

ENGL-UA 9164 - SY1

World Literature in English II: Australia, New Zealand and the Asia-Pacific Fall 2020

Instructor Information

- Consultation by appointment
- (Please allow at least 24 hours for your instructor to respond to your emails)

Course Information

- Pre-Requisite: None
- NYU Sydney Academic Centre. Science House: 157-161 Gloucester Street, The Rocks NSW 2000

This course is an introduction to the literatures of Australia, New Zealand and the Asia-Pacific region, with a focus on Indigenous, migrant and diasporic writing. In addition to major texts from Australia and New Zealand, we will also encounter a range of works from Singapore, Hawaii and other Pacific islands. Some questions we will tackle include: How have the cultural, historical, and economic processes of colonialism, diaspora and migration connected and shaped this diverse region? How have different authors addressed these processes in their literary works? How have issues of race and indigeneity been central to various discourses of nationalism? What is the place of these issues in early and more contemporary postcolonial literary works in English? What particular roles have Australia and New Zealand, as colonial powers in their own right, played in the region? Finally, what can the latest generation of migrant writing from Australia show us about new forms of interconnections across the globalising Asia-Pacific?

Students in this course will examine novels, poetry, films and theoretical texts to develop their critical thinking, reading and writing skills. Along the way, they will gain a solid grounding in the concepts of post-colonialism, race, diaspora, indigeneity, nationalism and multiculturalism.

This class will be run as a weekly 3-hour seminar with required readings and class participation every week.

Course Materials

Required Textbooks & Materials

- Birch, Tony (2011) *Blood*. St Lucia, Qld: University of Queensland Press.
- Hau'ofa, Epeli (1994) *Tales of the Tikongs*. Honolulu: University of Hawaii Press
- Jaswal, Balli Kaur (2013) *Inheritance*. Melbourne: Sleepers Publishing
- Jones, Lloyd (2008) *Mister Pip*. New Zealand: Penguin.
- MacGahan, Andrew (2005) *The White Earth*. Sydney: Allen & Unwin.
- *Refugee Art Project Zine #5* (provided by NYUS)
- Scott, Kim (2009) *True Country*. Perth: Fremantle Press

Supplemental Textbooks & Materials

(Not required to purchase; available in NYU SYDNEY Library)

- See Appendix 1

Course Overview and Goals

Upon Completion of this Course, students will be able to:

- Develop an understanding of the cultural context of Australian, New Zealand, and Asia-Pacific literature.
- Develop critical analysis, reading and writing skills.
- Develop an understanding of postcolonial concepts and theories, and apply these to literary texts.
- Develop an understanding of the concepts of race, diaspora, indigeneity, multiculturalism, nationalism and national identity and their relevance to Australia, New Zealand and the Asia-Pacific.

Course Requirements

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade	Due
Class Participation	10%	All semester
Presentation	15%	(beginning week 3)
Midterm Paper	25%	Week 5
Proposal Final Paper	10%	Week 12
Final Paper	40%	Week 15

For this course, your total numerical score, calculated from the components listed above, is converted to a letter grade without rounding.

Extra credit: Site policy does not allow grading of work outside of the assignments included in the syllabus. The final grade will only be calculated from the assessment components listed here and no other work, whether additional or substituted, is permitted.

Failure to submit or fulfill any required course component results in failure of the class

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Explanation of Grade
A	Excellent performance showing a thorough knowledge and understanding of the topics of the course; all work includes clear, logical explanations, insight, and original thought and reasoning. Creative work is of a highly sophisticated standard.
B	Good performance with general knowledge and understanding of the topics; all work includes general analysis and coherent explanations showing some independent reasoning, reading and research. Creative work is of a superior standard.
C	Satisfactory performance with some broad explanation and reasoning; the work will typically demonstrate an understanding of the course on a basic level. Creative work is of an acceptable standard.
D	Passable performance showing a general and superficial understanding of the course's topics; work lacks satisfactory insight, analysis or reasoned explanations. Creative work is of a basic standard.
F	Unsatisfactory performance in all assessed criteria. Work is unfinished or unsubmitted.

Grade Conversions

For this course your total numerical score, calculated from the components listed above, correspond to the following letter grades:

A	94 to 100
A-	90 to < 94
B+	87 to < 90
B	84 to < 87
B-	80 to < 84
C+	77 to < 80
C	74 to < 77
C-	70 to < 74
D+	67 to < 70
D	65 to < 67
F	0 to < 65

Course Schedule

Week 1

Introduction: Postcolonial Literature in the Asia-Pacific

Required Reading:

- Stuart Hall, 'The Rest and the West: Discourse and Power.' In *The Formations of Modernity*. Edited by Stuart Hall and Bram Gieben. 1992 Cambridge, UK: Polity Press with Blackwell, pp. 184-227.

UNIT 1: INDIGENOUS AND SETTLER LITERARY PRODUCTION – AUSTRALIA (WEEKS 2-5)

Week 2

Protest Poetry

Required Reading:

- Selected poems from *Maquarie PEN Anthology of Aboriginal Literature*. Edited by Anita Heiss and Peter Minter. 2008. Sydney: Allen & Unwin.
- Selected poems by Ali Cobbi Eckerman and Romaine Moreton.
- Penny van Toorn. 'Indigenous Texts and Narratives.' In *The Cambridge Companion to Australian Literature*. Edited by Elizabeth Webby. 2000. Cambridge: Cambridge University Press. 19-49.

Recommended Reading:

- Graham Huggan. 'Australian Literature, Race, and the Politics of Location.' In *Australian Literature: Postcolonialism, Racism and Transnationalism*.

Questions to guide your reading:

- What major themes and issues can you trace in these works?
- In what way are such themes and issues addressed in protest poetry?

Week 3

Writing Aboriginality in Postcolonial Australia – Kim Scott

Required Reading:

- Kim Scott. *True Country*

Recommended Reading:

- Kim Scott, 'Island Home' in *Just Words? Australian Authors Writing for Justice*. Edited by Bernadette Brennan. 2008. *St Lucia: UQP*.

Questions to guide your reading:

- How does the novel represent conflict, difference and cooperation within and between white and Indigenous Australian people?
- How does the novel relate to the past? To the future?
- How does Scott develop multiple Aboriginal voices within the text?
- How are the two authors influenced by the time in which they write?

Week 4

Indigenous Identities: Tony Birch

Required Reading:

- Tony Birch, *Blood*

Recommended Reading:

- Tony Birch, 'Come See the Giant Koala: Inscriptions and Landscape in Western Victoria', *Meanjin 58:3* (1999).
- Tony Birch, 'Death is Forgotten in Victory: Colonial Landscapes and Narratives of Emptiness', *Object lessons: Archeology and Heritage in Australia*, ed. by T. Ireland and J. Lydon, Australian Scholarly Publishing, 2005.

Questions to guide your reading

- How does this book confound the reader's expectations of 'Aboriginal literature'?
- What is the relationship between indigeneity, place and belonging in *Blood*, as compared to *True Country*?
- How can we understand Indigenous identities in relation to concepts such as hybridity?

Week 5

White Identity in a Settler Society – Andrew McGahan (part 1)

Required Reading:

- Andrew McGahan. *The White Earth (part 1)*

Questions to guide your reading:

- How does McGahan's work treat whiteness?
- Can this book be said to be postcolonial?
- How does McGahan position his reader in terms of race, nation and power?

UNIT 2: INDIGENEITY IN AOTEAROA NEW ZEALAND (WEEKS 6-8)

Week 6

Introducing Maori Aotearoa

Required Reading:

- Andrew McGahan. *The White Earth (part 2)*

We will focus on historical narratives and differing formations of national identities in the novel.

- Selected short stories by Patricia Grace
- (In class) Selected excerpts from Witi Ihimaera and D. Long (eds) *Into the World of Light: An Anthology of Contemporary Maori Writing*. Auckland: Heinemann, 1982.

Questions to guide your reading:

- How is Indigeneity expressed in these works? What role does language (Te Reo Maori) play in them?

Week 7

SEMESTER BREAK – No Class

Week 8

Maori Masculinities - Representations of Culture and Violence

Required Films:

- Lee Tamahori, dir. *Once Were Warriors*. 1994
- Taika Waititi, dir. *Boy*. 2010

Please note: You must have watched these films before class. Copies are available in the NYUS Library.

Recommended Reading:

- Excerpts from Alan Duff's *Once Were Warriors* will be discussed in class.

Questions to guide your viewing:

- How do these films negotiate representations of cultural damage and cultural strength in Maori communities?
- How does gender work to complicate issues of race and power in these particular texts?

UNIT 3: RACE AND COLONIALISM IN THE PACIFIC (WEEKS 9-11)

Week 9

Postcoloniality in the Pacific – Epeli Hau'ofa

Required Reading:

- Epli Hau'ofa. *Tales of the Tikongs*.
- Epli Hau'ofa. 'Our Sea of Islands', 'The Writer as an Outsider' in *We Are the Ocean*.

Questions to guide your reading:

- How does Hau'ofa relate to history, modernity and development?
- How does geography impact on Hau'ofa's writing and the sense of cultural identity conveyed in the text?
- How does postcolonial literature and culture differ in a non-settler society?

Week 10

Polynesian Poetry

Required Reading:

- Michelle Keown. 'Introduction: Voyaging Through the Pacific.' *Pacific Islands Writing*.
- Excerpts from Paul Sharrad, *Readings in Pacific Literature*, New Literatures Research Centre, University of Wollongong Printery, 1993.
- A selection of poems from Robert Sullivan and Albert Wendt, eds. *Whetu Moana: Contemporary Polynesian Poetry in English*, Auckland University Press, 2003 and Albert Wendt, Reina Whaitiri, Robert Sullivan, eds. *Mauri Ola: Contemporary Polynesian Poems in English*, Auckland University Press, 2010.

Questions to guide your reading:

- What is the significance of writing in English for Polynesian poets? And in using other languages?
- What, if any, are the distinguishing features of postcolonial poetry?
- How does poetry communicate issues to do with race and colonialism differently to prose fiction?

Week 11

Rewriting the Canon

Required Reading:

- Llyod Jones, *Mister Pip*.

Questions to guide your reading:

- How and to what effect is a classic belonging to the 'canon' used in this novel?
- How are issues of colour/race addressed in this novel?

UNIT 4: POSTCOLONIAL ASIA: DIASPORA, MIGRATION, HYBRIDITY (WEEKS 12-13)

Week 12

Writing the Asian Diaspora – Balli Kaur Jaswal

Required Reading:

- Balli Kaur Jaswal, *Inheritance*.

Questions to guide your reading:

- What does Jaswal's novel tell us about nationhood?
- How does Singapore's contemporary identity arise out of its colonial past?
- How does Jaswal negotiate issues of race and power within her novel?

Week 13

Singaporean Voices: Nation, Belonging and Migration

Required Reading:

- Selected essays from Kim Cheng Boey, *Between Stations: Essays*
- Selected poems by Edwin Thumboo and Arthur Yap

Questions to guide your reading:

- How do Thumboo and Yap construct the city-state of Singapore in their poems?
- How does migration impact on the sense of belonging and nation in Kim Cheng Boey's essays?

UNIT 5: WHITENESS, RACE AND DIFFERENCE IN CONTEMPORARY AUSTRALIA (WEEKS 14-15)

Week 14

Multiculturalism in Australia: Identity (Field Trip to Chinatown)

Required Reading:

- Excerpts from Alice Pung (ed), *Growing Up Asian in Australia* and *Joyful Strains: Making Australia Home* (Affirm Press, 2013)
- Ien Ang with Jon Stratton, 'Multiculturalism in Crisis: The New Politics of Race and National Identity in Australia.' In Ien Ang, *On Not Speaking Chinese*
- Matt Huynh, *Chinatown Comics* (2011), 4A Centre for Contemporary Asian Art (provided by NYUS)

Questions to guide your reading:

- What does 'multiculturalism' mean in Australian public discourse?
- How do these writers negotiate their difference in varying ways?
- What is the role of language in these writers' identities?

Week 15

Multiculturalism in Australia: Migrating as a Refugee

Required Reading:

- *Refugee Art Project Zine #5* - recent collections of drawings, poems and interviews with refugees in detention (provided by NYUS)
- *The Boat* by Nam Le (opening and closing story)

Course Policies

Submission of Work

Assignments (excluding in-class presentations and exams) must be submitted electronically via NYU Classes. It is the student's responsibility to confirm that the work has been successfully uploaded. In the unlikely event that a submission to Classes fails, students must immediately submit the work to their instructor as well as the Academic Programs Coordinator via email before the original submission deadline accompanied by an explanation of the issue. Please note that the work will not be graded until it is uploaded to NYU Classes. All in-class presentations and exams must be completed during the scheduled class time. An assessment component is considered completed when the student has met all the terms for that assessment component as outlined by the instructor.

All written assignments must be submitted at the due date and time outlined in the syllabus. An assessment component receives a penalty of 2 points on the 100-point scale (for the assignment) for each day the work is late (including weekend days) up to a maximum of 10 points. If the work is completed beyond five days after the due date, it receives a mark of zero, and the student is not entitled to feedback for that piece of work. Because failure to submit or fulfil any required assessment component will result in failure of the course, it is crucial for students to complete every assignment even when it will receive a mark of zero.

Extensions

Any request for approval to submit an assignment after the due date must be received by the instructor, in writing, prior to the due date. The request must include evidence of work in progress before an extension is considered. If an extension is granted and the work is submitted by the agreed time, the late penalty will be waived. If an extension is granted and a student fails to submit within the agreed time, the late penalty will apply from the original due date of the assignment. Students will not be granted an extension because of workload commitments in other classes: assignment deadlines are available to students from the beginning of semester.

Plagiarism Policy

The academic standards of New York University apply to all coursework at NYU Sydney. NYU Sydney policies are in accordance with New York University's plagiarism policy. The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

It is a serious academic offense to use the work of others (written, printed or in any other

form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU's various schools and colleges.

Attendance Policy

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. Students are responsible for making up any work missed due to absence.

To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students semester grades. The class roster will be marked at the beginning of class and anyone who arrives after this time will be considered absent. Students are expected to be present for the duration of the session: anyone leaving class early will also be considered absent. This attendance policy also applies for classes involving a field trip or other off-campus visits. It is the student's responsibility to arrive at the agreed meeting point on time. If you are travelling on a weekend, or during the break, you must plan to return to Sydney the day prior to your next class. No excused absences will be given to students who miss class on the same day that they return from a trip, even when this is due to circumstances outside of the student's control (such as a delayed flight).

For courses that meet once a week, one unexcused absence will be penalised by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Repeated absences in a course may result in failure.

Faculty cannot excuse an absence. Requests for absences to be excused must be directed to the Academic Programs Coordinator. Students must provide appropriate documentation for their absence. In the case of illness, students must contact the Academic Programs Coordinator on the day of absence. They must provide medical documentation to the Academic Programs Coordinator within three days of the absence in order to be medically excused. The note must be obtained from a medical professional licensed to practise in Australia. The note must include a medical judgement indicating that the student was unfit to attend class/work on the specific day or dates of the absence. Faculty will be informed of excused absences by the Academic Programs Staff.

Religious Observance

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Programs Coordinator in writing via email one week in advance before being absent for this purpose.

Classroom Expectations

This is a seminar subject and requires the active participation of all students. It also requires engaged discussion, including listening to and respecting other points of view. Your behaviour in class should respect your classmates' desire to learn. It is important for you to focus your full attention on the class, for the entire class period. In all classes we expect that students will follow the common classroom expectations outlined here in order to support constructive and effective classroom experience.

- Arrive to class on time.
- Once you are in class, you are expected to stay until class ends. Leaving to make or take phone calls, to meet with classmates, or to go to an interview, is not acceptable behaviour.
- Phones, digital music players, and any other communications or sound devices are not to be used during class. That means no phone calls, no texting, no social media, no email, and no internet browsing at any time during class.
- Laptop computers and tablets are not to be used during class except in rare instances for specific class-related activity expressly approved by your instructor.
- The only material you should be reading in class is material assigned for that class. Reading anything else, such as newspapers or magazines, or doing work from another class, is not acceptable.
- Class may not be recorded in any fashion – audio, video, or otherwise – without permission in writing from the instructor.
- Be mindful of the space you take up in class and make space for others.
- Listen actively and be engaged and present when others are speaking.
- Do not use profanities in class discussion (they may still occasionally appear in course readings and assignments where considered appropriate)
- Criticise ideas, not people (groups and individuals).
- Use 'I' statements when giving opinions. Don't try to speak for any group with which you identify.

You will be advised if there are additions to these common procedures for participation in this class.

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU Sydney we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Provisions to Students with Disabilities

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Centre for Students with Disabilities at (212) 998-4980 or mosescsd@nyu.edu as soon as possible to better ensure that such accommodations are implemented in a timely fashion.

Appendix 1

Supplemental Textbooks & Materials

(Not required to purchase; available in NYU SYDNEY Library)

- Ang, Ien. 2001. *On Not Speaking Chinese*. London and New York: Routledge.
- Boey, Kim Chen. 2009. *Between Stations: Essays*. Artarmon: Giromondo.
- Brewster, Anne. 1995. *Literary Formations. Post-colonialism Nationalism, Globalism*. Carlton South: Melbourne University Press.
- Brennan, Bernadette (ed.). 2008. *Just Words? Australian Authors Writing for Justice. St Lucia: UQP*.
- Davis, Jack, Stephen Muecke, Mudrooroo Narogin and Adam Shoemaker (eds). 1990. *Paperbark: a collection of Black Australian writings*. St Lucia, Qld: University of Queensland Press.
- Grace, Patricia, *Waiariki and Other Stories* in Grace, Patricia. 1987. *Collected Stories*. London: Penguin.
- Hage, Ghassan. 1998. *White Nation*. Sydney: Pluto Press.
- Hau'ofa, Epeli. 2008. *We Are the Ocean*. Honolulu: University of Hawaii Press.
- Heiss, Anita and Peter Minter (eds). 2008. *Macquarie PEN Anthology of Aboriginal Literature*. Crows Nest: Allen and Unwin.
- Huggan, Graham. 2007. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press.
- Keown, Michelle. 2007. *Pacific Islands Writing*. Oxford: Oxford University Press.
- MacCarter, Kent and Ali Lemer (eds.). 2013. *Joyful Strains: Making Australia Home*. South Melbourne: Affirm Press.
- Oboe, Annalisa, and Shaul Bassi. 2011. *Experiences of Freedom in Postcolonial Literatures and Cultures*. New York and London: Routledge.
- Ommundsen, Wenche. 2007. "Multicultural Writing in Australia" in Birns, Nicholas and Rebecca McNeer (eds.). *A Companion to Australian Literature since 1900*. Rochester, NY: Camden House.
- Ommundsen, Wenche. 2013. "Transnational Imaginaries: Reading Asian Australian Writing" in JASAL 12.2.
- Pung, Alice (ed). 2008. *Growing Up Asian in Australia*. Melbourne: Black Inc.

- Watson, Jini Kim. 'From Pacific Way to Pacific Solution: Sovereignty and Dependence in Oceanic Literature.' *Australian Humanities Review* 58 (2015): 29-49.
- Wendt, Albert, Reina Whaitiri & Robert Sullivan (eds.). 2003. *Whetu Moana: Contemporary Polynesian Poems in English*. Auckland: Auckland University Press.
- Wendt, Albert, Reina Whaitiri & Robert Sullivan (eds.). 2010. *Mauri Ora: Contemporary Polynesian Poems in English*. Auckland: Auckland University Press.
- Webby, Elizabeth (ed.) 2000. *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge University Press.
- Wilson, Rob and Arif Dirlik (eds.) 1995. *Asia Pacific as Space of Cultural Production*. Durham and London: Duke University Press.
- Wise, Amanda, Selvaraj Velayutham (eds.) 2009. *Everyday Multiculturalism*. Sydney: Palgrave Macmillan.
- Yap, Jenny (ed.). 2013. *The Collected Poems of Arthur Yap*. University of Hawai'i Press.

Films

- *Once Were Warriors* (dir. Lee Tamahori) 1994
- *Boy* (dir. Taika Waititi) 2010
- *The Stuart Hall Project* (dir. John Akomfrah) 2013