School of English, Journalism
& European Languages

Unit Outline

HEA214/314
Literature of Tasmania
Semester 2, 2006
www.utas.edu.au/units/HEA214

Convenor:	**Dr Philip Mead** Room: HUM 560 Phone: 6226 2352 Email: p.mead@utas.edu.au
Consultation Hours:	Thursday 3 - 5 pm (during semester)
Unit Description:	Introduces students to a wide range of 19th-century, early 20th-century, contemporary and Aboriginal writing about Tasmania. The unit aims to give students a detailed knowledge of some of the historically and generically diverse body of writing about Tasmania, written and published both in Tasmania and in other national and international contexts. Thematic focuses of the unit include Tasmania in the European imagination, 'the hated stain' of convictism, colonial narrative, Van Diemen's Land, Tasmanian Gothic, the history of black-white relations, Tasmanian life writing, the strange narrative density of Tasmania, and the representation of the natural environment. The unit includes special study of important individual works of Tasmanian writing.
Unit Aims and Objectives:	Aims and objectives of this unit include extending the ability of students to: 1. read literary texts closely with skill and critical awareness, across a range of genres, including fiction, poetry, drama, life writing, archival material, and historical materials; 2. situate their reading and understanding of texts in relation to theoretical and critical frameworks; 3. develop knowledge about the literary representation of a specific region of Australia, including its history and themes; 4. discuss responses to texts and relevant issues in the tutorial situation; and 5. research a literary-historical topic and/or text.
Learning Outcomes:	Successfully completing this unit will mean that students: 1. build their *knowledge* in the areas described in the Unit Aims and Objectives (above); 2. enhance their skills in *written communication*, with special emphasis on reading practice and writing practice in the form of 2 500-3 000 word research and interpretative essay; 3. enhance their skill in *oral communication*; 4. develop their awareness of cultural regionality in relation to concepts of nation and *global perspectives*; and 5. explore issues of textual politics in the literary representation of history, race, region, nation and gender.

Required Texts:	HEA214/314 unit reader, *Literature of Tasmania* All readings, apart from texts marked '*' on the lecture schedule, are available in the unit reader. Bryce Courtenay, *The Potato Factory* Christopher Koch, *The Boys in the Island* Louis Nowra, *The Golden Age* Robert Drewe, *The Savage Crows* Richard Flanagan, *The Sound of One Hand Clapping - the film script* Julia Leigh, *The Hunter* See also unit bibliography-in-progress
When Taught:	**Lectures**: Thursdays 10 – 10:50 am, Physics Lecture Theatre 1 **Tutorials**: Thursdays 11 – 11:50 am HUM 548 OR Thursdays 12 – 12:50 pm HUM 548 OR Thursdays 2:10 – 3 pm SOCSCI 581 **Screenings**: Tom Haydon, *The Last Tasmanian* [week 10, Thurs 14 Sept, 4:10 pm, HUM 565] John Honey, *Manganinnie* [week 11, Thurs 21 Sept, 4:10 pm, HUM 565] Roger Scholes, *The Tale of Ruby Rose* [week 12, Thurs 28 Sept, 4:10 pm, HUM 565]
Assessment:	One 2500–3000 word essay (50%) Essay topics available week 3 One 2-hr end-of-semester examination (50%)

LECTURE SCHEDULE

Week	Lecture Date	Topic & Reading	Lecturer
1	20 Jul	**Introductory** Van Diemen's Land (early inscriptions) Abel Tasman, from *Voyages of Abel Janszoon Tasman* [1642] John Mitchel, from *Jail Journal* [1854] Anthony Trollope, from *Australia and New Zealand* [1873] Mark Twain, from *Following the Equator* [1895] Jim Davidson, 'Tasmanian Gothic'	PM
2	27 Jul	**Imagining convictism (i)** Marcus Clarke, 'Hobart 1830' Francis MacNamara, 'A Convict's Tour of Hell' _____, 'The Seizure of the Cyprus Brig in Recherche Bay, Aug. 1829' _____, 'On Leaving Van Diemen's Land' Bryce Courtenay, *The Potato Factory** Price Warung, 'How Muster-Master Stoneman Earned His Breakfast' Andrew Motion, from *Wainewright the Poisoner*	PM
3	3 Aug	**Imagining convictism (ii)** Bryce Courtenay, *The Potato Factory** Marcus Clarke, 'Hobart 1830' Price Warung, 'How Muster-Master Stoneman Earned His Breakfast' Andrew Motion, from *Wainewright the Poisoner*	PM
4	10 Aug [census date]	**Island poetry** Margaret Scott, 'Tasmania's Literary Heritage' Francis MacNamara, 'A Convict's Tour of Hell' Louisa Anne Meredith, 'A Tasmanian Memory of 1834' Poems (A.D. Hope, Alan Afterman, Tim Thorne, James Hebblethwaite, Hal Porter, James McAuley, Gwen Harwood, Vivian Smith, Margaret Scott, Les Murray)	PM
5	17 Aug	**Memory and politics** Christopher Koch, *The Boys in the Island** _____, 'A Tasmanian Tone' James McQueen, from *Hook's Mountain* _____, 'Hook's Country: an essay' John Dale, from *Wild Life*	PM
6	24 Aug	**Neo-Georgian Tasmania (drama)** Louis Nowra, *The Golden Age** Hal Porter, *The Tower*	PM
7	31 Aug	**Tasmanian lives** Nicholas Shakespeare, from *In Tasmania* Peter Conrad, from *Down Home: Revisiting Tasmania* Ida West, from *Pride Against Prejudice* Denis Altman, from *Defying Gravity: A Political Life*	PM
8		**No classes: AVCC common week, 4-10 September**	
9		**No formal lecture/tutorials: essays due Thursday 14 September, 4 pm**	

10	14 Sep	**Aboriginal Tasmania (i)** George Augustus Robinson, from *Friendly Mission* The Flinders Island Chronicle Robert Drewe, *The Savage Crows** Greg Lehman, 'Life's Quiet Companion' [screening: *The Last Tasmanian*]	PM
11	21 Sep	**Aboriginal Tasmania (ii)** Jim Everett, 'Aboriginality in Tasmania' Robert Drewe, *The Savage Crows** Mudrooroo, from *Doctor Wooreddy's Prescription for Enduring the Ending of the World* [screening: *Manganinnie*]	PM
12	28 Sep	**Different histories** Richard Flanagan, *The Sound of One Hand Clapping – The Film Script** Tim Herbert, 'The Van Diemenising of Tasmania' James McQueen, 'More than a River' Amanda Lohrey, from *Ground-swell: the Rise of the Greens* [screening: *The Tale of Ruby Rose*]	PM
13	5 Oct	**The biogothic** Julia Leigh, *The Hunter** Tim Herbert, 'The Van Diemenising of Tasmania'	PM
14	12 Oct	**Summary/revision – islandness** Gillian Beer, 'Island Bounds'	PM
		Study Period: 23 - 27 October 2006	
		Examination Period: 28 October - 14 November 2006	

ASSIGNMENTS

Assessment and Attendance Requirements

- Eligibility to sit the examination depends upon the completion and submission of all written work.
- You are expected to attend all tutorials; if your attendance drops below 8 tutorials, you may be excluded from the exam.
- The School will notify students of the final date that any work will be accepted.

If your tutorial attendance has not met the requirements, you may also be required to do additional work in order to be eligible to sit the end-of-semester examination.

ADDITIONAL INFORMATION

Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at www.utas.edu.au/plagiarism or in the Student Information Handbook. Assignment cover sheets are available from the School office. All written assignments must be submitted in hard-copy (not by email or other electronic means) and placed in the essay box at the School office on or before 4pm on the due date. Students are required to keep copies of all submitted assignments. Assignments will be returned within three weeks of the due date; once assignments have been returned no further late assignments will be accepted.

Late Assignments

Late submissions will be penalized as follows: 5% of the available marks for the first day, and then 2% per working day thereafter. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Student Counsellor
- Careers Adviser
- Disability Adviser

University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, or copying another student's work.
If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at http://www.utas.edu.au/tl/supporting/academicintegrity/index.html.
The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see http://www.utas.edu.au/universitycouncil/legislation/ "
The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.

Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003).

Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—0-49%

All marks are subject to moderation.

Assessment Criteria

The following criteria apply to assessment of the essay:

- Effectiveness of introduction
- Relevance and coherence of argument
- Effectiveness of conclusion
- Scope of textual referencing
- Use of critics
- Attention to expression, spelling, proof-reading and stylesheet.