in Japanese Literature in the climate-change era
In-class activity	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.
Out-of-class activity	Tutorial Q & A on Canvas as preparation and completion of E-learning Activities to consolidate classwork
Readings	<p>Required Reading</p> <p>Murakami, Haruki , 'SuperFrog Saves Tokyo' &amp; 'Honey-Pie', <i>After the Quake</i>, NY, Vintage/Random House 2003</p> <p>Welch, Patricia. "Haruki Murakami's Storytelling World." <i>World Literature Today</i> Vol 79 No.1, 2005, pp. 55-59.</p> <p>Extension Reading</p> <p>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.</p> <p>Okada, Sumie. <i>Japanese Writers and the West</i>. New York: Palgrave Macmillan, 2003.</p>
Assignments	Second Minor Essay due
WEEK 13	
Lesson Number / title	Session 12 Reviewing the course

In-class activity	This class reviews the subject content to consolidate the learning from the semester. It includes an e-learning quiz on the themes, theories and topics addressed throughout the semester.
Out-of-class activity	E-learning activities including a quiz are incorporated into the class
Readings	This class reviews the readings covered in Sessions throughout the semester

### Attendance, Participation & Student Responsibilities

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. The first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program. If a student arrives late for a scheduled class, it is the student's responsibility to notify the instructor to ensure that they are added to the class register for the session.

**Excused Absences:** Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact [excused.absence@capa.org](mailto:excused.absence@capa.org) ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class. In addition to contacting [excused.absence@capa.org](mailto:excused.absence@capa.org), it is the responsibility of the student to contact their instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate in all classes and to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assigned reading BEFORE the class and arrive at the session on time. Participation is a vital part of students' grade: students are expected to participate in class 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 will not be tolerated.

**Academic Accommodations:** Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the Director of Academic Affairs privately to discuss their specific needs. Students requesting accommodations must have their home institution's Disabilities Services or an appropriate licensed professional or healthcare provider submit official documentation directly to CAPA in a timely manner outlining their specific needs. If the documentation is submitted by a provider other than the home institution's Disabilities Services, it must be someone familiar with the history and functional limitations of the student's disability (not a relative or family member of the student). Any required accommodations will be approved by CAPA's Vice President for Academic Affairs, in consultation with relevant Academic Directors, before being relayed to faculty. Any student who requires an accommodation based on official documentation should also discuss their needs directly with their instructor.

**Academic Integrity:** A high level of responsibility and academic honesty is expected. 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 their scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program. Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving a "0" for any assignments in which they have duplicated their own work. All substantial writing assignments will be run

through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

**Sexual Misconduct, Required Reporting, and Title IX:** CAPA: The Global Education Network is committed to encouraging a safe and healthy environment at our CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination. CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

**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 students have express permission from the faculty, or they have been instructed to do so. If students require an accommodation to use any type of electronic equipment, they must inform the Director of Academic Affairs 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 "0" (F) grade for the course.

**Late Submission:** Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension 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 3 percent per day deduction of the final grade. 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 "0" (F) will be given for the assessment.

**Behavior during Examinations:** During examinations, students must do their own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, and students may not access online resources of any kind, 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.