**Class One.**

**Banjo Patterson, Henry Lawson and Early Visions of Australia**

**Learning Outcomes**

* **An outline of the animating principles of early Australian poetry**
* **An understanding of the desire to define the nation through literary means**
* **The trajectory, possibilities and limitations of this mythologising**

**From a brief analysis of *The Bulletin* and the work of Patterson and Lawson, we can begin to analyse two competing thematic poles in the development of Australian poetry: the pastoral versus the urban. The fixation with defining Australia through a national identity uniquely tied to the mythological conquest of land opens up and defines much of the national literary psyche.**

Readings:
Matthew Hall ‘Defining Nations: modernist literature in Australia and the Pacific Islands’ in *The Modernist World*, Eds. Allana Lindgren and Stephen Ross (New York: Routledge: 2015) 265-272.

**Banjo Patterson**

[‘The Man From Snowy River‘](https://www.poetrylibrary.edu.au/poets/paterson-a-b-banjo/the-man-from-snowy-river-0001004)

[‘A Mountain Station’](https://www.poetrylibrary.edu.au/poets/paterson-a-b-banjo/a-mountain-station-0001013)

[‘The Man From Ironbark’](https://www.poetrylibrary.edu.au/poets/paterson-a-b-banjo/the-man-from-ironbark-0001016)

**Henry Lawson**

[‘In the Days When The World Was Wide’](https://www.poetrylibrary.edu.au/poets/lawson-henry/in-the-days-when-the-world-was-wide-0002002)

[‘The Ballad of The Drover’](https://www.poetrylibrary.edu.au/poets/lawson-henry/the-ballad-of-the-drover-0002020)

[‘Song of the Old Bullock Driver’](https://www.poetrylibrary.edu.au/poets/lawson-henry/song-of-the-old-bullock-driver-0022011)

**Class Two**

**Heroes and Icons: From Ned Kelly to Dundalli and Yagan**

**Learning Objectives:**

* **This class will focus on the earliest known Indigenous writing**
* **Defining and framing the historicising of Australia through colonial history instead of a colonial-Indigenous history.**
* **Thinking about the origins of ‘terra nullius’ and its implications on Indigenous people as subject.**

**Readings:**
Audio:
<http://poetryandpoetics.org/michael-farrell-on-australian-unsettlement/>

**Bennelong:**

**‘Letter to Mr Phillips’ (attachment)**

**We might also do well to read Chris Wallace-Crabe’s poem** [‘Bennelong’,](https://www.poetrylibrary.edu.au/poets/wallace-crabbe-chris/bennelong-0064035) **which updates some of the life story of Bennelong.**

**David Unaipon:**

**A Review of David Unaipon’s 'Legendary Tales of the Australian Aborigines' (attachment)**

**Extra Readings:**

Smith, Keith Vincent 2012. Bennelong’s letter expresses authentic Aboriginal voice. The Australian, Dec 29. < <http://www.theaustralian.com.au/arts/review/bennelongs-letter-expresses-authentic-aboriginal-voice/story-fn9n8gph-1226544151916>>

 **van Toorn, Penny.** Bennelong's Letter [online]. In: van Toorn, Penny. Writing Never Arrives Naked: Early Aboriginal Cultures of Writing in Australia. Canberra, A.C.T.: Aboriginal Studies Press, 2006: 54-70. Availability: <<http://search.informit.com.au/documentSummary;dn=660688876487276;res=IELIND>>

**Class Three**

**Early Progenitors: Modernist Influences and the Poetry of Possibility**

**Learning Objectives**

* **To identify the possible trajectories of Modernist aesthetics in Australia**
* **To understand the divide in Australia poetry between a rooteness to the past and possibilities of progress**
* **To identify the unique aspect of Australian modernism**

**Reading**
**Philip Mead: Nation, Literature, Location (attachment)**

**Kenneth Slessor**

[‘Five Visions of Captain Cook’](https://www.poetryfoundation.org/poems/47089/five-visions-of-captain-cook)

[‘South Country’](https://www.poetryfoundation.org/poems/47092/south-country)**Christopher Brennan**
['D.M Stephane Mallarme'](https://www.poetrylibrary.edu.au/poets/brennan-christopher/d-m-st-phane-mallarm-0020029)

[[Deep mists of longing blur the land...]](https://www.poetrylibrary.edu.au/poets/brennan-christopher/deep-mists-of-longing-blur-the-land-0020014)**Mary Gilmore (attachments)**

‘Nationality’
‘Eve Song’

**Class Four**

**Judith Wright and Lesbia Harford**

**Learning Objectives**

* **To highlight the developing class, sexed and racial politics being contemplated by female writers**
* **To identify the constraints of the national cannon and the confines of the margins**

**Readings**
Ann Vickery
‘An Uncanny Vernacular: Comparing the Radical Modernisms of Lorine Niedecker and Lesbia Harford’

Lyn McCredden on Judith Wright [www.abc.net.au/radionational/programs/poetics/4084738](http://www.abc.net.au/radionational/programs/poetics/4084738)

**Judith Wright (in attachments)**

‘For New England’
‘Bullocky’
‘Nigger’s Leap’
‘Australia 1970’
‘Two Dreamtimes’

**Lesbia Harford (in attachments)**

‘Grotesque’
‘A Bronte Legend’
‘Blouse Machinist’

**Further Reading**

**Lyn McCredden ‘Through a Web of Language: landscapes of perception in the poetry of Judith Wright’ (p18-29) in *Bridgings: Readings in Australian Women’s Poetry,* Eds. Rose Lucas and Lyn McCredden (OUP 1996).**

**Class Five**

**Ern Malley and the Angry Penguins**

**Learning objectives and resources**

On completion of this topic, students should be able to

* understand Australian modernism as related to but also differentiated from European modernism.
* understand how a hoax may function as a form of literary critique.
* consider how literature and, indeed, an invented author may have cultural value beyond the control of its originator.

**Reading**

Malley, Ern, [The Darkening Ecliptic](http://jacketmagazine.com/17/ern-poems.html), Jacket 17 (June 2002). Web. <http://jacketmagazine.com/17/ern-poems.html>.

Focusing on poems:

‘Durer: Innsbruck 1495’
‘Night Piece’
‘Documentary Film’
‘Culture as Exhibit’

Thompson, John, [The Ern Malley Story,](http://www.abc.net.au/archives/80days/stories/2011/10/27/3367929.htm) ABC (1959). Panel includes in order of appearance, James McAuley, Harold Stewart, Sidney Nolan, Albert Tucker, and Max Harris.

Atherton, Cassandra, ['"Fuck All Editors": The Ern Malley Affair and Gwen Harwood's Bulletin Scandal'](http://resourcelists.lib.deakin.edu.au/link?url=http%3A%2F%2Fezproxy.deakin.edu.au%2Flogin%3Fqurl%3Dhttp%253A%252F%252Fdx.doi.org%252F10.1080%252F14443050209387747) *Journal of Australian Studies*, vol. 26 issue 72, 2002, pp. 149-157. **(in attachments)**

**Class Six**

**Generation ‘68**

**Learning Objectives**

* **to identify the counter-cultural influence on Australian poetry**
* **to identify a major break from poetic traditions**
* **to identify the origins of contemporary Australian experimentation and contemporary poetry**

**Readings**

**John Kinsella**
‘Groups and Mavericks’ (Cambridge Histories Online: Cambridge University Press 2011). 473-497 **(attachments)**

**Poems**

**Gig Ryan**

[‘You Benefit’](https://www.poetrylibrary.edu.au/poets/ryan-gig/you-benefit-0298001)[‘If I had a gun’](https://www.poetrylibrary.edu.au/poets/ryan-gig/if-i-had-a-gun-0531028)‘Eurydice’s Suburb’ (attachments)

**John Forbes**

[‘Speed, A Pastoral’](https://www.poetrylibrary.edu.au/poets/forbes-john/speed-a-pastoral-0460059)[‘On The Beach’](https://www.poetrylibrary.edu.au/poets/forbes-john/on-the-beach-a-bicentennial-poem-0460074)

**J.S. Harry (in attachments)**

‘Standing in front of a Woman Artist’s Portrait of a Pelican’

'Ultimately'
'tell Me What you see Vanishing'

**Robert Adamson**
[**'On Not seeing Paul Cezanne'**](https://www.poetrylibrary.edu.au/poets/adamson-robert/on-not-seeing-paul-c-zanne-0623002)[**'Looking into a Bowerbird's Eye**](https://www.poetrylibrary.edu.au/poets/adamson-robert/looking-into-a-bowerbird-s-eye-0711154)**'**
[**'Out From the Shore the river Glides Slowly'**](https://www.poetrylibrary.edu.au/poets/adamson-robert/out-from-the-shore-the-river-glides-slowly-0629036)

**Additional Readings**
**Corey Wakeling ‘John Forbes' Miraculous Fluidity’**

<http://cordite.org.au/essays/miraculous-fluidity/>

**Class Seven**

**Migration, Diaspora and the transformation of the 'Australian' voice**

**Learning Objectives**

* **To consider how changing social policies in the 1980s changed Australian literature**
* **Considering Australian poetry as a springboard for reflecting changing social definition**
* **Challenging the hegemonic norms of Australian poetry, expression and limits of exclusion**

**Readings**

**Ann Vickery and Ali Alizadeh : Political Imagination: postcolonialism and diaspora in contemporary Australian poetry. *Southerly* 73.1(2013) 7-21.**

**Poems**

**Ouyang Yu (attachment)**
'The ungrateful immigrant’
‘Being Difficult’
‘An identity CV’

[‘Fuck You Australia’](https://www.poetrylibrary.edu.au/poets/ouyang-yu/fuck-you-australia-0282048)**Ania Walwicz (attachment)**
'Australia'

'Little red Riding Hood'
'Poland'

'New World'

**Extra Readings**

**Adam Aiken Asian-Australian Diasporic Poets:** <http://cordite.org.au/essays/asian-australian-diasporic-poets-commentary/>

**Class Eight**

**Sexuality and Difference**

**Learning Outcomes**

* **Identify the pressures and inhibitions of writing sexuality in Australia**
* **To read a historic series of poems detailing sexuality and sexual difference**
* **To conceptualise the performance and production of masculinity and femininity at intersection with nationalism**

**Readings:**
**Michael Farrell, Jill Jones: Introductions: Out of The Box: An Anthology of Gay and Lesbian Poetry from Australia (Puncher and Wattman) 2014. (attachment)**

**Poems (in attachment)**
**Michael Farrell**
[**'making love to a man'**](https://overland.org.au/previous-issues/issue-209/poem-michael-farrell/)

'bag boy'
'proust aboard a doomed corvette'
**David Malouf**
'Like our first Paintbox'

**Pam Brown**
'This is all'

**Jill Jones**
*'futures and stardust'*

**Angela Gardner**
'Bel Canto'

**Chris Edwards**
'Missing Something'

**Class Nine**

**Indigenous Writing Now**

**Learning Outcomes:**

* **To define how indigenous writing is concepualised in Australia**
* **To acknowledge the history of Australian Indigenous Poetry**
* **To stake a claim for indigenous futurities and literature**

**Readings:**
**Natalie Harkin: The Poetics of Remaping: memory in the blood. (attachment)**

**Poems**
**Oodgeroo (Kath Walker)**
[**' No More Boomerang**](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/no-more-boomerang-0719028)**'**

**Lionel Fogarty**

[**'Kath Walker**](https://www.poetrylibrary.edu.au/poets/fogarty-lionel/kath-walker-0214036)**'**

[**'You Who may Read my Words'**](https://www.poetrylibrary.edu.au/poets/fogarty-lionel/you-who-may-read-my-words-0214085)

**Natalie Harkin (week nine attachments)**

**'Boat People'**
**'Domestics'**
**'Nationalism'**

**Ali Cobby Eckermann**

[**'thunder raining poison'**](https://www.poetryfoundation.org/poetrymagazine/poems/89017/thunder-raining-poison)

**Extra Readings:**

**Peter Minter, The Whitewashing of Indigenous poetry :** <http://jacket2.org/commentary/material-criticism>

**Class Ten**

**Futurities**

**Learning outcomes**

* **To assess the potentialities for the future of Australian poetry**
* **To discuss the international intersections with poetic development**

**Readings**

**Ann Vickery: Against Colony Collapse Disorder; or, Settler Mess in the Cells of Contemporary Australian Poetry.** <http://cordite.org.au/essays/against-colony-collapse/>

**Poems from**

[**Alison Whittaker**](http://tincture-journal.com/2016/02/22/two-poems-and-an-interview-alison-whittaker/)

**Chi Tran (Attachment)**

**Omar Sakr (attachement)**

[**Vernon Ah Kee**](http://cordite.org.au/artworks/ah-kee/)