

EN383 Australian Literature – From Page to Screen: Fall 2024 Syllabus

Instructor Name: Jimmy Thomson

Office Location: BU Sydney Campus

Contact Information: mail@jimmythomson.com

Office Hours: 10 minutes prior to or following class times. Meetings can be arranged via email outside these hours.

Course Dates:

Course Time & Location: TBA

Mondays: TBA

Tuesdays: TBA

Final Exam: TBA

Field Trip: There is an overnight field trip to the Blue Mountains (TBA).

Course Credits: 4 BU credits; 3 BU Hub units

Course Description

This course is designed to introduce students to the literature of Australia through an eclectic collection of texts, and diverse forms and genres of writing, with a focus on the adaptation from page to screen. A critical exploration of these texts will be undertaken in terms of Australia's cultural formation and evolution. Aspects and contexts of history, geographical location, urban and rural landscape, climate, and people will inform this exploration.

Critical material will be introduced to discussions and examples of this material are posted on blackboard learn. Where appropriate, videotaped footage will also be used and discussed as another form of critical appraisal of a text. The page to screen component of this course will use existing written texts and consider the ways in which they are adapted to become film/screen texts. The adaptation process is explored through first-hand experience as every student adapts a prose text to a screenplay.

A central thread of the course will be the evolution of Henry Lawson's seminal short story *The Drover's Wife* from the original 19th Century text, through a TV adaptation, to a short film, to a stage play to a recent and controversial full-length feature film. This will also allow us to track the depiction and story ownership of First Nations narratives and their significance in modern Australia.

The scope of the course takes in most text formats in multiple genres. There is narrative poetry, short stories, stage plays and novels. The adaptations – a major theme of this course – include feature films, short films, TV series and stage plays. The genres include historical realism, romanticism, biographical fiction, children's stories, humour, psychological and crime thrillers, family

dramas and even an Australian “Western”.

The two major threads are the development of *The Drover’s Wife* from a seminal short story from the late 19th Century to a modern “Tarantino-esque” feature film. The other thread is how the depiction (or absence) of First Nations people has evolved... or not.

All of these elements will be prisms through which we can view historical and contemporary Australian societies and their evolution.

EN383 Course Objectives:

This course has a strong focus on students honing skills in critical reading, researching, and writing of texts across a variety of text-types, forms/genres, modes, styles, and media in order to understand a world beyond their own, and to decipher and create meanings still relevant to contemporary life.

Analytical interpretation, original insights, artistic appreciation, and raised awareness of the socio-historic, economic, and cultural context of award winning Australian literary texts and their global positioning, are expected course objectives. A major philosophical belief informing this course is the living landscape of literature; field trips to the actual settings of some texts serve to reinforce plausibility and the suspension of disbelief, while illustrating how fiction and fact often inform each other.

Beginning from the late 19th century, through the 20th century, and crossing into the 21st century a selection of Australian prose fiction, poetry, stage drama, and screen adaptation will be included for exploration. Additional to these hallmark areas of study, each student will adapt scenes from a prescribed prose fiction short story into a screenplay.

A demonstration of each student’s skills: of analysis leading to original insights; of critical thinking; of use of language and literary terminology; and of research, will be displayed through a class presentation (accompanied by a short annotated bibliography), as well as a long written formal essay on a major text or texts, and a written examination, the latter of which presupposes knowledge of all set readings of the course.

These objectives satisfy various of the larger Study Abroad Program and specific Sydney Internship Program outcomes under which this course operates; please see below the outcomes for these programs. The course is approved by the Department of English, College of Arts and Sciences at BU. **EN383 satisfies** both requirements of English Majors and Minors.

Question-driven Course Description:

Students will employ a variety of strategies in answering all the following questions. These include: attending lectures, classroom discussions, undertaking ungraded collaborative exercises in class, considering socio-historical and economic contexts, and presenting and writing analytical commentary on texts based on reading and researching; as well as undertaking a creative transfer from a required prose-fiction story to an original scripted screen adaptation of same. The areas of exploration include:

- What is literature?
- Why Australians write.
- How is Australian Identity expressed through our poetry, drama, prose fiction and literary screen adaptations?
- How do we adapt our literary texts to film?
- How stories of identity change against differing socio-historic, economic and political influences, and time periods?
- What role does the “tyranny of distance” play in the Australia identity and literature?
- How our stories align with shifting dominant landscapes (bush, city, coast and beach)?
- Are these settings of our stories both literal and psychological?
- How does the evolving role of the Australian family (as social regulator), in all its models, inform both the microcosm of personal identity and the macrocosm of national identity?
- How has the emergence of a First Nations voice evolved and enhanced the literary landscape of Australian literature through the ages.
- How the major themes of literature are reflected in our own lived experience.

Hub Learning Outcomes

BU Hub Units: 3 This course has been accredited with these units and students can transfer them.

1. Capacity: Philosophical, Aesthetic, and Historical Interpretation.

Area: Aesthetic Exploration – one unit

2. Capacity: Communication

Area: Writing Intensive – one unit (only available to students who meet the prerequisite requirement)

3. Capacity: Intellectual Toolbox

Area: Creativity/Innovation – one unit

Program Learning Outcomes

Study Abroad Sydney Program Outcome:

The student will “demonstrate knowledge of Australian culture and society with respect to a combination of the following areas: Australian politics, industry, science and technology, economics, social policy, environmental policy, literature and the arts, film, marketing, advertising, and mass media”.

Instructional Format, Course Pedagogy, and Approach to Learning

EN383 has a minimum of **40 hours of classroom lectures and seminars** and one compulsory field trip where students are challenged to find elements of written works and their screen adaptations in urban and rural landscapes.

These stimulate interest and present a less formal environment for learning whilst simultaneously promoting the plausibility of the text within the surrounds of its setting.

Classes at the BUSAC run in basically 2-hour time slots according to the schedule. The course is delivered through lectures from the professor, in-class interactive discussions with students, and seminar presentations by individual students.

However, to promote confidence and establish a non-judgmental classroom environment, many group discussions and activities are not individually graded. That said, the level of participation and engagement will form part of each student's contribution mark.

These ungraded elements may include in-class activities such as team screenplay writing; cast readings of drama scenes; team quizzes; team crossword project as a reading reinforcement tool, and online interaction via the Blackboard Learn Discussion platform.

All ungraded projects are intended to stimulate further discussion and in the case of the crossword introduce an element of 'the game' as a learning tool. Classroom ungraded exercises all receive feedback from the professor and will subsequently have prepared students for graded assessments to follow. The professor also leads by example: in the case of the translation of prose fiction to the screen, there is a template to follow: this lead- by-example concept is central to the instructional format for this course.

There are also guest speaker sessions wherein students meet creative professionals of some considerable standing. There will be a question and answer period at the end of these sessions. Previous guest speakers rated very highly with students on evaluations.

Scope of studies

Discussions will suggest specific readings of texts - as well as providing the historical, geographical, social and environmental background to these texts – but students should not feel constrained to only read the suggested texts. Students will be encouraged to explore other meanings and to develop their own textually based and research-based analytical and evaluative skills. Students will be expected to contribute to all seminar discussions and therefore will need to prepare for each class by completing the reading/viewing designated in the following schedule, and by allowing all possible time for the consideration of issues raised in preparatory material provided in advance.

Blackboard Learn Discussion Board

From time to time, topics for discussion will be posted on the Blackboard Learn discussion board. This is an exercise in students expressing their opinions in a logical fashion supported by information or, possibly even more importantly, understanding and making sense of an opinion with which they may not agree but can understand why others may hold that position. This will be a factor in students' grading for "engagement".

Final Grades

All Grades out of 100 Points			
Grade	Max	Avg	Min
F	59.4	50	0.0
D	69.4	65	59.5
C-	72.4	72	69.5
C	76.4	75	72.5
C+	79.4	78	76.5
B-	82.4	82	79.5
B	86.4	85	82.5
B+	89.4	88	86.5
A-	93.4	92	89.5
A	100	96	93.5

Assignments and Grading (*including Weighting*)

Assessment	Format/Activity	Weighting
Seminar Presentation & Annotated Bibliography	Powerpoint version (or equivalent) PLUS annotated bibliography in text format to be emailed to professor	25%
Screenplay adaptation	In print through the library and electronically to professor	20%
Seminar Discussion Contribution, Attendance	Ongoing, in class, or on field trip	5%
Term Paper	In print and electronically to professor	30%
Exam	Two hours (TBA)	20%

Reading and viewing materials

WEEK ONE - ESSENTIAL TEXTS

Lawson, Henry, in Stone, Walter (ed). *The World of Henry Lawson*. Paul Hamlyn: Sydney. 1974. "The Drover's Wife" (On Blackboard Learn)

Andrew Barton "The Banjo" Paterson. (1890): "Clancy of the Overflow", "The Man from Snowy River" (1890). (On Blackboard Learn)

Baynton, Barbara. (1896) "The Chosen Vessel" *The Bulletin* magazine. (On Blackboard Learn)

Prichard, Katherine Susannah. (1927) "The Cooboo" in *Collected Stories* (1967) Sydney: Angus and Robertson, (on Blackboard Learn)

Miller, George T. (dir.), (1982) *The Man From Snowy River* (film adaptation) 20th Century Fox.

RECOMMENDED READING

Thomson, Jimmy. (2019) "Movie Synopsis – The Man From Snowy River" (on Blackboard – Additional Reading)

WEEK TWO - ESSENTIAL TEXTS

Franklin, Miles. (Edn. 1994) *My Brilliant Career*, Sydney: Angus & Robertson. (Excerpt: up to and including Chapter 13).

Armstrong, Gillian. (dir.) (1979) *My Brilliant Career* film; written by Eleanor Whitcombe, produced by Margaret Fink, NSW Film Corporation.

Thomson, Jimmy. (2019) "An Introduction to Adaptations" (Blackboard)

RECOMMENDED READING

Harwood, Ronald. (2007) *Adaptations: From Other Works Into Films*, Guerilla Books, London. (In Library).

WEEK THREE - ESSENTIAL TEXTS

Manara, Gian Carlo (dir.) (1968) *The Drover's Wife* (TV play). ABC TV (Australia)

Brooks, Sue (dir.) (1985) *The Drover's Wife* (short film) Student project at AFTRS.

Lawson, Henry. (1896) *The Australian Cinematograph* (on Blackboard – Additional Reading)

Boake, Barcroft. (1891) *Where the Dead Men Lie*. (On Blackboard – Additional Reading)

Lindsay, Norman. *The Magic Pudding* (1918). Gutenberg Project (In Blackboard Learn)

Elliott, Sumner Locke. *Edens Lost*. Harper and Row, NYC, USA, 1969. (Part 1 "Angus" in Blackboard)

Armfield, Neil. (dir.) (1989) *Edens Lost* "Part One: Angus" mini-series adaptation. Australian Broadcasting Corporation, Writer: Michael Gow, Producer: Margaret Fink.

RECOMMENDED READING

Clarke, Sharon. (2019). "Sumner Locke Elliott" (on Blackboard – Essential Reading)

WEEK FOUR

Purcell, Leah (wri.) (2017) *The Drover's Wife* (stage play). Currency Press.

Culotta, Nino (John O'Grady) *They're a Weird Mob* (Novel, 1957). Text Classics (2012)

Powell, Michael (dir.) *They're a Weird Mob* (Movie, 1966). British Empire Films.

WEEK FIVE

Garimara, Doris Pilkington. *Follow the Rabbit-Proof Fence*. Brisbane: University of Queensland Press, 1996.

Noyce, Philip (dir.) (2002) *Rabbit-Proof Fence* (film adaptation), Showtime Films

Bovell, Andrew. *Speaking in Tongues* (1996), this edn. 2010 by Nick Hern Books (London).

Lawrence, Ray. (dir.) (2001) *Lantana* based on the play *Speaking in Tongues* by Andrew Bovell (1996), Screen writer: Andrew Bovell, Jan Chapman Productions, Sydney, Australia.

WEEK SIX

Temple, Peter. (2010) *The Broken Shore*. Melbourne: Text Publishing

Woods, Rowan. (dir) (2013) *The Broken Shore* TV Movie. Writers: Andrew Knight, Peter Temple. Essential Productions/Easy Tiger Productions.

Winton, Tim. *Cloudstreet*. Melbourne: McPhee Gribble, 1991

Winton, Tim & Fontana, Ellen (cr.) (2011) *Cloudstreet* (TV SERIES – ep. 1) Showcase

WEEK SEVEN

Purcell, Leah (dir. wri.) (2021) *The Drover's Wife: The legend of Molly Johnson* (Film adaptation). Memento Films.

Courseware

[Blackboard Learn](#) provides an active online link to all materials including course outline, criteria sheets, due dates of assignments, secondary sources, online links, and announcements. There are also required viewing texts, important notices and discussion platform responses on Blackboard Learn many of which are required for the course.

ASSESSMENT DESCRIPTIONS

To complete the 'Assessment' component of the requirements for this course, it is necessary to perform the following tasks:

1) Seminar Presentation/ Annotated Bibliography (25%).

NB: No more than one internet source is acceptable for this assignment. Wikipedia is not acceptable although the original texts referenced there may be.

Based on a topic chosen from the list marked "Seminar Presentation Topics" in Appendices, this presentation will be carried out during classes as indicated in the course schedule and presented collectively by students in groups of three.

Each group of three students is expected to deliver a seminar presentation, which will be a minimum of 15-minutes and a maximum of 25-minutes in duration, excluding a 5-minute period of fielding questions from the class/professor and generating discussion. Each student in the groups must choose a topic from the sub-questions. It is the responsibility of all students to maintain these time limits. Failure to do so will impact on the grade.

The presentation must include a secondary sources annotated bibliography including the material in the sub-questions. An electronic text-only version of the presentation, including the annotated bibliography, should be emailed to Professor Thomson prior to the presentation.

A **Criteria Sheet** for this presentation/annotated bibliography is also published separately in the document marked "Appendices".

2) Page to Screen adaptation (weighting 20%) Working from knowledge gleaned in class during a non-graded team collaborative writing of a similar screen adaptation, write a screenplay adaptation of an assigned story set by the coordinator. The adaptation should be 14-16 pages in length and must be presented in the screenwriting template provided on Blackboard Learn. Harwood's textbook *Adaptations* (Guerilla Books: London 2007) should inform your approach to this assignment.

A **Criteria Sheet** for the writing of the screenplay is published separately and available in "Appendices" and should be followed closely.

3) Seminar Discussion Contribution, Attendance (5%)

There will be joint writing exercises (in prep for assessment event) and a discussion of each text and/or screen adaptation, which may be guided by the topic list and must be contributed to by all students at each session scheduled. This will necessitate a reading of the text/s (and a viewing of the film) and a processing of some ideas, analytical and descriptive, of how each text makes meaning/s. Occasional topic for online debates, published on Blackboard Learn, will be included as part of this assessment.

4) A 2,000-2,250-word term paper (30%)

The term paper should address a chosen topic from the list marked "Term Paper Topics". As the major piece of 'considered' writing for this course, this is a **researched paper**, which should follow the rules and practices of a formal essay. A Criteria Sheet for this essay is published separately in "Appendices".

Students are also encouraged to submit an optional, short (ungraded) proposal earlier by email for discussion with and feedback from the course coordinator. This would be done up to one week prior to the submission date of the term paper. (See schedule)

This exercise is entirely optional and is purely for the guidance of students. Neither seeking guidance nor choosing not to do so will have any bearing on the marking of the term paper (although it can only help with the quality of the written work).

5) A two-hour examination (20% of overall grade)

Details of this examination will be published separately.

Resources/Support/How to Succeed in This Course:

The most effective way to succeed in this course is to keep reading along or preferably ahead of the timeline of required readings. Most of the readings and viewings are related to specific individual elements of the course but one major reading, *The Drover's Wife*, in five iterations, will be a frequent point of reference for discussion.

We will follow this revered 19th Century text from short story to TV drama, to experimental short film, to stage play and ultimately to a feature film. Mirroring the evolution of "The Drover's Wife" we will examine how First Nations people are depicted (or not) in Australian literature past and present, and how their stories have become essential elements in the great Australian literary landscape.

There are the opportunities for students to meet their professor face-to-face either ahead of or following class times; students can also make contact for longer meeting times via email or submit questions via email.

Being prepared for each scheduled class will mean students gain more from lectures and interactive class discussions. Failure to prepare properly for the lectures, for instance by not reading prescribed texts, will become evident in the classroom discussions. The course teacher will make himself available to clarify any issues before or after classes, as need be.

Time management is crucial to such success, as is an open and enquiring mind. There is also ample material on the BU learn site for students to expand their contextual knowledge of set texts and the BU Sydney library has books and visual material for research.

When writing or presenting, it is crucial that students are guided by the Grading Criteria Sheets provided in "Appendices" as a means to successful navigation of requirements.

Professors are notified of students with documented disabilities or special needs ahead of first classes and will offer assistance to these students in line with BU policy, which is also BU Sydney policy.

COMMUNITY OF LEARNING: CLASS AND UNIVERSITY POLICIES

Course members' responsibility for ensuring a positive learning environment (e.g., participation/ discussion guidelines).

It is the responsibility of both the professor and all student members of the class to ensure a positive learning environment. It is thus understood that any member of the class who demonstrates behavior which undermines this positive learning environment will: firstly, be questioned and counseled regarding this behavior, seeking a satisfactory outcome; secondly, upon further recurrence, be brought into the delivery of the class material in an effort to involve them more; lastly, in light of the behavior continuing, the student will be expelled from the learning space for the rest of that day's class, and a grade deduction will be implemented as for "missing class without verifiable extraordinary reasons". (There is no precedent for this behavioral model thus far on our programs.)

COURSE MATTERS

Attendance at all classes is mandatory.

Any absence for medical reasons or other misadventure must be supported by a medical certificate or a letter offering a satisfactory explanation. Strict penalties apply, on a pro rata basis, for any unapproved absence. Missing one class without reason would attract as much as a 10% penalty.

Statement on Plagiarism

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "... expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean".

Late Work

In general, there will be no extensions granted for any coursework. The exception is where there are clear and acceptable reasons for late submission. In this case a written statement outlining any serious illness or misadventure together with supporting documentation (e.g. medical certificates) must be provided or a strict penalty of 5% per day will apply.

CLASS SCHEDULE

Although the following schedule is intended to be settled, it may be necessary to alter it from time to time. Should changes be needed, students will be given adequate time to accommodate them. Any student missing class without verifiable extraordinary reasons will be penalized through grade deduction (implemented by the Program's Academic Director) in fairness to those who do attend. This includes any guest speaker sessions, supervised screenings and field trips.

NB: The detailed content of the discussions and videos may change but the minimum requirements of the reading list apply throughout. Some are extracts but students are expected to read the entire contents of any texts that they have selected as the topics for their term papers.

Date	Hear it – discuss it	Watch it	Read it (before class)
WEEK ONE			
Day 1	Introduction to literature. Why we write. Who we are.		Course Syllabus, Appendices
	<ul style="list-style-type: none"> • Key themes in Australian literature • The short story • The narrative poem • The tyranny of distance • <i>The Drover’s Wife</i> • Romanticism versus realism 	The Ride from <i>The Man from Snowy River</i>	Banjo Paterson: <i>The Man From Snowy River</i> and <i>Clancy of the Overflow</i> Henry Lawson: <i>The Drover’s Wife</i> Katharine Susannah Prichard: “The Cooboo”. Barbara Baynton: “The Chosen Vessel” The Man from Snowy River movie synopsis (JT).
Day 2		<i>The Drover’s Wife</i> (ABC TV and Sue Brooks short film)	
WEEK TWO			
Day 3		<i>My Brilliant Career</i> – Miles Franklin	Miles Franklin – <i>My Brilliant Career</i> (up to and including Chapter 12)
	Review <i>My Brilliant Career</i>		
Day 4	Mini field trip – Australian Film, Television and Radio School		

Date	Hear it – discuss it	Watch It	Read it (before class)
WEEK THREE			
Day 5	Adaptation – the basics	Short film: <i>Where the Dead Men Lie</i>	Henry Lawson: <i>Australian Cinematograph</i> Barcroft Boake: <i>Where the Dead Men Lie</i>
	Adaptation LIVE! In-class		“An Introduction to Adaptations” – (JT)
Day 6		TV episode: <i>Edens Lost, Part One – “Angus”</i>	Sumner Locke Elliott: <i>Edens Lost, Part One – “Angus”</i>
	Dr Sharon Clarke on Sumner Locke Elliott and Norman Lindsay		Norman Lindsay: <i>The Magic Pudding</i>
WEEK FOUR			
Day 7	Field Trip Day 1: Lindsay Gallery & Hydro Majestic	Table read of <i>Drover’s Wife</i> play	Leah Purcell: <i>The Drover’s Wife (Play)</i>
Day 8	Field Trip Day 2: Scenic World & writers’ retreat		
Day 9		<i>They’re a Weird Mob</i> (movie)	Nino Culotta: <i>They’re a Weird Mob</i>
	Guest speaker Warren Coleman on adapting <i>They’re a Weird Mob</i> from book to stage musical.		

Date	Discuss it	Watch It	Read it
WEEK FIVE			
Day 10		<i>Rabbit Proof Fence</i> (Movie)	Doris Pilkington: <i>Follow the Rabbit Proof Fence</i>
	Discuss <i>Rabbit Proof Fence</i> book and movie, and the “Stolen Generation”.		
Day 11		<i>Lantana</i> (movie)	Andrew Bovell: <i>Speaking in Tongues</i>
	Compare <i>Speaking In Tongues</i> and <i>Lantana</i>	Table Read (extracts from <i>Speaking in Tongues</i>)	
WEEK SIX			
Day 12	The Broken Shore	<i>The Broken Shore</i> (TV)	Peter Temple: <i>Broken Shore</i> (to pg 117)
	Discuss a sense of place, cultural issues and racism, family and “absent father”		
Day 13	Cloud Street	<i>Cloudstreet</i> (TV) Part 1	Tim Winton: <i>Cloudstreet</i> (to page 145)
	Discuss key themes		
WEEK SEVEN			
Day 14		<i>The Drover’s Wife (Legend of Molly Johnson)</i> movie	
	<i>The Drover’s Wife</i> – from Go to Woe!		
Day 15	Presentations Day – All students’ presentations in one hit.		
TERM PAPER SUBMISSION			
Day 16 – Final Exam			

Appendix 1: Seminar Presentation Topics

SEMINAR PRESENTATION and ANNOTATED BIBLIO GRADING

25% weighting – gradings out of 100

Due to the number of students enrolled in this course, this exercise will be a combination of team efforts and individual exercises. Each team of two or three students will chose or be assigned one of the general topics from the list overleaf and work collectively on research and presentation.

However, each member of the teams will choose one sub-topic which will be the focus of their individual part of the presentation, thus allowing every student to gain a combination of collective and individual grades.

Students should make their presentation using only brief notes or palm cards on Powerpoint or equivalent. They should not read text that is displayed on the screen. Sufficient quotes from the text in question and clips from the screen adaptation should be used.

Each student will be expected to answer at least one question from the student body or the course teacher, or ask one of their own.

Grading Criteria

1. Students should demonstrate a strong knowledge and understanding of the text and topic under consideration. The presentation shows evidence of a close reading of the text and/or the screen adaptation of this text. **20%**
2. Students should collectively present a well-delivered address on the text, making reference to the **three secondary sources** of the annotated bibliography. This will include at least four of the following areas of exploration: Setting or use of landscape; Gender; Class; Imagery; Language and dialogue; Narrative form and structure; Narrative voice. **20%.**
3. Integral to the presentations, students will consider the areas of:
 - content – the actual story or substance of the texts
 - context – the socio-historic influences on the writing of the text i.e. the author's life and times and/or the time of the setting of the story and, where appropriate, the time of the adaptation
 - Audience, meaning the target or ideal audience or reader perhaps including what distinguishes a modern reader or a 'critical' reader from this 'ideal' reader
 - purpose – why the writer(s) wrote the text(s). **20%**
4. Students should present individual addresses based on the sub-topics that analyse the text and film adaptation **20%**

5. An **Annotated Bibliography** MUST accompany this presentation: there should be three secondary sources listed in conventional bibliographic order (note primary sources do not count), including at least one secondary source critical in nature (offering an **analytical** evaluation of the work). The referencing style used should be identifiable (e.g. MLS, Harvard, MLA, etc.) and should be followed consistently.

The annotated biblio **must** also be delivered in a **separate text document** to the course professor.

No more than one source should be drawn from the internet (except where a creditable on-line journal is published). Wikipedia and AI (Chat GPT and Co-pilot etc) are not acceptable as attributed sources but they may, of course, be used to research further references.

Each annotation should be 150-200 words in length; should contain your own evaluation of the source; should demonstrate clear, concise, and correct written expression; and observe language conventions appropriate to the form. To be clear, under Sydney BU policies, failure to provide an annotated bibliography means the entire presentation may not receive any higher grade than B+.

This element should be worked on collaboratively by the student 'teams'.

20%

IMPORTANT: Areas of content, context, audience and purpose should inform **all** of these presentations and subsequent discussions.

PRESENTATION TOPICS

1) Read *The Man from Snowy River*, *Clancy of The Overflow*, “The Drover’s Wife”, *The Cooboo*, *The Chosen Vessel*, *Where the Dead Men Lie* and Lawson’s *Australian Cinematograph*.

- a) Analyze the male, female and First Nations characters with reference to the context of the era in which they were written, their presence in and absence from the stories.
- b) Could the Man from Snowy River have been inspired by a First Nations man, or even woman? Gather evidence from the text and contemporary writing to support that hypothesis.
- c) In his *Australian Cinematograph* (1896), Henry Lawson offers a screen adaptation of Barcroft Boak’s poem *Where the Dead Men Lie*. Explain what a cinematograph was, why Lawson might have imagined this would have been filmed and what ultimately happened to his “treatment.”

2) Read *My Brilliant Career* by Miles Franklin (in full) and view the film adaptation.

- a) Discuss how the film adaptation (1979) uses themes, characters, settings, and incidents found in the prose narrative;
- b) Discuss what appears on screen that was not in the book, and vice versa, and why the auteur may have chosen to include some extra material and exclude others.
- c) Neither the novel nor film adaptation were particularly brilliant pieces of work (in many critics’ eyes) but they are both regarded as pivotal elements in the history of Australian literature and film. Explain why this might be the case.

3) Read the book *They’re A Weird Mob* (in full) and view the film adaptation.

- a) In *They’re A Weird Mob*, Nino Culotta mocks European immigrants to Australia and both exposes and satirises the underlying racism of Australia at that time. Is this a valid approach and would it (does it) work today?
- b) Nino Culotta (John O’Grady) was an Irish Australian masquerading as an Italian, Miles Franklin attempted (but failed) to pass herself off as a man, to make it easier to get published. What do these attempted deceptions say about the cultures in which they were perpetrated?
- c) In *they’re a weird mob*, the language differences between immigrants and local are the basis of much of the humour. What language differences exist between contemporary colloquial Australian and formal and informal American usage that could be the source of confusion and amusement.

4) Read *Follow the Rabbit Proof Fence* (in full) and view the film *Rabbit Proof Fence*.

- a) When Doris Pilkington Garimara first wrote the book, it was a straight biographical history of events involving her mother and aunt. Her publishers recommended that she fictionalize it. “My Brilliant Career” was also a fictionalized biography. Was this a valid choice to make in either case and if so, why?
- b) Australian Hollywood director Philip Noyce and British actor Sir Kenneth Branagh brought a strongly Anglo-Celtic perspective to this “stolen generation” story. How might their personal perspectives have helped or hindered the story-telling.
- c) First Nations people often refer to their connection to “country” whereas an element of this course is reference to the importance of “place” in a narrative. How do the two concepts merge in both the novel and the film.

5) Read Andrew Bovell’s 1996 play *Speaking in Tongues* (in full) and view director Ray Lawrence’s 2001 film adaptation *Lantana*.

- a) In his adaptation of his own play to a screenplay, Andrew Bovell changed characters, relationships and even genders. Examine why he made those changes and what they added to and /or detracted from the film compared to the play. At least one major storyline and character did not transfer from the play to the film. Why might the same writer of both works have made those choices?
- b) Consider the evolution of the male characters in *Speaking in Tongues* and *Lantana* from their equivalents in work by early Australian writers such as Lawson, Patterson and Franklin. Are the modern characters more “real” and therefore more or less heroic?
- c) Consider the evolution of the female characters in *Speaking in Tongues* and *Lantana* from their equivalents in works by early Australian writers such as Lawson, Patterson and Franklin. How have female characters evolved and explore whether and how that has made them stronger and less passive at the expense of being less sympathetic.

6) THE BROKEN SHORE: Read *The Broken Shore* (at least to page 117) and view the TV adaptation

- 1) Joe Cashin is a broken man in many respects. What are they and how are they portrayed in the book and TV adaptation?
- 2) The depiction of the First Nations community in *The Broken Shore* reveals a major change in the mindset of creators since *The Drover’s Wife* but now they are seen as both victims and a potential threat. Explore.
- 3) Joe Cashin is remote from at least three “families” to which he could belong. Identify them and explain why he is rejected by or rejects them.

7) CLOUDSTREET: Read the first part (at least to page 145) and view Part One of the TV series.

- a) Family and faith are at the heart of Cloudstreet. How are these two major elements variously in conflict and harmony with each other?
- b) Cloudstreet is set in the period towards the end of WWII. How is this significant both literally and figuratively. Who is at war with whom in Cloudstreet (there are multiple answers to this)?
- c) It has been suggested that Fish is the narrator in Cloudstreet. What might lead a critical analysis to reach that conclusion?

Appendix 2 – Adaptation from Page to Screen

CRITERIA AND GRADING FOR PROSE FICTION TO SCREEN ADAPTATION

Overall weighting 20% - All marks below out of 100

As with the model worked upon in class, write a screenplay adapted from a prescribed text or section of a text (to be notified in class and on Blackboard Learn). The screenplay should be 14-16 pages in length and in the prescribed Screenplay Format Template in Google Docs using the “Screenplay Formatter” extension (template provided via Blackboard Learn).

Although there is flexibility in the creative content of this exercise it is important that ‘meaning’ not be lost or overly embellished. If students wish to tell the same story in a different setting, they should clearly know the story, incident, character, and action so well that they can stray from the original context but remain faithful to the concept. With that in mind, students can choose between creating a script faithful to the original text or an adaptation in a credible modern setting, provided it contains the relevant elements and major themes studied in class.

Although students can choose a completely original approach, which would be determined by their **stated choice** of target audience, there should be no deviation from the fundamental meaning of the story (Think Baz Lurman’s *Romeo and Juliet* or *Clueless* based on Austen’s 1815 novel *Emma*.)

Students can change the setting (although remain in Australia) or the era in which the scene is set, but such changes should be readily identified as reasonable and creatively driven by appeal to the identified target audience.

Students might even change the characters’ genders and explore how that alters the drama, the dialogue and the characters’ attitudes. There may be considerable risk but potential reward in this path.

There would normally be an abundance of dialogue in adapted scripts, whether lifted verbatim from the written text or interpreted the descriptive passages from the prose fiction. Students should focus on that element of their adaptation, bearing in mind that dialogue in prose is different from words delivered by actors.

As with Harwood’s examples, students should set the scene and describe the action where appropriate.

Adaptation essentials

- The following elements must be present in the Adaptation submission.
- The student's surname must be in the filename of the submission in the format: EN383 – S25 – Adaptation – Student's Surname.doc.
- The target audience must be identified, e.g. "For a mature free-to-air TV audience in the USA."
- The script must be in Google Docs employing the Script Formatter extension and in the Template provided on Blackboard Learn. Changing the margins, font, font size or line spacing is not permitted (and is easy to detect).

Grading Criteria

1. The resultant screenplay must be presented in the prescribed format and if adapted for a specific audience, students must state that intention at the head of the submission. **20%**
2. The screenplay should be between 14 and 16 pages in length in the prescribed format in the Template provided. The screenplay must convey the essential elements of the prose version. **30%**
3. There will naturally be an abundance of dialogue in screen texts – whether verbatim from the written text or interpreted or paraphrased from the prose fiction – and this dialogue should drive the story. **30%**
4. As with Harwood's examples, students should set the scene and describe the action where appropriate. **20%**

Appendix 3: Term Papers

Students are expected to read the entire text of material they have chosen for the central core of their term paper, and it must not be the same text that they have used as the basis for their presentation, with the exception of prompt 11 on *Cloudstreet* (see below). Otherwise your term paper must not overlap with your seminar presentation or related annotated biblio texts.

In cases where you have chosen a film or TV adaptation that has not been screened in class as yet (see calendar at end of Syllabus) please organise an out-of-class screening with the library.

With regard to Prompt 11 on *Cloudstreet*, if you chose this as your term paper topic, you will be expected to have read the entire text and viewed the whole TV series (out of class), but you may “double dip” if this text was the basis of your presentation topic. In other words, students who used *Cloudstreet* for their presentation topic may also use it as the basis of their term paper.

Based on our belief on this course that good literature makes you think and feel, the element of personal reflection in the term paper prompt is included to encourage students to consider the themes inherent in the texts that they are studying, and how they have manifested in their own real-life experiences, or in aspects of others' lives that they have experienced at close hand, or even how they are completely alien to them and why that might be.

Firstly, you must include your name in the filename for the electronic copy of your Term Paper in the format:

(Your surname) - EN383 – S24 – Term Paper.doc.

Failure to identify your work in this way will result in a points deduction in the grading. Also, at the head of your essay, include the full text of the term paper topic. This must have been chosen from the list marked “Term Paper Topics” on the following pages. Failure to include the essay prompt at the top of the essay will also result in a points deduction in the grading. The prompt must not be counted towards the overall word count in the essay.

TERM PAPER CRITERIA and GRADING

Length: a minimum of 2,000 and a maximum of 2,250 words
Percentage/weighting of overall grade: 30%: grading /100.

ESSENTIAL FORM AND CONTENT: The term paper should take the form of a formal researched essay of required length, demonstrating appropriate use of essay structure, language mechanics, register and tone and fulfilling all of the above criteria.

(15%)

ANALYSIS AND INTERPRETATION: The term paper must address the chosen topic in a discussion, which analyses and interprets the primary text or texts under focus. Knowledge of conventions pertinent to the forms of writing under scrutiny should also be demonstrated (e.g. the novel, the short story, the poem, the play, the screenplay.)

(20%)

EVIDENCE: The term paper must provide relevant and ample evidence from the primary text/s to support the discussion or argument being put forward.

(15%)

SOURCES: The term paper must provide relevant evidence from at least two secondary sources to indicate that ample research has been undertaken. (NB: No more than one creditable internet source (e.g. an online journal) can be used for this assignment and Wikipedia is not acceptable.)

(10%)

REFERENCES: The term paper must demonstrate the correct use of a recognizable referencing system, including a bibliography. All sources must be acknowledged. Failure to provide a bibliography means the term paper can't achieve a grade above B+.

(15%)

COURSE THEMES: In a discussion of the text/s under focus, the term paper should consider a theme or themes central to the exploration of this course. Specifically, some knowledge of areas such as content, context, audience, and purpose to be demonstrated within the paper.

(10%)

PERSONAL REFLECTION: In our course, we refer to literature's ability to make us think and feel. The term paper should attempt to "personalise" the conclusions by reference to the student's thoughts and feelings evoked by the topic prompts. This element of the essay should constitute about 15 per cent (300-350 words) of the essay's entirety.

(15%)

TERM PAPER TOPICS:

You must choose a question from list of Term Paper Topics in the following list. Any variation from the topic questions must be approved by the Course Coordinator.

NB: With the exception of question 11, your term paper must not focus on the same texts as your class presentation.

TERM PAPER PROMPTS

1. Consider the original and re-imaginings of “The Drover’s Wife” from the original Henry Lawson short story to the recent film adaptation *The Drover’s Wife: The Legend of Molly Johnson* by Leah Purcell and including the ABC TV version, the AFTRS short film and the Purcell stage play. Consider the changes in perspective from having the story retold by a contemporary woman, and how they were influenced by the auteur being a First Nations person.

PERSONAL REFLECTION: Also explore how this makes you feel from the point of view of people from your own cultural background and others being represented in fiction and in film, citing examples from both.

2. In the time of Henry Lawson, the short story – commonly published in magazines – was the lifeblood of literature. Explore how the “tyranny of distance” contributed to the short story form. Examine why so many of these stories were “gothic horror” tales, exacerbating rather than relieving the terrors of isolation. And why might a short story or a serialized narrative be more conducive to adaptation than a novel.

PERSONAL REFLECTION: Some writers feel that novels are easier to write than short stories. Explore why your personal preferences might push you towards one format rather than the other, citing examples of works that have inspired or disappointed you.

3. "Creating a sense of place...is one of the distinguishing characteristics of Australian autobiography." (John Colmer). Discuss the sense of place in *The Drover’s Wife*, *My Brilliant Career*, *The Broken Shore* and *Cloudstreet* (first part).

PERSONAL REFLECTION: Elaborate on how a sense of place in literature affects you personally, as in emotionally and expanding your knowledge, citing similar works that you have read (not necessarily Australian texts) and with which you have connected.

4. Examine Franklin's view of 'marriage' in *My Brilliant Career*. How is her evaluation/treatment of marriage relevant to the reading of her novel (and the screen adaptation of the book) as a feminist text? Several different character relationships should be explored in your discussion, which should also take into account the significance of the eras in which the book was published and the film produced.

PERSONAL REFLECTION: Examine how similar themes of expectation and peer and/or parent pressure regarding careers and marriage have affected people you know and how that makes *My Brilliant Career* relevant (or otherwise).

5. Consider the role of the ineffectual or absent father figure in a selection of three different texts studied on this course, specifically contrasting the different forms it takes in the two fathers in *Cloudstreet*. What are the wider social implications of such a literary and filmic trend?

PERSONAL REFLECTION: Explore your own thoughts and feelings on the issue of the absent father, with examples from the lives of people around you and other instances in film or literature that have moved you.

6. Consider the shifting portrait of the Australian masculine identity offered by a comparative study of three or more texts on this course, including *Cloudstreet*. (These must be distinct texts rather than one being an adaptation of the other.)

PERSONAL REFLECTION: Examine your own response to these issues in a personal context, either through situations you have observed or other texts (not necessarily Australian), that have drawn you to specific role models.

7. How has the central female character in Australian fiction evolved? Your discussion should explore women in *The Drovers Wife* (and adaptations), *Cloudstreet* and at least one other text.

PERSONAL REFLECTION: Examine the differences between women that you know in real life in terms of the characters you are writing about (no real names, please).

8. In a study of two works and their screen adaptations from the course, consider the role of marginalised characters in advancing the plot and action of the storyline and the portrait drawn of each of the central characters or protagonists.

PERSONAL REFLECTION: Consider marginalised characters in your own social circles and the catalytic effect they may have had on others around them (no real names, please).

9. In both Andrew Bovell's stage play *Speaking in Tongues* and the screen adaptation *Lantana*, specific but very different techniques are used to create story, character and relationships. In your exploration of the differences, and how they affect the story-telling, consider the two different titles of these texts and how they are connected.

10.

PERSONAL REFLECTION: Explore your own relationship with the meanings and semiotics of words. Does language with multiple meanings excite or frustrate you and how has this been evident in your own personal experience.

11. In *The Broken Shore*, Joe Cashin's character is at the centre of several "broken" relationships – familial, parental, professional, cultural, societal and romantic – as well as being physically "broken". Explore these fractures in his life, how they impact on each other and what they say about the male protagonist in modern literature.

PERSONAL REFLECTION: “Broken” people can evoke many emotions such as empathy, sympathy and concern as well as frustration, irritation and even fear. How do any of the “broken” people in these texts relate to similar characters you have encountered in real life.

12. In *Cloudstreet* the Lamb family lose their religious faith due to Fish’s accident while Sam Pickles never gives up on the “Shifty Shadow”. Meanwhile, throughout the text there are clues to a spiritual connection (including visual puns). Cite and explain at least four examples of how *Cloudstreet* is, at heart, a book about religion, spirituality and humanity.

PERSONAL REFLECTION: Examine how you feel about the inclusion of spirituality in this novel. Does it inspire, offend or provoke another emotion entirely, and how does it relate to the inclusion or absence of spirituality in your own life?