



SDNY CWRT 3317  
Writing the Global City: Sydney  
(Globally Networked Learning with Florence)



Grace Cossington Smith's painting *The Bridge in-curve* (1930)

## Course Description

This course is a creative writing workshop keyed to exploring the experience of travelling and living abroad in the global city of Sydney. The course will guide students to find their own voice in responding to their experience of Sydney.

Since the nineteenth century - and even before – Sydney and Australia have provided inspiration for a large number of writers: poets (AB “Banjo” Patterson, Oodgeroo Noonuncal), novelists (D.H. Lawrence, Miles Franklin) or travel writers / memoirists (Mark Twain, Bill Bryson): after reading and discussing their work students will add their voices to these writers.

Along with the writing workshops, students will also read and discuss texts that focus on Australia in general and Sydney specifically from both native and foreign perspectives, noting particularly the literary techniques and strategies that various writers have used to express their experiences and observations.

Class sessions will be divided almost equally between the reading and critical evaluation of selected texts and a written response to the stimuli. Assignments, in the form of short stories, poetry and non-fiction, will focus on helping the student to find an individual voice and on developing ideas and honing them through revision and drafting. Walking tours of the city will also be an important part of the course in order to gain a sense of place. The selected texts and walking tours will provide the students with a forum for discussing each author’s relationship to, and the literary expression of, place. In response to the set texts and the walking tours each student will present his/her own work orally to the group. Emphasis will also be placed on the students' ability to evaluate and critique their own work and that of others.

## Course Aims

- to explore the relationship between the city of Sydney, and Australia at large, and the genres of poetry, fiction and travel writing and identify the skills required to produce them;
- to recognize and develop elements of literary technique and style,
- to improve writing skills and to produce aesthetically sophisticated texts in a variety of genres.
- to initiate, research and write short pieces of original writing;
- to critically analyse their own and others' work;
- to promote individual and collaborative creative writing skills;
- to stimulate creativity in an academic environment, and become aware of the connections between creativity, structure and discipline.

## Requirements and Prerequisites

There are no official prerequisites for this course, although a desire to write and the ability to express criticism politely and to accept criticism thoughtfully are indispensable to the workshop setting.

## Learning Outcomes

- a. Students will be able to recognize, describe, and interpret examples of the impact of globalization in the urban environment from their examination of relevant written texts and through their exploration and analysis of the urban environment of their host city.
- b. Students will be able to reflect on the differences and similarities within their student community and between their home and host environments and be able to describe and interpret these through their writing.
- c. Students will be able to understand concepts of, and implications of, the realities of power, privilege, and inequality in urban environments as well as develop a greater appreciation of cultural differences and respond accordingly through their writing.
- d. Students will be able to demonstrate independence & creativity, goal orientation, the ability to give and receive criticism, and flexibility through the development of their writing.
- e. Students will be able to confidently compose texts in a variety of genres in both prose and verse.

## Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

## Class Methodology

Readings, class discussions, student oral presentations, critical evaluations, field trips and Global Networked Learning (GNL) with another CAPA centre, in this case with Florence. Globally Networked Learning (GNL) connects connecting students to a global network of learners to gain transnational perspectives on specific topics. This collaborative creative project will be conducted mostly online between the students at the particular centres, who will then report back on their experiences and deliver their work to their home classes.

## Field Component(s)

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

- a walk along the harbour foreshore during which students will write a poetic response to the landscape
- visits to various other locations of interest and inspiration which will provide opportunities for a range of written responses in different genres, for example, travel writing, poetry, fiction, reviews, film and performance scripts, blogs, etc.

Students are strongly encouraged to participate in co-curricular program activities, among which the following are suggested: Art Gallery of NSW, Museum of Contemporary Art, The Museum of Sydney, La Perouse and Bare Island.

## Assessment & Grading

Task	Weighting	SLOs Assessed
1. Participation	20%	a, d, e
2. Writing folder	40%	a, b, c, d, e
3. GNL Collaboration	20%	a, b, d, e
4. Final Exam	20%	a, b, c, d, e

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
(High Credit)				in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

### 1. Participation (20%)

The participation mark is based on a student's preparation for class and their input into group discussion in all classes. Participation includes discussion of student-generated responses to the weekly reading. The student will need to demonstrate that they have read and thought about the set material for each session. Participation in class discussion will be marked on the constructiveness of their input to the class discussion and debate.

Please review the following table as a guide:

Grade	Discussion	Reading
<b>A range</b>	<b>Excellent: consistent contributor; offers</b> original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
<b>B+</b>	<b>Very Good: frequent, willing, and able</b> contributor; generally offers thoughtful comments based on the readings.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.
<b>B / B-</b>	<b>Satisfactory: frequent contributor; basic</b> grasp of key concepts but little original insight; comments/questions are of a general nature.	Displays familiarity with some readings and related concepts, but tends not to analyse them.
<b>C range</b>	<b>Poor: sporadic contributor;</b> comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
<b>D / F</b>	<b>Very Poor: rarely speaks; merely quotes text</b> or repeats own comments or those of others.	Little to no apparent familiarity with assigned material or application to relevant discussion.

## 2. Writing Folder (40%) (20% by session 6, 20% by session 11)

Students will be required to submit a writing folder: a compilation of their 4 best weekly responses to the texts and field trips. This may include work that has already been presented in a verbal format for discussion during the weekly sessions. Depending on the literary form (poems, for example, may be more compressed) students should aim for 500 words for each response.

The first two responses must be submitted by the end of the week after session 6. Students will receive feedback and a grade out of 20% for these. The second two responses, to be submitted by the end of the week after session 10, will be marked out of the final 20%.

**IMPORTANT:** Clearly name your file and head your document with your name and the task, e.g. Jane Smith, Writing Folder Part 1. Include both your responses in the one document. Word and PDF documents only, not Pages, etc, please.

The Writing Folder may contain any number of forms of creative writing, including, but not limited to:

- Poetry
- Short story
- Monologue
- Play
- Film or other media script
- Book/Film/Play Review
- Essay / Critical Analysis of texts
- Interview
- Short Video
- Short account/report
- Mini photo reportage with comments relating to pictures
- Journal entry

Students must make sure that they read other examples of the forms in which you are writing, to familiarise themselves with the styles and conventions of the forms.

### 3. GNL Collaboration (20%)

## Writing the Global City: Florence and Sydney (Globally Networked Learning)

### Introduction

Globally Networked Learning of a creative writing in response to two Global Cities, Florence and Sydney.

### Learning Outcomes

This project relates in particular to the learning outcomes of:

- f. Students will be able to recognize, describe, and interpret examples of the impact of globalization in the urban environment from their examination of relevant written texts and through their exploration and analysis of the urban environment of their host city.
- g. Students will be able to reflect on the differences and similarities within their student community and between their home and host environments and be able to describe and interpret these through their writing.
- h. N/A
- i. Students will be able to demonstrate independence & creativity, goal orientation, the ability to give and receive criticism, and flexibility through the development of their writing.
- j. Students will be able to confidently compose texts in a variety of genres in both prose and verse.

### Globally Networked Learning Methodology

Readings, class discussions, student oral presentations, critical evaluations, field trips and Globally Networked Learning (GNL) with two collaborating CAPA centres, in this case with Sydney and Florence. Globally Networked Learning (GNL) connects connecting students to a global network of learners to gain transnational perspectives on specific topics. This collaborative creative project will be conducted mostly online between the students at the particular centres, who will then report back on their experiences and deliver their work to their home classes. To maintain quality control and appropriate amounts of supervision and feedback, the number of students allowed into this course will be capped at 12.

### Assessment and Grading

Task	Weighting	SLOs Assessed
GNL Collaboration and Class Presentation	20%	a, b, d, e

### Globally Networked Learning (GNL) Collaboration and Class Presentation

- Icebreaker - introduced week 1 (Sydney) and 2 (Florence), independent collaborative project completed online and presented during weeks 3 (Sydney) and 4 (Florence).

Students from each CAPA Centre involved in the GNL Project will be paired with students from their counterpart centre (or possibly be broken into groups of four, 2+2, so that no-one is left out if someone is sick/quits the course). How students are paired may be at random, or perhaps via some other simple creative means that allows them to reveal their affinities to each other through their choices without having to have a great deal of prior experience with writing, for example, choose your favourite colour in the colour spectrum: Red, Orange, Yellow, Green, Blue, Indigo, Violet.

Once in pairs or small groups, the students will write a one page collaborative story going backwards and forwards one paragraph at a time. This simple icebreaker will take place on an online platform of the students choosing. It may be Canvas Collaborations, it may be email, Facebook, etc, they can choose. The main point is that it give them a chance to explore their own interests and themes while tuning in to each other's. They can begin to create something playfully together without the pressure of it being an assessment task. They can commence the process of finding out about each other and also the process of coordinating with each other across time zones and media platforms.

Upon completing the task, the final text must be loaded into Canvas in their GNL Groups for their student record and each student will read their final collaboration to their home class and say a few words about how their collaborative relationship is shaping up. They will also receive feedback and advice on their work and their collaboration. If they are extremely unhappy with their partnering, they can ask other students for volunteers to swap with. However, if they swap, they will have to redo this exercise with their new partners.

- Collaborative GNL task (independent collaborative project worked on online Sydney: weeks 3-10, presented in class in week 11; Florence: weeks 4-11, presented in class week 12)

Still working in the same pairs or small groups from the icebreaker exercise, each student will then go through the following process.

(Please note, you must check in with your home class teacher at each step along the way so that they know that you are on track and assist you if you are not.)

Research:

Find piece of literature (ideally poetry, but otherwise in the form that you want to write) that describes a particular place in your city. For example, William Wordsworth, *Composed upon Westminster Bridge, or Kenneth Slessor, William Street*. References and resources will be provided to assist you find an appropriate poem. Go visit the place in the city which inspired the poem. Has it changed?

Analyse:

Based on your reading of the poem, your reading about the poem and your visit to the place being described or that inspired it, analyse what transaction has occurred between the writer and the place and what the writer is doing as a result of this. See if you can describe a series of steps that may have occurred in the writer's creative process. Keep in mind, this is not a literary analysis but a creative modeling exercise, there is no right or wrong. The purpose of the analysis is to feed your next step.

Create:

Write your own poem (or other piece of creative writing) inspired by the same place, that follows the steps in the journey you have identified as having taken place in the poem you analysed.

(NB - You don't have to slavishly copy the original poem, but it has always been understood that it is ok when learning to write to explore models of masters, just as painters would make copies of Titian and Michelangelo, etc, on the way to forming their own style. Keep in mind that your choice of writer and the themes that they explore and what you understand to be their pathways already reflects your individually. And this creative research and following your intuition is actually moving you towards finding your own style and voice, which may nonetheless be within a particular tradition of writing. In other words, exploring the fact that you are drawn to Allen Ginsberg's *A Supermarket in California* or Matthew Arnold's *Dover Beach* is already exercising the development of your voice.)\_

Document:

Write up your results, including the original text, your analysis of it, and your new text. Optionally, you could also post online images or video of the place of inspiration and read the original and your new poems in the place of inspiration or nearby if possible.

Teach:

Share your documentation with your GNL collaborator(s) via online media. Explain to each other the journey you took to get to this place.

Discuss:

Compare and contrast how your cities, their writers and works, and your works, are different and the same.

Extend yourself:

As a further creative challenge, informed by research and online learning, extend the boundaries of what you would normally read and think and be drawn to by writing a second poem inspired by place, the research and creative journey of your GNL counterpart(s).

Work hard on it, but don't be worried about the perfectness of the match or the result. This is an exercise in a writing class, be brave, allow yourself the freedom to experiment without fear of 'failure'.

Deliver:

Upload to Canvas all of your material: your original source text, your analysis of it, and your creative first text, along with any videos and images, plus your second collaboratively inspired and/or written text.

Report:

In class, report back to your wider home group: reading your work and discussing the learning and creative journey you and your partner undertook and read the results. Offer and receive feedback freely. With different students connecting to different centres, this should be richly interesting and ideally provoke further discussion and contemplation.

Revise:

Writing is rewriting. Take onboard feedback from the class and the teacher and your online partner(s) and polish your work for final submission in Canvas.

Be examined:

You will be examined by your teacher on the activeness of your engagement with the whole process of this task as well as the verbal and written analysis and final works of creative writing.

**PLEASE NOTE: Undertake your collaborations and upload your submissions for your Globally Networked Learning (GNL) Collaboration and Class Presentation to a different area in Canvas than the rest of your work for this course: SP16 GNL Writing.**

## Materials

Please see online for examples of work from previous GNL iterations of this project as a guide.

## Weekly Schedule

### SPRING 2017 FLORENCE-SYDNEY GNL COLLABORATION

	Florence Semester	Sydney Semester	Activity Description
	Week 1		



	Week 2	Week 1	<p><u>In class:</u> Teacher:</p> <ol style="list-style-type: none"> <li>1) to introduce the idea of the GNL collaboration as part of a broader introduction to the Writing the Global City Course.</li> <li>2) Teacher to explain the Icebreaker for the GNL Writing collaboration.</li> </ol> <p><u>Online:</u> Students:</p> <ol style="list-style-type: none"> <li>1) to familiarise themselves with the GNL Canvas Writing site,</li> <li>2) to introduce themselves online to their overseas colleagues, and</li> <li>3) to begin Icebreaker tasks with their overseas colleagues.</li> </ol>
	Week 3	Week 2	<p><u>Online:</u> Students must continue to work on their Icebreaker Collaborations, outside class time as an independent project.</p>

	Week 4	Week 3	<p><u>In class:</u> Students to read and report on their icebreaker collaborations. Students reflect on the progress of their collaborations thus far. Report to their teachers any serious issues in with that might mean that they need to change groups.</p> <p>After Icebreaker presentation, Teacher to explain the Main GNL Writing collaboration.</p> <p>Online: After instruction, students to begin their main GNL Collaborations, working on these outside class time as an independent project.</p> <hr/>
	Week 5	Week 4	<p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 6	Week 5	<p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 7	Week 6	<p>FLORENCE: BREAK WEEK</p> <p>SYDNEY:</p> <p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>

	Week 8	Week 7	<p>SYDNEY: BREAK WEEK</p> <p>FLORENCE: <u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 9	Week 8	<p><u>In class:</u> Students to report on progress with main GNL, ask for assistance if necessary.</p> <p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 10	Week 9	<p><u>In class:</u> Students to report on progress with main GNL, ask for assistance if necessary.</p> <p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 11	Week 10	<p><u>In class:</u> Students to report on progress with main GNL, ask for assistance if necessary.</p> <p><u>Online:</u> Students to continue to work on their main GNL Collaborations, outside class time as an independent project.</p>
	Week 12	Week 11	<p><u>In class:</u> Presentation of final works of the main GNL collaborations in class.</p> <p>Online: After taking on board feedback from the class, including possible redrafting, final GNL presentations and creative works must be submitted online for formal assessment by the end of this week.</p> <p>_____</p>
	Week 13	Week 12	

#### **4. Final Exam (20%) – Session 12**

The final examination will take place in the last session of the course. The exam consists of a formal written response. Preparation and discussion regarding the exam will take place during class in the session prior. The questions in the exam will be based on topics and themes covered throughout the course. Exam questions can be downloaded on the day from Modules Session 12.

#### **Course Materials**

Full lists on CANVAS under Modules.

Students are encouraged to read widely in and beyond the required and suggested readings.

#### **Required Readings**

Full lists on CANVAS under Modules.

Students may also receive occasional selection excerpts from the focus texts in the form of handouts.

#### **Recommended Reading**

Full lists on CANVAS under Modules

Bryson, Bill. *In a Sunburnt Country / Down Under* (2000).

#### **Library and research facilities**

The Sydney TAFE library facilities are available for your use. Please use the library to print assessments and access the internet. You can also photocopy or scan Sydney TAFE books for your own use. More information on CAPA Sydney library and research facilities can be obtained by looking through your Orientation Pack or by speaking to a CAPA Sydney staff member.

## Weekly Schedule –

(NB 1: see GNL Schedule above, not duplicated here)

(NB 2: Locations may be subject to change for unforeseen reasons, including weather and the different exhibitions that are in Sydney at the time of your visit.)

Week	Seminar topics	Class activities
(1)	<p style="text-align: center;"><b>Seminar 1 - First impressions: An American Abroad</b></p> <p>“The trick, as he said, was all in the telling.” (Don Watson, Introduction to “The Wayward Tourist: Mark Twain’s Adventures in Australia by Mark Twain”)</p> <p><i>The Wayward Tourist</i> publishes edited extracts from Mark Twain’s <i>Following the Equator</i> (1897). Mark Twain (Samuel Langhorne Clemens) travelled to Australia in 1895 as part of a world tour of 150 lectures. Within the genre of travel writing it is, in many ways the predecessor to Bill Bryson’s <i>In a Sunburnt Country / Downunder</i> (2001).</p> <p style="text-align: center;"><b>Required Reading</b></p> <p>“The Wayward Tourist: Mark Twain’s Adventures in Australia” by Mark Twain (Melb Uni Press) In a Sunburnt Country / Down Under, Bill Bryson</p> <p style="text-align: center;"><b>Additional Reading</b></p> <p>See Modules in Canvas</p>	<p style="text-align: center;"><b>Class:</b></p> <p>Overview of course structure and expectations.</p> <p>First Impressions of Australia / Sydney (any form).</p> <p><b>Location:</b> CAPA Sydney Centre.</p> <p>This class will explore the genre of travel writing. Students will engage in a discussion of excerpts from the texts and share in their experiences of first impressions of Australia. This will form the basis of their 1st written piece.</p> <p><b>Online: written response and feedback. Upload a letter home to a loved one expressing your experiences of leaving home and coming to a new place.</b></p>
(2)	<p style="text-align: center;"><b>Seminar 2 - The Fatal Shore: History and Identity</b></p> <p>“Farewell to old England forever...” (“Botany Bay” traditional convict folk song)</p> <p><i>For the Term of His Natural Life</i> follows the fortunes of Rufus Dawes, a young man transported for a theft which he did not commit. The inhumane treatment meted out to the convicts, some of whom were transported for relatively minor crimes, as well as the harsh conditions experienced by them is clearly conveyed through Clarke’s powerfully descriptive prose.</p> <p style="text-align: center;"><b>Required Reading</b></p> <p>Folk Song: <i>Botany Bay</i> (anon) Poem: Kenneth Slessor, <i>Five Visions of Captain Cook III</i> (1931)</p> <p style="text-align: center;"><b>Additional Reading</b></p> <p>History: Robert Hughes, <i>The Fatal Shore: The Epic</i></p>	<p style="text-align: center;"><b>Class:</b></p> <p>Descriptive writing: “Convict Australia: A Sense of Place”</p> <p><b>Location:</b> Meet at the Anzac Memorial in Hyde Park. We will walk up Macquarie Street, past the Cathedral, the Hyde Park Barracks, St James’s Church, Parliament House, and the State Library.</p> <p><b>Bring to every field trip class:</b> Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad (fully charged).</p> <p>Online: written response and feedback. Upload your evocation of</p>

	<p><i>of Australia's Founding</i>  Novel: Marcus Clarke, <i>For the Term of his Natural Life</i> (1870-74 )  Novel: Kate Grenville, <i>The Lieutenant</i> (2008)  Film: Baz Luhrmann, <i>Australia</i> (2008)  Plus: see Modules in CANVAS</p>	<p>something you experienced on the excursion.</p>
(3)	<p style="text-align: center;"><b>Seminar 3 –Editing Session:  Writing is Rewriting</b></p> <p style="text-align: center;"><b>Additional Reading</b>  See Modules in CANVAS</p>	<p style="text-align: center;"><b>Class:</b>  Editing session. Students will bring to class their written pieces from the previous session(s) for reading, discussion and revision.</p> <p style="text-align: center;"><b>Location:</b> CAPA Sydney Centre.</p>
(4)	<p style="text-align: center;"><b>Seminar 4 - Terra Nullius –“Nobody's Land”</b></p> <p>"He had been a policeman for half an hour yet now wanted to commit murder. He was more officially a black now than Tabidgi or Mort: a registered, accredited, uniformed black man; more deeply, more damagingly black than ever."  (Thomas Keneally, <i>The Chant of Jimmy Blacksmith</i>, Chapter 5)</p> <p style="text-align: center;"><b>Required Reading</b>  Novel: <i>The Secret River</i> (2001), Kate Grenville  <i>The Lieutenant</i> (2008), Kate Grenville  <i>The Chant of Jimmy Blacksmith</i> (1972) Thomas Keneally</p> <p style="text-align: center;"><b>Additional reading</b>  Poetry: Oodgeroo Noonuccal, selected poetry  Judith Wright, selected poetry  Paul Kelly and Kev Carmody, <i>From Little Things Big Things Grow</i>, song</p> <p style="text-align: center;"><b>Plus: see Modules in CANVAS</b></p> <p style="text-align: center;"><b>Film or TV Series to Review:</b></p> <p>Film: <i>Walkabout</i> (1971)  Film: <i>The Chant of Jimmie Blacksmith</i> (1972)  <i>Storm Boy</i> (1976)  Film: <i>Dead Heart</i> (1996)  Film: <i>The Last Wave</i> (1977)  Film: <i>The Chant of Jimmie Blacksmith</i> (1978)  Film: <i>We of the Never-Never</i> (1982)  Film: <i>Mabo: Life of an Island Man</i> (1997) (doco)  Film: <i>One Night the Moon</i> (2001)  Film: <i>No Surrender</i> (2002) (short)  Film: <i>Beneath Clouds</i> (2002)  Film: <i>Rabbit Proof Fence</i> (2002)  Film: <i>The Tracker</i> (2002)  Film: <i>Green Bush</i> (2005) (short)</p>	<p style="text-align: center;"><b>Class:</b>  Critical analysis of texts/Australian Films: <i>Visions of the Indigenous</i></p> <p style="text-align: center;"><b>Location:</b> TBA  Possibly catch the train down to Circular Quay, visiting the Museum of Contemporary Art or the Museum of Sydney. Possibly walk around under the Sydney Harbour Bridge to Dawes Point and Barangaroo. Discussion and reading of texts related to the position of Indigenous Australians.</p> <p style="text-align: center;"><b>Bring to every field trip class:</b>  Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad (fully charged).</p> <p>Online: written response and feedback. Upload review a film or tv series dealing with Aboriginal people.</p> <p>Guidelines for film reviews: Make sure you do some research into the film as part of your preparation. Give your critical opinion and place the film in the context of what you understand about Australian culture, Australian cinema and the history of Indigenous people in Australian society. Consider the key filmmakers and actors involved and how the themes they are exploring are expressed through the medium</p>

	<p>TV: First Australians (doco) (2008)  Film: Australia (2008)  Film: Bran Nue Dae (2009)  Film: Samson and Delilah (2009)  The Tall Man (2011) (doco)  Film: The Sapphires (2012)  TV: Redfern Now (2012-2015)  Film: Mystery Road (2013)  Film: Charlie's Country (2013)  Film: Goldstone (2016)</p>	<p>of cinema.</p> <p>See list of potential films to the left (you may select a film outside this list.) NB each student to review a different film. If you are also taking the Australian Cinema class, make sure you don't double up and do a presentation on the same film in that class.</p>
(5)	<p><b>Seminar 5 –Editing Session:  Writing is Rewriting</b></p> <p><b>Time depending, we may also consider:</b></p> <p><b>Theatre in Australia  “All the world’s a stage...”  (William Shakespeare, As You Like It)</b></p> <p><b>Required Reading</b>  David Williamson, <i>Emerald City</i> (1988)</p> <p><b>Additional Reading</b>  <b>See Modules in Canvas</b></p>	<p><b>Class:</b>  Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p><i>Time depending:</i> Theatre reviews / script writing. Possibly acting out a scene from an Australian play and discussing from the inside.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>
(6)	<p><b>Seminar 6 - Visual Visions – Nationalism,  Landscape and the Harbour</b></p> <p><i>“I love a sunburnt country...”</i> (Dorothea MacKellar, My Country)</p> <p><b>Required Reading/Viewing</b></p> <p><i>Poetry:</i>  <i>My Country</i> (1908) by Dorothea MacKellar  <i>Five Bells</i> by Kenneth Slessor (1939)  (look for John Olsen’s painting of the same name in the Art Gallery of NSW)</p> <p><i>Song: Great Southern Land</i> (1982) by Ivor Davies  <i>Song: A Land Down Under</i> (1982) by Men at Work</p> <p>Poetry of the Harbour:  <i>Late Ferry and Harbour Dusk</i> by Robert Gray (1970s-2014)  <i>The Harbour</i> by Judith Beveridge</p> <p><b>Additional Reading/Viewing</b></p> <p>Story: Henry Lawson, <i>The Loaded Dog</i>.  Painting: Arthur Streeton’s <i>Fire’s On</i>  Novel: <i>True History of the Kelly Gang</i> (2008) Peter</p>	<p><b>Class:</b>  Visit to Art Gallery of NSW  Art criticism/review</p> <p><b>Location:</b> Meet outside Art Gallery of New South Wales. If there is time we will conclude with a walk into the Botanical Gardens.</p> <p><b>Bring to every field trip class:</b>  Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad (fully charged).</p> <p>Online: written response and feedback. Upload your review of or your creative response to an Australian painting or a series of paintings.</p>

	<p>Carey  Paintings: Ned Kelly series, Sidney Nolan  Art History:  <i>Art in Australia from Colonization to Postmodernism</i> (1997) Christopher Allen  Song: Solid Rock (1982)  by Shane Howard, Goanna</p> <p>Poetry:  <i>Australia</i> (c.1939) by A.D. Hope  <i>Fire Sermon</i> by Robert Gray (1970s-2014)  Plus: see Modules in Canvas</p> <p>Plus: see Modules in Canvas</p>	
(7)	<b>BREAK WEEK</b>	<b>BREAK WEEK</b>
(8)	<p><b>Seminar 7 –Editing Session:  Writing is Rewriting</b></p> <p><b>Additional Reading</b>  See Modules in Canvas</p> <p><b>Time depending, we may also consider:</b></p> <p><b>Theatre in Australia  “All the world’s a stage...”  (William Shakespeare, As You Like It)</b></p> <p><b>Required Reading</b>  David Williamson, <i>Emerald City</i> (1988)</p>	<p><b>Class:</b></p> <p>Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p><i>Time depending:</i> Theatre reviews / script writing. Possibly acting out a scene from an Australian play and discussing from the inside.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>
(9)	<p><b>Seminar 8 - The City versus the Country</b></p> <p>“Uncle first said that he was glad to see I had the spirit of an Australian and then threatened to put my nose above my chin if I failed to behave properly. Grannie remarked that I may have the spirit of an Australian, but I had by no means the manners of a lady.” (Miles Franklin, <i>My Brilliant Career</i>)</p> <p>Required Reading/Viewing  Poetry:  AB Paterson, <i>The Man from Ironbark</i> (1892)  Kenneth Slessor, <i>William Street</i> (1939)  Les A. Murray, <i>Sydney and the Bush</i> (c 2000)  Short story: Henry Lawson, <i>The Drover’s Wife</i>  Painting: Russell Drysdale, <i>The Drover’s Wife</i>  Autobiography: <i>Unreliable Memoirs</i> (1981) Clive James  Film: <i>My Brilliant Career</i> (1979)  Novel: <i>My Brilliant Career</i> (1901), Miles Franklin</p> <p>Additional Reading and Viewing  Art: The Heidelberg School</p>	<p>Class:  Scriptwriting / short story</p> <p>Location: Meet at Elizabeth Bay House, Potts Point.</p> <p>Bring to every field trip class: Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad (fully charged).</p> <p>Online: written response and feedback. Can you imagine a story in this house? Upload your creative writing about the city.</p>



	<p><b>Novel: Melina Marchetta, Looking for Alibrandi (1992),</b>  Film: Kate Woods, <i>Looking for Alibrandi</i> (2000)  Film: Rob Sitch, <i>The Castle</i> (1997)  <b>Plus: see Modules in Canvas</b></p>	
(10)	<p><b>Seminar 9 –Editing Session:  Writing is Rewriting</b></p> <p><b>Additional Reading</b></p> <p>See Modules in Canvas</p>	<p><b>Class:</b>  Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>
(11)	<p><b>Seminar 10 – GNL Class Presentations</b></p>	<p><b>Class:</b>  GNL Class Presentations.</p> <p>Online: after taking on board feedback from the class, including possible redrafting, final presentations materials must be submitted online for formal assessment by the end of this week.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>
(12)	<p><b>Seminar 11 –Final Editing Session:  Writing is Rewriting</b></p> <p><b>Additional Reading</b>  <b>See Modules in Canvas</b></p>	<p><b>Class:</b>  Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>
(13)  Exam	<p><b>Seminar 12 – Final Exam</b></p> <p>The questions in the exam will be based on topics and themes covered throughout the course.</p>	<p><b>Online Exam</b></p> <p>Online: Students must upload their responses to the exam to Canvas at the end of the class.</p> <p><b>Location:</b> CAPA Sydney Centre.</p>

### Attendance, Participation & Student Responsibilities

#### Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

### **Missing classes for medical reasons**

If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) or Resident Director know at least one hour in advance of your class or meeting by emailing Julia Miller: [jmiller@capa.org](mailto:jmiller@capa.org). Note that calling the CAPA Center is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

### **Class Participation**

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

### **Academic Integrity**

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

### **Use of electronic equipment in class**

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

### **Use of Electronic Translators**

In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

### **Late Submission**

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one session after the due date whichever comes first, after which point a grade of F will be given for the assessment.

### **Behavior during Examinations**

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.