

**English 428P
Spring 2022**

Australia, New Zealand, and the British Empire

Professor Jason Rudy
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MW 2:00-3:15pm
Tawes 0201

This is a course on the British Empire and its presence in Australia and New Zealand. Central to our approach will be efforts to unsettle methodologies that read Indigenous histories and cultures in colonialist ways. We will be asking questions about how shifts in method allow for different perspectives, different answers, and different objects of study. One of the key challenges for English Honors students is determining what methodologies to use for the Honors theses. In centering methodology as its subject of enquiry, this course is designed to help English Honors students navigate methodology in their own projects.

Primary materials will include nineteenth-century English-language novels, essays, and poetry written from Australia and New Zealand, paired with more recent Indigenous literary works that revise or undo those earlier texts. Alongside Henry Lawson's canonical Australian short story "The Drover's Wife" (1892), for example, we will read Indigenous author Leah Purcell's 2016 postcolonial, feminist play of the same title.

We will take seriously questions about archives, making extensive use, both in class discussion and written work, of the considerable digital archives available for scholars of these nineteenth-century spaces, including *Trove*, the remarkable digital archive of nineteenth-century Australian periodicals established by the National Library of Australia, and *Papers Past*, the digital repository of nineteenth-century New Zealand periodicals. Layered among these records of British colonization, we will engage with Indigenous cultural accounts, including visual media and oral culture, to resituate ourselves and our thinking in relation to colonial power structures.



Emily Gap, outside Alice Springs, Australia
Photo by Jason Rudy (2019)

Schedule of Meetings

❖ = Canvas Files

H = Handout

§ = Live Calendar link

A = Artwork (via Canvas)

“Historical” readings are optional and designed to provide more context for those who want it.

Week 1 (January 24 & 26): Introductory

We will introduce ourselves and begin a conversation about Indigenous and Imperial Australia and New Zealand, and the contested history of British invasion and Indigenous dispossession.

- I. Ali Cobby Eckermann, “Thunder Raining Poison” (H)
Yhonnie Scarce, *Thunder Raining Poison* (sculpture)
James K. Baxter, “The Maori Jesus” (H)
- II. Linda Tuhiwai Smith, “Research through Imperial Eyes” (1999) ❖
Three songs from the Moon-Bone cycle (n.d.) (H)
Listen: *Frontier War Stories* podcast #3: “Julie Dowling – Warrior Art Exhibition” (2020) §

A: Julie Dowling, *Walyer* (2006) and *Black Madonna: Omega* (2004)

Week 2 (January 31 & February 2): Early Invasions

The story of first contact between British invaders and Indigenous Australians has been told and retold in competing ways. We will read from original British accounts, and then from scholars whose work revises those foundational narratives.

- I. Arthur Phillip, from *The Voyage of Governor Phillip to Botany Bay* (1789) ❖
Woollarawarre Bennelong, letter to Mr. Phillips (1796) ❖
Bruce Pascoe, from *Dark Emu* (2014) ❖

Listen: *Frontier War Stories* podcast, “Sydney Wars 1788-1827” (2020) §

A: Samuel Calvert and John Gilfillan, *Captain Cook taking possession of the Australian continent on behalf of the British Crown AD 1770* (1865)
- II. Inga Clendinnen, from *Dancing with Strangers* (2005) ❖
Early Australian newspapers (via Trove) §
 - Bennelong’s obituary, *Sydney Gazette* (9 January 1813)
 - “Native Amusements,” *Sydney Gazette* (13 January 1805)
A: Gordon Bennett, *Possession Island* (1991)

Historical: Grace Karskens, *The Colony: “The Camp, The Canvas”* (2009) ❖

Week 3 (February 7 & 9): Indigenous Sovereignty

The British policy of *terra nullius* (“nobody’s land”) mistakenly imagined that Indigenous Australians did not own the land on which they had lived for thousands of years because they did not use it for agriculture. This week we examine *possession* as a concept in Australian and New Zealand colonization.

- I. Bill Neidjie, “Gagadju Ways” (1985) (H)
Aileen Moreton-Robinson, from *The White Possessive* (2015) ❖
Robert Manne, “The History Wars” (2009) ❖

Listen: Awaye podcast, “The Legacy of Eddie Mabo” (2020) §
Watch: Kevin Rudd’s apology to Indigenous Australians (2008) §

A: Gordon Syron, *Terror Nullius – I* (1997)

- II. Te Horeta [Taniwha of Coromandel], “Cook’s Visit” (H)
Treaty of Waitangi §
Apirana Ngata, “A Scene from the Past” §
Haunani-Kay Trask, “From a Native Daughter” (1993) ❖

Listen: *New Zealand Wars* podcast: “The Battle of Raupekaheka” (2017) §

A: Tony Fomison, *Nga Toki Mate Whenua – Axes Felling Trees, Kill the Land* (1983)

Historical: Michael King, from *The Penguin History of New Zealand*: “Tangata Tiriti” ❖

Week 4 (February 14 & 16): Massacre Histories I

The 1838 massacre at Myall Creek stands out less for the event itself – variations of which occurred across the Australian continent throughout the nineteenth century – and more for the responses to it, including the execution of seven white pastoralists found guilty of murder. *The Secret River* is a fictionalized account of settler-colonial invasion and violence that will help us examine the real-life history of early New South Wales.

- I. Kate Grenville and Andrew Bovell, *The Secret River* ❖
- II. Eliza Hamilton Dunlop, “The Aboriginal Mother” (1838) and “Native Poetry” (1848) §
Articles from Sydney newspapers on the Myall Creek trials (via Trove) §
 - “Law,” *Australian* (29 November 1838)
 - “Law Intelligence,” *Sydney Morning Herald* (3 December 1838)

Alice Te Punga Somerville, from “250 Ways to Start an Essay about Captain Cook” §

A: Emily Kam Ngwarrray, *Untitled (Alhalker)* (1992)

Historical: Robert Hughes, “Who Were the Convicts?” ❖

February 18: Newspaper Assignment due (details via Canvas Assignments)

Week 5 (February 21 & 23): Massacre Histories II

Thea Astley's novel *A Kindness Cup* (1974) is a work of fiction drawn from histories of Australian massacres. Coming from a prominent Australian writer of the later twentieth century, Astley's novel is an important contribution to the reassessment of colonial history.

- I. Thea Astley, *A Kindness Cup* (to page 98)
- II. Astley, *A Kindness Cup*: completed
The Killing Times – a massacre map of Australia §
Listen: Boe Spearim, *Frontier War Stories* podcast: “Queensland Native Mounted Police” (2021) §

A: Bronwyn Bancroft, *Night Pulse* (2004)

Historical: John Chesterman and Brian Galligan, from *Citizens without Rights*: “Under the Law: Aborigines and Islanders in Colonial Queensland” (1997) ❖

Week 6 (February 28 & March 2): Therapeutic History

Ali Cobby Eckermann's novel-in-verse *Ruby Moonlight* (2012) imagines the aftermath of an Australian massacre from the perspective of a young Indigenous woman. We will discuss the poem and the challenge of navigating historical trauma.

- I. Individual meetings with Professor Rudy (no class meeting today)
- II. Ali Cobby Eckermann, *Ruby Moonlight* ❖
Ronald Niezen, “Therapeutic History” (2009) ❖
Saidiya Hartman, “Venus in Two Acts” (2008) ❖

A: Michael Riley, “Maria” (1985)

Week 7 (March 7 & 9): Māori Resistance

Hone Tuwhare is among the most respected Māori writers of the twentieth century. We will discuss his play and the history of the Māori land rights movement.

- I. Hone Tuwhare, *In the Wilderness Without a Hat* ❖
Peter King, *Penguin History of New Zealand*, “A Revolution Begun” ❖
Listen: He Kākano Ahau podcast: “What it Takes to Build an Indigenous Resistance Movement” (2019) §

A: Louis John Steele and Charles F. Goldie, *Arrival of the Maoris in New Zealand* (1898)

- II. In class today students will present on their ideas for term paper projects. We'll brainstorm methodologies and archival possibilities. *The written proposal is due at the start of class* (see Canvas assignments for details).

Week 8 (March 14 & 16): Bringing Them Home

From the late-nineteenth century until the early 1970s, more than 100,000 Indigenous children were separated from their families and raised in missions supported by the Australian government. Our materials for today consider the trauma of the Stolen Generations. In addition to this week's essays, music, and film, we will each listen to different interviews conducted for the *Bringing Them Home Oral History Project*, then report back in class on what we've heard. Part of our goal is methodological: learning how to use oral testimony in our scholarship.

- I. *Bringing Them Home*, Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families (1997) ❖
Bringing Them Home Oral History Project, National Library of Australia §
- II. Listen: Archie Roach, "Took the Children Away" (1990) ❖
Sara Ahmed, "The Politics of Bad Feeling" (2005) ❖
View: *Rabbit-Proof Fence*, dir. Phillip Noyce (2002)

Spring Break

Week 9 (March 28 & 30): National Mythologies

Australia became an independent nation in 1901, following a period of increased nationalist sentiment. The policy known as "White Australia," which limited immigration primarily to people identified as white, also went into effect that year. We will read some literary works from the decade leading up to that moment to think through how white Australia imagined a national mythology for itself distinct from its Indigenous peoples. Leah Purcell's *The Drover's Wife* is a brilliant contemporary rewriting of Henry Lawson's canonical short story.

- I. Barbara Baynton, "The Chosen Vessel" (1896) ❖
Henry Lawson, "The Drover's Wife" (1892) ❖
Banjo Paterson, "The Man from Snowy River," "Clancy of the Overflow" (1895) (H)
Humphrey McQueen, from *The New Britannia* (1970) ❖
- A: Frederick McCubbin, "The Pioneer" (1904)
- II. Leah Purcell, *The Drover's Wife* (2016) ❖
Listen: *The Garret* podcast, "On 'The Drover's Wife'" §

Week 10 (April 4 & 6): History and Language

Kim Scott's extraordinary novel *That Deadman Dance* is a work of historical fiction interested in language reclamation and cultural engagement. Scott imagines a delicate historical moment (the 1820s-30s), drawn from the colonial archive and Indigenous oral histories, when English settler colonialists, American whalers, and Indigenous Australians first encountered each other in the southwestern region of the continent.

- I. Kim Scott, *That Deadman Dance* – Part I
Listen: Writing the New World podcast: “Finding Indigenous Voices in Colonial Archives” §
- II. Scott, *That Deadman Dance* – Part II
Listen: “Kim Scott on Using Fragments of the Past to Create a Better Future” §

A: Lin Onus, “Fruit Bats” (1991)

Week 11 (April 11 & 13): “Strangers to Our Special Places”

We will complete Scott's novel, thinking especially about cross-cultural performance in both historical and contemporary contexts.

- I. Scott, *That Deadman Dance* – Part III
- II. Scott, *That Deadman Dance* – Part IV
Nicholas Thomas, from *Possessions: Indigenous Art / Colonial Culture* ❖

A: Albert Namatjira, *Catherine Creek, Northern Territory* (ca. 1950)

Week 12 (April 18 & 20): Aotearoa Storytelling

We'll read a range of New Zealand short stories and poems, from the turn of the twentieth century to the present day, including some of the best-known living Māori authors.

- I. Dora Wilcox, from *Verses from Maoriland*: “Onawe” (h)
Katherine Mansfield, “The Garden Party” ❖
James Courage, “After the Earthquake” ❖
Jane Stafford and Mark Williams, Introduction to *Maoriland* ❖
- II. Keri Hulme, “King Bait” ❖
Alice Tawhai, “Maori Art” ❖
Patricia Grace, “Between Earth and Sky” ❖
Hone Tuwhare, “To a Maori Figure Cast in Bronze Outside the Chief Post Office, Auckland” (H)

View: *Whale Rider* (2002), dir. Niki Caro

Week 13 (April 25 & 27): Postcolonial Australia?

Our final text for the semester will be *The Yield* (2019), a prize-winning recent novel divided among three modes of storytelling: a present-day narrative about Indigenous dispossession; a journal narrated by an early-twentieth century missionary; and an Indigenous-language dictionary. Winch's novel suggests innovative ways of making sense of history, and turning past traumas into present-day political action.

I. In-class peer-review of term paper drafts (see Canvas assignments for specifics)
Bring 4 copies of your draft with you to class today!

II. Tara June Winch, *The Yield*: Chapters 1-15

A: Tracey Moffatt, "Up in the Sky #1" (1997)

Week 14 (May 2 & 4): Law and Language

Winch's novel presses readers to consider the power of oral cultures, and the peculiar legal challenges Indigenous Australians face in the aftermath of the Mabo decision.

I. Winch, *The Yield*: Chapters 16-28

II. Winch, *The Yield*: completed

Alexis Wright, "Politics of Writing" (2002) ❖

View: Tara June Winch in conversation with Sisonke Msimang §

Week 15 (May 9): Conclusion

On our final day of class, we'll reflect on what we've learned this semester as a way of preparing for the final exam. The exam itself will ask you to write an essay in response to a collection of archival materials and primary texts. By the end of class today you'll have a firm understanding of what to expect and how to prepare.

I. Watch: Babakiueria (1986) §

Term Paper: due Wednesday, May 11 by midnight

Final Exam: Monday, May 16: 1:30-3:30pm



Course Requirements

Texts

Thea Astley, *A Kindness Cup* (Text Classics: 9781925603545)
Kim Scott, *That Deadman Dance* (Bloomsbury: 9781608197798)
Tara June Winch, *The Yield* (HarperVia: 9780063003477)

Recommended: Ali Cobby Eckermann, *Ruby Moonlight* (Flood Editions: 9780990340720)

Grading (out of 500 possible points)

Final Project	100 points	Artwork Presentation	25 points
Reading Journal	100 points	Show-and-Tell	25 points
Professionalism	75 points	Term Paper Proposal	25 points
Final Exam	75 points	Draft Paper & Bibliography	25 points
Newspaper Assignment	50 points		

Final letter grades for the course will be assigned according to the following table, rounding applied:

A	469-500 points	B-	397-416 points	D+	334-348 points
A-	449-468 points	C+	384-396 points	D	319-333 points
B+	434-448 points	C	366-383 points	D-	299-318 points
B	417-433 points	C-	349-368 points	F	0-298 points

Writing Assignments

1. Newspaper Assignment: due February 18, you will find an early colonial newspaper article from either *Trove* or *Papers Past* and write a short essay (between 800 and 1000 words) that puts the article in conversation with one of the primary texts from Weeks 1-4 of our syllabus. More details via Canvas Assignments.

2. The term paper (about 3000 words), due May 11, has stages designed to help you develop and execute a successful research project. A one-page proposal will be workshopped in class March 9 and a 1000-word draft and bibliography will be workshopped April 25. More details via Canvas Assignments.

Professor Rudy will happily meet with you to discuss drafts of your work. This can happen before you've started writing (if you'd like to brainstorm topics) or after you have a draft (if you'd like specific feedback on your work in advance of submitting it). Each student will schedule at least one meeting with Professor Rudy to discuss the term paper project.

Submitting Your Work

All formal written work is to be submitted via Canvas, including the Artwork Presentation bibliography. On the assignment page, look for the place to upload your Word doc or docx file. Copies of printed work will sometimes be required in class for workshopping. Reading Journals are to be completed online via Google Docs.

All papers are due by 11:59pm on the due date, except for those due in class. *Extensions must be requested in advance of the deadline.* Late papers will be downgraded by 25% for each 24-hour period following the deadline. For students unable to turn in essays because of illness or dire emergency, a written note is required, and essays must be turned in as soon as possible.

Artwork Presentation

Each student will sign up for a three-minute presentation on a work of art. The aim of the presentation will be to introduce the work of art to the class: who created it, how we might understand the composition, and how we might begin to understand its meanings. You may use notes for your presentation, but you should not read from a script. Practice your presentation to make sure you stay within the three-minute window. See rubric for assessment details.

- Wikipedia cannot be the primary source for your knowledge and thoughts. I expect you to explore other sources (a minimum of 3 in all), even if the painting and/or artist is not well known. One source must be a peer-reviewed essay located via the MLA International Bibliography (found through the MLA International Bibliography, accessed via the university library's databases). If you need help with this research, please come ask for it!
- Important: on the day of your presentation, *you will submit on Canvas* (on the assignment page for the Artwork Presentation) *a bibliography of works consulted.* This bibliography must include at least one scholarly source from a peer-reviewed journal. Please remember to upload your bibliography by the end of the day on which you give your presentation.
- See Canvas assignment page for a detailed rubric and construct your presentation accordingly.

Reading Journal

Before each class you will post to our online Reading Journal. These short entries, just one paragraph in length (about 80-100 words), will usually entail pointing to a specific moment from the reading that you found compelling, and offering an interpretation of that moment. Some entries will ask you to share contextual material relevant to the novel we're reading: for example, a newspaper article from the time. The Reading Journal will be a collaborative space, where you'll see your classmates' posts and have the option of responding to them. Consider the Reading Journal an opportunity to engage with classmates in more complex ways than are generally available in the classroom. The links to all Reading Journal assignments will be available on the homepage of our course Canvas site.

Show-and-Tell

Each student will sign up for one three-minute show-and-tell. You will find an archival object to share with the class: an article or other printed item from a nineteenth-century Australian or NZ newspaper; or an artefact of some relevance to our course materials. Please either make photocopies of the item or be prepared to show the item via our classroom projector. You will speak briefly (no more than three minutes) about the item's significance. Aim to select something odd, provocative, surprising, etc. rather than something that confirms what we think we already know. The choices are limitless. Please come speak with me if you're having trouble finding an object. The presentation should 1.) explain how you found the object; 2.) communicate to the class what you find especially compelling about your choice; and 3.) suggest the relevance of the object to our course materials.

Learning Outcomes

By the end of this class, students will be able to:

- understand the key dynamics of colonialism and dispossession in Australia and New Zealand;
- think critically about the function of English-language texts and print media in Australia and New Zealand;
- explore and interrogate digital archives;
- interpret literary texts and media using the skills of close reading; and
- communicate these ideas both orally and in writing.

Final Exam

The final exam will ask you to use the skills you've developed in archival analysis. You will be provided with a series of archival objects from Australia and New Zealand; you will then write an essay that both engages with those objects and puts them in conversation with texts we've read through the semester. *For those of you who have read the course materials and attended class discussions, the exam will not be difficult.*

Course Related Policies

I will adhere to University of Maryland policies regarding excused absences, registered disabilities, incidents of plagiarism and academic dishonesty, and student conduct. Please refer to this website for more detailed information: <https://www.ugst.umd.edu/courserelatedpolicies.html>

Really, please do click over and review the university's guidelines. Our course policies will rigorously follow those outlined on the linked page.

Communication

My office hours will take place on Zoom: simply send a message to set up a convenient time. Though I will receive email at jrrudy@umd.edu, your messages are more likely to be answered in a timely fashion if you instead use the Canvas messaging platform.

Professionalism

Expectations are high that you will conduct yourselves professionally in all aspects of this course, taking care of responsibilities independently and contributing meaningfully to the overall project of the class. This includes but is not limited to: turning in work on time; arriving to class punctually; participating in class discussion in a way that demonstrates engagement with the materials and respect for everyone in the classroom; bringing the required books to class discussion; taking notes; practicing active listening while others are speaking (paying attention and generally looking interested); limiting disruptions to class by using the restroom in advance, or at a minimum when necessary; keeping electronic communications with Professor Rudy professional in their composition and tone, not informal like a text to a friend; and keeping mobile phones silenced and all digital interfaces (phones, computers, smart watches) out of sight for the duration of class, except when permitted.

Note that use of cellphones is not permitted in class. E-readers and tablets may be used for referencing course readings in class. Browsing the internet or using other interfaces (social media, email, instant messaging) during class is not permitted: the only acceptable use for screens in class is looking at the readings under discussion that day.

Attending class is foundational to your professional engagement as a student. You will receive a midterm Professionalism assessment, to give you a sense of how you're doing in class – and to give you the opportunity to improve if necessary in the second half of the semester. This midterm assessment will not count toward your actual grade. For more details, please see the rubric on the Canvas assignment page under Professionalism.

If you cannot make a class discussion, or if you're having trouble of any sort with an assignment deadline, please notify Professor Rudy *in advance* so that alternate plans may be made. Please also contact Professor Rudy if any of the above items are a cause for concern: for example, if you have a registered disability that requires the use of technology in the classroom.

Excused Absences

Students will on *rare* occasion miss class for good reasons. It is your responsibility to inform the instructor of any intended excused absences, including religious observations, in advance of those absences. To do so, use the “excused absence” form available on the course’s main Canvas page. Any student missing more than 3 classes in the semester should speak directly with Professor Rudy.

Covid Protocols & Masking

I am committed to making our classroom a safe learning environment. Being back on campus together is a privilege that must be handled with care. At our present moment, that means adhering strictly to university, county, and state mandates regarding COVID-19 protocols. I will be requiring everyone in this class to respect these protocols.

Specifically: a KN-95 or N-95 mask over the nose and mouth is required while you are indoors at all times. There are no exceptions. Students not wearing a KN-95 or N-95 mask will be given a warning and asked to wear one, or will be asked to leave the classroom immediately. *Students who have additional issues with the mask expectation after a first warning will be referred to the Office of Student Conduct for failure to comply with a directive of University officials.*

I additionally ask you to stay home from class if you are feeling at all under the weather, even slightly. In such cases, I will happily work with you to make up anything you've missed. If you notify me in advance, I can record our class discussion and share it with you. We have lots of options to work with, and I'm willing to be flexible if it means keeping our classroom safer for everyone.

Diversity and Inclusion

UMD English considers the diversity of its students, faculty, and staff to be critical to its educational mission and expects every member of the community to contribute to an inclusive and respectful culture in the classroom, work environment, and at campus events. It is my intent that students from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections

of sex, race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. I endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

If you experience issues related to diversity and inclusion in your English courses or as part of the English department community—or if you have suggestions for improving diversity, inclusion, equity, and access in the department—please contact our Diversity, Inclusion, Equity, and Accessibility (IDEA) Committee at: englishidea@umd.edu.

Special needs

If you have a registered disability that will require accommodation, please talk to Professor Rudy as soon as possible. If you have a disability and have not yet registered it with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TTY/TDD), you should do so immediately.

Plagiarism

I will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will be referred directly to the University's Honor Council. Follow MLA guidelines for citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. Please also keep in mind:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other online site, even if you have not quoted it directly.
- Paraphrased ideas must be cited, even if you have not quoted directly from the source.
- Most of what can be found easily online will not qualify as a reputable source for an academic essay. If you have questions about the validity of a source, please ask me directly.

The University Code of Academic Integrity may be found here:
<http://www.president.umd.edu/policies/docs/III-100A.pdf>

Caveat Participes

This course contains materials on sensitive subjects, including issues having to do with race, ethnicity, sex, sexuality, and gender. Some course materials detail acts of violence that may be disturbing. Please come speak with me if you have particular concerns, or if you would like more details in advance of the semester.