Australian: Urban to Outback

English 139 and Humanities 198

Summer, 2017

Melbourne and Kakadu National Park, Australia

Dr. Eric Schroeder, Instructor
Ian Morris, Guest Lecturer, Kakadu National Park

English 139 is designed to provide American students with an introduction to the literature of Australia within the context of its culture and nature. The literature primarily focuses on themes of individual and national identity. The course also includes readings from history to provide students with a broad picture of Australia’s development and includes viewing of films that also connect to the theme of what it means to be Australian.

Humanities 198 is designed to introduce students to the rich cultural and natural histories of Australia. The course is built around field trips to museums, art galleries, botanical and zoological parks in Melbourne and close observation of birds, mammals, plants, and aboriginal art galleries in Kakadu National Park.

Required Texts
Robert Hughes, The Fatal Shore
Miles Franklin, My Brilliant Career (You can download this book free at www.gutenberg.org/etext/11620)
Thomas Keneally, The Chant of Jimmie Blacksmith
David Malouf, Remembering Babylon
Course Reader (contains selected short stories, poems, and pieces of nonfiction)
Peter Menkhorst and Frank Knight, A Field Guide to the Mammals of Australia
Slater, Slater, and Slater, Australian Birds (buy this book in Melbourne)
Ian Morris, Kakadu National Park (this book will be provided to you in Darwin)

Responses for English 139
Students will write, either in longhand or by computer, three papers (600–750 words each) on assigned topics in response to readings in the course. The three prompts are attached below.

Final Examinations for English 139
Students will write an essay examination in response to questions about principle themes in the course. The exam will be in two parts, on July 12 and 23.

Field Notes and Reflective Journal for Humanities 198
Students will keep a record of their observations of birds, animals, and habitat, as well as architecture (Melbourne) and paintings (Melbourne and Kakadu). (See separate handout.)

Grading
Grades for English 139 will be based on the following components:

- Three short responses to assigned texts: 45%
- Final examinations: 40%
- Participation in class discussion: 15%
Grades for Humanities 198 will be Pass/No Pass only, based on the field notes, reflective essays, and bird and mammals lists.
Daily Schedule—Assignments and Field Trips

WEEK ONE: MELBOURNE

Saturday, June 24
Arrival at International House.
**Afternoon Field Trip:** Neighborhood walking tour (Meet in lobby of I-House at 1 PM)
**Evening Fieldtrip:** Australian Rules Football (Meet in lobby of I-House at 6 PM)

Sunday, June 25
7:00 p.m. Welcome and Orientation (Meet in I-House lobby)

Monday, June 26
Ian Jack, “Introduction,” *Granta* 70 (Reader)
A. B. Patterson, “Waltzing Matilda” (Reader)
Video: *Australia: Beyond the Fatal Shore*, “The Wave of the Future”
**Afternoon Field Trip:** Architectural Walk with David Brand (1–4 PM)

Tuesday, June 27
Tim Winton, “Neighbors,” Reader
Stuart Macintyre, “Beginnings,” from *A Concise History of Australia*, 1999 (Reader)
Bennelong, “Letter to Mr Philips, Lord Sydney’s Seward” (Reader)
*Response #1 due*

Wednesday, June 28
Robert Hughes, *The Fatal Shore*
Chapter 2: “A Horse Foaled by an Acorn,” All
Chapter 3: “The Geographical Unconscious” Section i, pp.43-44; Section iii, pp. 51-55;
   Section v, pp. 67-77
Chapter 4: “The Starvation Years” Section iii, pp. 96-99; Section vi, vii, viii, pp. 109-128
Chapter 7: “Bolters and Bushrangers” Section i, pp. 203-204; Section ii, Pearce, pp. 219-226;
   Section iv, pp. 234-243
William Barak, “Letter to the Editor by the Coranderrk Aborigines” (Reader)
**Afternoon Field Trip:** Melbourne Zoo (leave at 11:30 AM for noon start time at zoo)
**Evening Film:** *Romper Stomper*

Thursday, June 29
**Before Class Field Trip:** Queen Victoria Market (leave I-House at 7:00 AM)
Robert Hughes, *The Fatal Shore*
Chapter 8: “Bunters, Mollies, and Sable Brethren,” All
Chapter 16: “The Aristocracy Be We,” Section 1, pp. 561-565
**Evening Field Trip:** Moonlit Sanctuary—Australian fauna (depart I-House 5:15 PM)

Friday, June 30
**All Day Field Trip:** Wilson’s Promontory National Park and Phillip Island
(depart I-House 6:00 AM—bring your field guides, cameras, and binoculars)

WEEK TWO: MELBOURNE

Monday, July 3
Miles Franklin, *My Brilliant Career*, 1901
*Response #2 due*
**Afternoon Field Trip:** Royal Botanic Garden—Australian flora (leave at 11:45—walk is
   scheduled from 12:30 to 2:15
**Evening Film:** *We of the Never Never*

Tuesday, July 4
Henry Lawson, “The Drover’s Wife,” (Reader)
Mrs. Aeneas Gunn [Jeannie Gunn], Chapter 14, *We of the Never Never* (Reader)
**Evening Field Trip:** Bangarra Dance Company performing *Terrain* at Arts Centre Melbourne
Wednesday, July 5  
**Film:** *Gallipoli*  
**Afternoon Field Trip:** National Gallery of Victoria—be at the gallery at 2 PM

Thursday, July 6  
• Response #3 due

**WEEK THREE: MELBOURNE**

Monday, July 10  
Robyn Davidson, “Marrying Eddie,” *Granta* 70, 2000 (Reader)  
Burnum Burnum, “The Burnum Burnum Declaration” (Reader)  
Thea Astley, excerpt from *Drylands* (Reader)  
**Video:** *Australia: Beyond the Fatal Shore,* “After Trousers”  
**Evening Film:** Rabbit-Proof Fence

Tuesday, July 11  
Oodgeroo Noonuccal (Kath Walker), poems (Reader)  
Samuel Wagan Watson, poems (Reader)  
Tony Birch, “The True History of Beruk” (Reader)

Wednesday, July 12  
Geraldine Brooks, “The Painted Desert” (Reader)  
**Film:** *Walkabout*

Thursday, July 13  
David Malouf, *Remembering Babylon*, 1993  
• Part 1 of Final Exam

Friday, July 14  
Free day

Saturday, July 15  
*Travel to Darwin*  
Check in at Mirambeena hotel resort

**WEEK FOUR: KAKADU—Note that Week #4 schedule is subject to change**

Sunday, July 16  
Free day—recommended: Museum and Art Gallery of Northern Territory

Monday, July 17  
8:30 AM  Meet in the Mirambeena lobby for drive to Kakadu  
Field trip: Mamukala Wetlands, Bowali Visitor Center  
Overnight at Mardugal Campground

Tuesday, July 18  
Reading: *Kakadu National Park*, Introduction & Chapter 8  
Field trip: 6:45 AM Yellow Waters Cruise  
Breakfast at Cooinda  
Field trip: Nourlangie Rock and Anbangbang Billabong  
Overnight at Mardugal Campground

Wednesday, July 19  
Reading: *Kakadu National Park*, Chapter 4 & 7  
Field trip: Mangarre Monsoon Walk, Ubirr Rock  
Overnight at Mardugal Campground

Thursday, July 20  
Field trip: Gunlom Waterfall  
**Evening Film:** *Ten Canoes*  
Overnight at Aurora Kakadu, Jabiru

Friday, July 21  
Discussion: *Ten Canoes*  
Bruce Pascoe, “The Slaughter of the Bulumwaal Butcher” (Reader)  
Field trip: 9:00 AM Guluyambi Cruise; Ubirr Rock Art Site
Farewell Dinner – Escarpment Restaurant, Gagadju Crocodile Hotel
Overnight at Aurora Kakadu, Jabiru

Saturday, July 22

Part 2 of Final Exam
Depart from Kakadu; Darwin Airport by 4:00 PM
Course Reader Contents


A. B. (“Banjo”) Patterson, “Waltzing Matilda.”


Jeannie Gunn [Mrs. Aeneas Gunn], Chapter 14 from We of the Never-Never, Hutchinson Group, 1908 (rpt. 1981).


Robert Hughes, Chapter 1 (of *The Fatal Shore*, 1986)

The two historical readings present two different points of view or perspectives on the land mass and history of the people of Australia. Consider the purpose of each writer. (Be aware that in each chapter the writer represents views other than his own.) How do these two histories differ? Before you write your response, consider carefully your own view—the one you brought with you to Australia. How have these two readings affected your view of Australia?

Write a thoughtful response to the two readings, incorporating your responses to the questions above. Please construct your response as a unified essay, not simply as answers to the questions.

Imagine that you are an anthropologist who has never heard of Australia and knows nothing of its culture. You have just discovered a lost text, Miles Franklin’s *My Brilliant Career*. Using only this text as evidence, what can you infer about Australian society in 1901? Since the length of your response is limited, you should restrict your analysis to just one aspect of this society, e.g., work, the economy, family, class distinctions, leisure pursuits, attitudes towards education, gender roles (examine either men’s roles or women’s roles).

The year is 1972. Thomas Keneally writes his novel, *The Chant of Jimmie Blacksmith*, a story he bases very loosely on earlier historical events. Explain the sorts of experiences—psychological, moral, emotional, and/or intellectual—that you think Keneally wants his readers to have. Use evidence from throughout the whole book to support your argument.
Humanities 198 Requirements

For the group study portion of the course you will be observing both the natural and human-created environment around you and keeping a record of those observations in a field journal. You will do this in three ways.

1. **Field journal entries.** Each day you should record an entry in your field journal. These entries should be descriptions of things you observed during the week. Your own interests will partly determine the observations that you record. For instance, if you are interested in the natural world, your observations might be descriptions of particular animals, birds, reptiles, or plants that you saw that week and any additional memorable information about the organism. If you are more interested in architecture, you might describe a particular building that you saw and what made that building so memorable. If you are interested in art, you might describe a painting. And so on. Note that you don’t need to limit yourself to one of these topics but that you can write about a variety of topics if you choose. Your field observations will be good if you are objective, precise, exact, and concretely descriptive in your language. Create an accurate verbal picture. Plan on taking notes on field trips—you can use these as the basis of many of your journal entries. Each entry should be at least 100 words. Style can be informal.

2. **Weekly reflective essays.** At the end of each week when you’ve finished your observations, you’ll write a short informal reflective essay on what you’ve been looking at that week. Whereas the field observations are primarily descriptive, in this essay you’ll analyze and reflect on what you’ve been looking at. Think of your prompt as “What I’ve been noticing and why I’ve been noticing it.” That is, reflect on the nature and category of things you have noticed—the patterns, if any, in your observations—and reflect on why these things have seemed noticeable, striking, worth recording, or notable to you personally, given your interest, values, training, or background. Length of these should be about 300 words.

3. **Lists of birds and mammals.** At the back of your field notebook keep two running lists—one of the birds and one of the mammals—that you have seen. Number the list and record each bird’s (or mammal’s) name, the date you saw it, where you saw it, and the characteristic(s) that made identification certain. (See the example below.)

### Bird List

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Location</th>
<th>Distinguishing Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Red Wattlebird</td>
<td>I-House</td>
<td>Red Wattles</td>
</tr>
<tr>
<td>2.</td>
<td>Wedge-tailed Eagle</td>
<td>Ubirr</td>
<td>Tail shape; size</td>
</tr>
</tbody>
</table>

Those of you who are interested in the natural world may also wish to keep a list of plants or reptiles. At the end of the course there will be prizes for the students who have kept the best lists (“best” here is a function of quantity and quality).

I’ll collect your journals a couple of times during the course to see how you are doing—I’ll give you a day’s warning before I do this.