



School of English, Journalism  
& European Languages

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## Unit Outline

**HEA319 Representing Australia**

**Semester 1, 2009  
Launceston**

**<http://www.utas.edu.au/units/HEA319>**

## **Welcome from the Unit Co-ordinator**

Hello and welcome to *HEA319 Representing Australia: Contemporary Australian Literature and Film*. I look forward to reading, discussing and analysing with you the books and films that I have selected for this unit. In various and intriguing ways each of these texts invites us as readers and audiences to reflect on contemporary life in Australia, and the roles of the arts in modern Australian culture.

This outline sets out everything you need to know to prepare for your study and to guide you through the unit. As this is a course on ‘contemporary’ Australian film and literature, from time to time I may direct your attention to articles and events that relate to these fields as they arise over the course of the semester and that may be pertinent to our investigations.

As well, at the start of semester you will receive some extra pieces of information including detailed Marking Criteria Sheets for each of the assessment tasks, Module Outlines, and Further Reading Lists, to help you in your independent research assignments.

If you have any questions or concerns, please feel free to contact me by email, phone or in person.

I hope you enjoy the semester and *HEA319 Representing Australia*.

Robert Clarke

<b>Convenor:</b>	<b>Dr Robert Clarke</b> Room: L215 Phone: 6234 3032 Email: <a href="mailto:Robert.Clarke@utas.edu.au">Robert.Clarke@utas.edu.au</a>
<b>Consultation Hours:</b>	Wednesday 10 am – 12 pm; 1 – 3 pm  Appointments for consultations outside these hours are welcome by prior appointment.
<b>Unit Description:</b>	This unit provides an opportunity to analyse how Australia is represented in contemporary writing and film. Through a series of modules that identify common issues across prose, poetry, narrative film and drama, the unit encourages students to critically analyse texts within their national context. Key issues will include: the construction of race, theories of place, class and gender politics, and ethnicity. The unit uses methodologies from both literary and film studies in order to map a complex picture of Australia's contemporary culture.
<b>Unit Aims and Objectives:</b>	HEA319 aims to develop students': <ol style="list-style-type: none"> <li>1. knowledge and skills in reading, researching, and presenting and writing on contemporary Australian literature and film.</li> <li>2. knowledge of significant trends within Australian literary and cinematic culture, and society in general.</li> <li>3. confidence as scholars of Australian literary and cultural studies.</li> <li>4. generic academic skills.</li> </ol>
<b>Learning Outcomes:</b>	On completion of HEA319 students will be able to demonstrate a set of related skills, including: <ol style="list-style-type: none"> <li>1. <i>Close reading skills</i>: (undertake close 'reading' of contemporary Australian literature and film);</li> <li>2. <i>Critical engagement</i>. (critically engage with contemporary Australian literature and film with reference to significant themes of modern Australian society and life: e.g. class, race, gender, globalization, etc.);</li> <li>3. <i>Knowledge</i>: (knowledge of specific texts, and current trends, debates, and institutions within contemporary Australian literary and film cultures, as well as knowledge of significant themes in Australian society and culture);</li> <li>4. <i>Research skills</i>: (conduct research to locate secondary critical sources that can inform reading and engagement with contemporary Australian literature and film);</li> <li>5. <i>Presentation Skills</i>: (present the results of</li> </ol>

	<p>analyses of contemporary Australian literature and film in an oral format); and,</p> <p>6. <i>Academic Writing Skills</i>: (present the results of analyses of contemporary Australian literature and film in an academic essay).</p>
<p><b>Professional Development</b></p>	<p>This unit encourages each student's professional development. Turning up to lectures, seminars and tutorials on time, advising your coordinator if you cannot attend a lecture/tutorial, and handing in assessment requirements on time represent time management and etiquette skills expected of you in any professional environment. As such they require practice.</p> <p>Tutorials and seminars are an ideal opportunity to practice your communication skills. Putting forward ideas and expressing yourself in a casual group environment like a tutorial session can help build your confidence in this area. As a university graduate your future employers will expect that your communication skills are those of a tertiary graduate. So try to come to each session with at least one question or observation to share.</p> <p>While it is not expected that your electronic correspondence be written using formal expression (casual is fine), remember that as students at an institution of higher education you need to take some measure of care with your syntax and spelling - even in e-mail correspondence. The odd error tends to be overlooked (none of us are perfect after all [sic]), but e-mails written with no effort in terms of grammar and spelling devalue your intellectual and professional standing.</p>
<p><b>Required Texts (Books):</b></p>	<p>Carleton, Stephen. <i>The Narcissist</i>. Brisbane: Playlab, 2007.</p> <p>Hartnett, Sonya <i>The Ghost's Child</i>. Camberwell, Vic: Viking, 2007.</p> <p>Leigh, Julia <i>Disquiet</i>. London: Penguin, 2007.</p> <p>Watson, Sam Wagan. <i>Smoke Encrypted Whispers</i>. St. Lucia, Qld: UQP, 2004.</p> <p>Winton, Tim. <i>Breath</i>. Camberwell, Vic.: Penguin, 2008.</p>
<p><b>Required Texts (Films):</b> <b>(Students are not expected to purchase these films)</b></p>	<p><i>Suburban Mayhem</i>. Dir. Paul Goldman. AFFC, 2006.</p> <p><i>Noise</i>. Dir. Matthew Saville. Retro Active Films, 2007.</p> <p><i>Ten Canoes</i>. Dir. Rolf de Heer. Vertigo Productions, 2006.</p>
<p><b>Recommended Texts:</b></p>	<p>Bennett, Andrew and Nicholas Royle. <i>Introduction to Literature Criticism and Theory</i>. Harlow,</p>

<p><b>(Students are not expected to purchase these texts)</b></p>	<p>England: Pearson Longman, 2004.  Carter, David. <i>Dispossession, Dreams and Diversity: Issues in Australian Studies</i>. Frenchs Forest, NSW: Pearson Longman, 2006.  Corrigan, Timothy J. <i>A Short Guide to Writing about Film</i>. 6<sup>th</sup> ed. New York: Pearson Longman, 2007.  Elder, Catriona. <i>Being Australian</i>. Crows Nest, NSW: Allen &amp; Unwin, 2007.  Huggan, Graham. <i>Australian Literature: Postcolonialism, Racism, Nationalism</i>. Oxford: OUP, 2007.  Turner, Graeme. <i>National Fictions: Literature, Film and the Construction of Australian Narrative</i>. 1986. St. Leonards, NSW: Allen &amp; Unwin, 1993.</p>
<p><b>Teaching Times/ Locations:</b></p>	<p>Lecture/seminars:  Monday 11 am – 1 pm. Venue: NH.S141.LT7</p> <p>Tutorials (approx. fortnightly):  9-9.50 am Venue NH.D129  10-10.50 am Venue NH.D129</p>
<p><b>Assessment:</b></p>	<p>3,500 words of internal written assessment (60%), 1x 2hr examination (40%).</p>

## SEMINAR SCHEDULE

Week	Begin.	L/S*	T*	Topic	Activities and Assignments
1	23 Feb	✓	✗	Introduction to the Unit	Assessment Task 1: Discussion Board Exercise 1
2	2 Mar	✓	✓	Introduction to the Texts: Nation, Literature and Film	Assessment Task 2: Discussion Board Exercise 2 Read: Turner "National Fictions" Carter "Nations and National Identity" Huggan "Australian Literature, Race and the Politics of Location"
3	9 Mar	✓	✗	Module 1: "Ordinary Lives" <i>Suburban Mayhem</i> will be screened during the normal lecture period.	View <i>Suburban Mayhem</i> Read Winton <i>Breath</i> Read: O'Regan "A Distinct Place in the Cinema" Elder "The Cultural Nation"
4	16 Mar	✓	✓	Module 1: "Ordinary Lives"	Read Winton <i>Breath</i> (Study School 1, Sat 21 Mar)*
5	23 Mar	✓	✗	Module 1: "Ordinary Lives"	Read Winton <i>Breath</i>
6	30 Mar	✓	✓	Module 2: "Words, Images and Places"	Read Watson <i>Smoke Encrypted Whispers</i>
7	6 Apr	✓	✓	Module 2: "Words, Images and Places" <i>Ten Canoes</i> will be screened during the normal lecture period.	View <i>Ten Canoes</i>
<b>Mid-semester break (9 – 15 April 2009)</b>					
8	20 Apr	✓	✗	Module 3: "Secrets and Enigmas"	Read Leigh <i>Disquiet</i>
9	27 Apr	✓	✓	Module 3: "Secrets and Enigmas"	Read Hartnett <i>The Ghost's Child</i> Assessment Task 2 - Part One: 5pm Friday 1 May
10	4 May	✓	✓	Module 3: "Secrets and Enigmas" <i>Noise</i> will be screened during the normal lecture period.	View <i>Noise</i>
11	11 May	✓	✗	Module 4: "Australia Now"	Read Carleton <i>The Narcissist</i> (Study School 2, Sat 16 May)*
12	18 May	✓	✓	Module 4: "Australia Now"	Read Carleton <i>The Narcissist</i>
13	25 May	✓	✗	Reviewing the Unit/ Preparing for the Exam	Assessment Task 2 Part Two: 5pm Friday 29 May
<b>Study Period: June 1-5</b>					
<b>5 June: Deadline for accepting all extended work in the unit</b>					
<b>Examination Period: June 6-23</b>					

\*L/S: lecture/seminar

T\*: tutorial

## **HOW THE UNIT WORKS**

### **TEACHING AND LEARNING**

'Representing Australia' is conducted through weekly lecture/seminars and fortnightly tutorials. Each week the unit addresses a set theme ('Ordinary Lives,' 'Words, Images, and Places,' 'Secrets and Lies', and 'Australia Now'). The weekly seminars (2 hours) are divided into two sections. In the first half, one of the set texts (film or book) is discussed in relation to the themes and questions of the week. In the second half the themes and questions are explored further in terms of other texts on the course and how they complement or contrast with the text presented in the first half of the seminar.

A lecture/seminar will be conducted on the weeks identified in the schedule. An audio file and .pdf text file of the lecture, usually accompanied with a Powerpoint file, will be uploaded onto the MyLO website early in the week (usually by Tuesday afternoon) and students notified of its availability. At the commencement of each new module you will receive a Module Outline that details the texts and themes to be examined, and provides details of additional recommended or required secondary reading.

Tutorials are held every fortnight (except as indicated above) and attendance for internal students is compulsory. The tutorials will involve a number of set activities to facilitate students' assessment tasks.

## ASSESSMENT

### Assessment Schedule

Assessment Task	Date Due	Percent weighting
Assessment Task 1: Discussion Board Exercises	Weeks 1 and 2	5%
Assessment Task 2: Research Project (Three Options)	Part One: 5pm Friday 1 May Part Two: 5pm Friday 29 May	40% (20% for each Part)
Assessment Task 3: Class Presentation	Weeks 5-12	10%
Tutorial attendance and participation	Ongoing	5%
Final Exam (2 hours)		40%

### Assessment Details

<b>Assessment Task 1: Discussion Exercises</b>	
<b>Task Description</b>	At the start of semester you will be required to respond to a two (2) discussion exercise topics on the MyLO Discussion Board. The topics and due dates for the exercises will be made available in the first week of semester.
<b>Task Length</b>	Except as directed, for each exercise you are required to write no more than 200 words.
<b>Links to Learning Outcomes</b>	1, 2, 3 and 6.
<b>Assessment Criteria / Guidelines</b>	The assessment criteria will be made available in the first week of semester.
<b>Date Due</b>	See Unit Schedule.

## Assessment Task 2: General

<b>Task Description</b>	<p>For this Project you will choose ONE of the following options:</p> <ul style="list-style-type: none"><li>• Creative Writing Option</li><li>• Critical Essay Option</li><li>• Practical Research Option</li></ul> <p>For each option you will prepare an abstract/treatment. For the 'Critical Essay' and 'Practical Research' options this will be accompanied by an annotated bibliography of four (4) critical/review essays relating to the primary texts you are examining and/or a specific theme(s) that you have chosen to focus on.</p> <p>You will submit the abstract/treatment, receive feedback on it, and be expected to incorporate this feedback into the final project work. This component will be worth 20 marks and is due by 5 pm Friday 1 May.</p> <p>After receiving feedback from the Unit Co-ordinator you will prepare the final draft of your project. This piece will be worth 20 marks and is due by 5 pm Friday 29 May.</p>
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## Assessment Task 2: Creative Writing Option

<b>Task Description:</b>	<p>In this assignment you will choose two characters from two of the texts on the unit list. You will:</p> <ol style="list-style-type: none"><li>(1) create two original soliloquies in the characters' voices that reflect aspects of the characters' experiences, psychologies and social situations in ways that are not represented fully in the original texts. For instance, you might choose to get into the head of Katrina (<i>Suburban Mayhem</i>) or Sando (<i>Breath</i>) as they reflect on the consequences of their actions for other characters.</li><li>(2) make a digital audio recording of the soliloquies.</li><li>(3) draft a critical reflection essay that explains how you approached the task and why you chose to create and present the soliloquies in the way you did.</li></ol> <p>Part One: You will provide</p> <ol style="list-style-type: none"><li>(1) a draft of the soliloquies (no longer than 500 words each), and</li><li>(2) an abstract of your critical reflection (no more than</li></ol>
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	<p>200 words). This will be marked, commented upon, and returned by the Unit Co-ordinator.</p> <p>Part Two: You will provide (1) the revised soliloquies (no longer than 500 words each), (2) a digital recording of the soliloquies, (3) and the final draft of your critical reflection (1000 words max).</p>
<b>Task Length</b>	Total Word Length: 2000 words
<b>Links to Learning Outcomes</b>	1, 2, 3, 4 and 6
<b>Assessment Criteria / Guidelines</b>	A detailed criteria sheet for this exercise will be provided in the first week of semester.
<b>Date Due</b>	See above.

OR

<b>Assessment Task 2: Critical Essay Option</b>	
<b>Task Description</b>	<p>You will select one of the topics from the Discussion Board Exercises (see above, excluding exercise 1). Drawing upon your original response, the responses of other students and/or the Unit Co-ordinator, and original research of the critical literature, you will propose an argument and substantiate this through close reading of two (2) primary texts and reference to at least four (4) pieces of relevant secondary critical literature.</p> <p><i>Part One:</i> You will prepare (1) an abstract of no more than 150 words that proposes an argument in relation to your selected topic, and identify the relevant passages/scenes in the two texts you have selected to examine; and (2) an annotated bibliography of no more than four (4) secondary critical sources, each annotation no longer than 200 words, including bibliographical information using the style guide of the MLA Handbook for Writers of Research Papers (6<sup>th</sup> Edition).</p> <p>This will be marked, commented upon and returned</p>

	by the Unit Co-ordinator.  <i>Part Two:</i> You will (1) prepare a final draft of your essay of no longer than 1200 words excluding Works Cited List, (2) as well as the revised annotations.
<b>Task Length</b>	Total Word Length: 2000 words (includes annotations)
<b>Links to Learning Outcomes</b>	1, 2, 3, 4 and 6
<b>Assessment Criteria / Guidelines</b>	A criteria sheet for this exercise will be provided in the first week of semester.
<b>Date Due</b>	See above.

OR

<b>Assessment Task 2: Practical Research Option</b>	
<b>Task Description</b>	<p>Having successfully completed your study at the University of Tasmania you land a position as an assistant researcher on a popular current affairs show. Just after you arrive in your new job, a privately funded 'conservative think tank' has called for cuts in arts funding, radical policy changes in arts funding, and a new formula for determining the 'national and cultural' merit of works of literature and film that receive any form of public subsidy. They have also argued that grants and subsidies should be seen as investments and the government should only provide such support when there is a good chance that it will get a 'return' on it money. Amongst other things, the report explicitly questioned why public money should be used to subsidise the production of films like <i>Suburban Mayhem</i> or <i>Noise</i> that have "poor" box office returns; or why successful authors like Tim Winton and Sonya Hartnett should receive public funding (A surprised Winton retorted that he hadn't received a "handout" in years; Hartnett declined to be interviewed).</p> <p>The producers of the current affairs program have assigned you to research an introductory segment that will preface an interview that the show's host will conduct with one of the authors of the report. The introduction needs to succinctly contextualise the debates over public subsidies for literature and film, and particularly the issue</p>

	<p>of determining the cultural and ‘national’ value of producers of works of literature and film who receive various forms of government funding. You have been asked to produce an 800 word report .To do this you will need to undertake a number of specific tasks:</p> <ol style="list-style-type: none"> <li>1. Briefly survey the data on the kinds and amounts of government funded subsidies (grants, fellowships, tax concessions etc) that apply to writers and publishers of literature and film producers in this country.</li> <li>2. Consider the requirements attached to such funding and how and whether relate to ‘national, cultural or economic interest.’</li> <li>3. Consider the funding (if any) provided to no more than 4 books and authors/film makers (chosen from the course list). The show’s producers particularly ask you to clarify the question of funding to Winton.</li> <li>4. Research and summarise the arguments of at least two critics of government subsidies for the literary and screen arts.</li> </ol> <p>Part One: You will provide</p> <ol style="list-style-type: none"> <li>(1) a précis of the research report addressing points 1-4 above (200 words max), and</li> <li>(2) an annotated bibliography of at least four sources that relate to points 1 and 4 above (100 words each)</li> </ol> <p>This will be marked, commented upon and returned by the Unit Co-ordinator.</p> <p>Part Two: You will provide</p> <ol style="list-style-type: none"> <li>(1) a revised draft of the introduction piece (800 words max),</li> <li>(2) a corrected annotated bibliography (100 words each), and</li> <li>(3) a personal commentary on the main issues above entitled, “What’s So Australian About It? Determining the National Cultural Worth of Literature and Film” (800 words) with reference to at least three authors/texts/films studied on the unit.</li> </ol>
<b>Task Length</b>	Total Word Length: 2000 words (includes annotations)
<b>Links to Learning Outcomes</b>	1, 2, 3, 4 and 6

<b>Assessment Criteria / Guidelines</b>	A criteria sheet for this exercise will be provided in the first week of semester.
<b>Date Due</b>	See above.

<b>Assessment Task 3: Class Presentation</b>	
<b>Description / Conditions</b>	From weeks 5 to 12 students will conduct presentations on set topics relating to the texts. Individual students will nominate a given text, topic and week for their presentation, at the start of semester.
<b>Links to Learning Outcomes</b>	1, 2, 3, 4 and 5
<b>Assessment Criteria / Guidelines</b>	The assessment criteria will be made available in the first week of semester.
<b>Date</b>	Ongoing from Week 5.

<b>Final Exam</b>	
<b>Description / Conditions</b>	2 hour closed book examination
<b>Links to Learning Outcomes</b>	1, 2, 3, 4 and 5
<b>Assessment Criteria / Guidelines</b>	The format for the Final Exam will be provided to students early in the semester.
<b>Date</b>	The final exam is conducted by the University Registrar in the formal examination period. See: <a href="http://www.studentcentre.utas.edu.au/examinations_and_results/">http://www.studentcentre.utas.edu.au/examinations_and_results/</a>

## 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](http://www.utas.edu.au/plagiarism) or in the Student Information Handbook. Assignment cover sheets are available from the School office or the School website.

**Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

### 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
- Disability Adviser
- Careers Adviser
- Student Counsellor

### 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, 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). For a brief introduction, refer to [http://www.utas.edu.au/english/english1/mla\\_citation\\_syst.doc](http://www.utas.edu.au/english/english1/mla_citation_syst.doc), MLA Citations System: A Brief Guide.

### 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.

### IT Support

Learning online—for online learning and Vista support – <http://www.utas.edu.au/coursesonline/>  
Information Technology Services—for general IT Support (includes link to UTAS download website)  
<http://www.utas.edu.au/servicedesk/student/index.html>  
Library Services—for information literacy support – <http://www.utas.edu.au/library/>  
Help Desk (email [HelpDesk@utas.edu.au](mailto:HelpDesk@utas.edu.au) or 6226 1818, within University 1818)