

Course Last Updated 3/1/2024



## Writing the City: Sydney

### Section I: Course Overview

**Course Code:** ENG317

**Subject Area(s):** English Language & Literature

**Prerequisites:** One 200 level course or two 100 level courses in English or another relevant subject

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

**Course Fees:** None

### 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 before the nineteenth century, Sydney and Australia have provided inspiration for many writers including poets (AB “Banjo” Patterson and Oodgeroo Noonuncal), novelists (D.H. Lawrence and Miles Franklin), and travel writers / memoirists (Mark Twain and Bill Bryson). After reading and discussing their work, students will add their voices to these writers. Additionally, students will read and discuss texts that focus both on Australia and the city of Sydney from the perspectives of native and foreign writers and will note the literary techniques and strategies that these various writers have used to express their experiences and observations.

### Learning Objectives

Upon successful completion of this course, students are able to:

- Analyse the impact of globalization in the urban environment
- Compare and contrast the host environment and student home environment.

- Identify concepts of, and implications of, the realities of power, privilege, and inequality in urban environments.
- Compose content demonstrating independence & creativity in student writing.

## Section II: Instructor & Course Details

### Instructor Details

**Name:** TBC

**Contact Information:** TBC

**Term:** TBC

**Course Day and Time:** TBC

**Office Hours:** TBC

### Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

**Engagement – 20%**

**Writing Folder / Part A – 20%**

**Writing Folder / Part B – 20%**

**Research Presentation – 20%**

**Final Exam – 20%**

### Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

**Engagement (20%):** Students are expected to be engaged in class, to have read the CEA CAPA Engagement Policy, and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

**Writing Folder / Part A (20%):** Students will be required to submit a writing folder which is a compilation of their four best weekly responses to the texts and field trips. These writing samples may include work that has already been presented orally during weekly class discussions. Depending on the literary form (poems, for example, may be more compressed) students should aim for 500 words for each response. Students should aim to have a mix of literary forms, though they may also make a conscious choice to focus on one or two forms. The first two responses will be submitted at the midway point of the term. Students will receive feedback and a grade out of 20% for these.

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

- Poetry
- Short story
- Monologue
- Play
- Performance Text
- 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
- Podcast
- Other

**Writing Folder / Part B (20%):** Same guidelines as in Part A. The second two responses will be submitted by the end of the term.

**Research Presentation (20%):** Students will be asked to present a research project (30-45 mins, plus time for questions), based on one of the topics discussed during the course. The process of undertaking this project might involve library and online research, as well as onsite physical research. Students must prepare a slide deck that could include images and sounds students have recorded, as well as more traditional quotes with appropriate crediting and footnotes.

**Final Exam (20%):** The exam consists of a formal written response. Preparation and discussion regarding the exam will take place during prior sessions. The questions in the exam will be based on topics, themes, readings from the course.

## Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations. This course offers:

- Walking tours to relevant locations in Sydney.
- Sydney-centered content in class discussions.

## Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

### Required

\*All readings are available via Canvas.

Bryson, B. (2016). *Down Under: Travels from a Sunburnt Country*. Penguin.

Bryson, B. (2001). *In a Sunburnt Country*. Broadway Books.

Franklin, M. (1901). *My Brilliant Career*. William Blackwood & Sons.

Gray, R. (2012). Harbour Dusk. Retrieved from [https://www.poetryinternational.com/en/poets-poems/poems/poem/103-12179\\_HARBOUR-DUSK](https://www.poetryinternational.com/en/poets-poems/poems/poem/103-12179_HARBOUR-DUSK)

Gray, R. (1986). Late ferry. Retrieved from <https://robertgraypoetry.com/poems/late-ferry/>

Grenville, K. (2009). *The Lieutenant*. Canongate Books.

Grenville, K. (2001). *The Secret River*. Canongate Books.

Ivor, D. (1982). *Great Southern Land* [song]

James, C. (2009). *Unreliable memoirs*. New York: W.W. Norton & Co.

Keneally, T. (1972). *The Chant of Jimmy Blacksmith*. Angus and Robertson.

Lawson, H. (1892). *The drover's wife*. Camberwell, VIC: Penguin Australia.

McNulty, N. (1908). My country. Retrieved from <https://www.dorotheamackellar.com.au/my-country/>

Men at Work. (1982). *Land Down Under* [song]

Murray, L. (2000). Sydney and the Bush. Retrieved from <https://www.ipl.org/essay/Les-Murrays-Poem-Sydney-And-The-Bush-FCDSMLUSDSM>

Paterson, B. (1892). The man from ironbark . Retrieved from <http://www.middlemiss.org/lit/authors/patersonab/poetry/ironbark.html>

Slessor, K. (1931). Five visions of captain cook . Retrieved from <https://www.poetryfoundation.org/poems/47089/five-visions-of-captain-cook>

Slessor, K. (1939). Five bells . Retrieved from <https://allpoetry.com/Five-Bells>

Slessor, K. (1939). William Street . Retrieved from <https://allpoetry.com/poem/8521607-William-Street-by-Kenneth-Slessor>

Twain, M., Watson, D. (2007). *The Wayward Tourist: Mark Twain's Adventures in Australia*. University Press.

### Recommended

Hughes, R. (1988). *The Fatal Shore: The Epic of Australia's Founding*. Vintage Books.

Clarke, M. (2012). *For the Term of His Natural Life*. Allen & Unwin.

### Course Calendar

Session 1
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Topics	First Impressions: An American Abroad  Overview of course structure and expectations. First Impressions of Australia / Sydney (any form).
Activity	Written response and feedback. Upload a letter home to a loved one expressing your experiences of leaving home and coming to a new place.
Readings & Assignments	“The Wayward Tourist: Mark Twain’s Adventures in Australia” by Mark Twain (Melbourne University Press)

Session 2	
Topics	The Fatal Shore: History and Identity  Class: Descriptive writing: “Convict Australia: A Sense of Place”  Location: Meet at the Anzac Memorial in Hyde Park (Macquarie Street, past the Cathedral, the Hyde Park Barracks, St James’s Church, Parliament House, and the State Library).
Activity	Written response and feedback. Students will upload their evocation of something they experienced on the excursion.
Readings & Assignments	Required Reading: <ul style="list-style-type: none"> <li>• Poem: Kenneth Slessor, <i>Five Visions of Captain Cook III</i> (1931)</li> </ul> Additional Reading: <ul style="list-style-type: none"> <li>• History: Robert Hughes, <i>The Fatal Shore: The Epic of Australia’s Founding</i></li> <li>• Novel: Marcus Clarke, <i>For the Term of his Natural Life</i> (1870-74 )</li> <li>• Novel: Kate Grenville, <i>The Lieutenant</i> (2008)</li> <li>• Film: Baz Luhrmann, <i>Australia</i> (2008)</li> </ul>

Session 3	
Topics	Editing/Feedback Session: Writing is Rewriting
Activity	Editing session. Students will bring to class their written pieces from the previous session(s) for reading, discussion and revision.
Readings & Assignments	None

Session 4	
Topics	Terra Nullius – “Nobody’s Land”  Class: Critical analysis of texts/Australian Films: Visions of the Indigenous  Location: Museum of Contemporary Art or the Museum of Sydney.

Activity	<p>Written response and feedback. Upload review a film or tv series dealing with Aboriginal people.</p> <p>Film review of selected source.</p>
Readings & Assignments	<p>Required Reading:</p> <ul style="list-style-type: none"> <li>• Novel: <i>The Secret River</i> (2001), Kate Grenville</li> <li>• <i>The Lieutenant</i> (2008), Kate Grenville</li> <li>• <i>The Chant of Jimmy Blacksmith</i> (1972) Thomas Keneally</li> </ul> <p>Additional Reading:</p> <ul style="list-style-type: none"> <li>• Poetry: Oodgeroo Noonuccal, selected poetry</li> <li>• Judith Wright, selected poetry</li> <li>• Paul Kelly and Kev Carmody, <i>From Little Things Big Things Grow</i>, song</li> <li>• Plus: see Modules in CANVAS</li> </ul> <p>Film or TV Series to Review:</p> <ul style="list-style-type: none"> <li>• Film: <i>Walkabout</i> (1971)</li> <li>• Film: <i>The Chant of Jimmie Blacksmith</i> (1972)</li> <li>• Film: <i>Storm Boy</i> (1976)</li> <li>• Film: <i>Dead Heart</i> (1996)</li> <li>• Film: <i>The Last Wave</i> (1977)</li> <li>• Film: <i>The Chant of Jimmie Blacksmith</i> (1978)</li> <li>• Film: <i>We of the Never-Never</i> (1982)</li> <li>• Film: <i>Mabo: Life of an Island Man</i> (1997)</li> <li>• Film: <i>One Night the Moon</i> (2001)</li> <li>• Film: <i>No Surrender</i> (2002) (short)</li> <li>• Film: <i>Beneath Clouds</i> (2002)</li> <li>• Film: <i>Rabbit-Proof Fence</i> (2002)</li> <li>• Film: <i>The Tracker</i> (2002)</li> <li>• Film: <i>Green Bush</i> (2005) (short)</li> <li>• TV: <i>First Australians</i> (2008)</li> <li>• Film: <i>Australia</i> (2008)</li> <li>• Film: <i>Bran Nue Dae</i> (2009)</li> <li>• Film: <i>Samson and Delilah</i> (2009)</li> <li>• Film: <i>The Tall Man</i> (2011)</li> <li>• Film: <i>The Sapphires</i> (2012)</li> <li>• TV: <i>Redfern Now</i> (2012-2015)</li> <li>• Film: <i>Mystery Road</i> (2013)</li> <li>• Film: <i>Charlie's Country</i> (2013)</li> <li>• Film: <i>Goldstone</i> (2016)</li> </ul>

Session 5	
Topics	Editing/Feedback Session: Writing is Rewriting

Activity	Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.
Readings & Assignments	Writing Folder A due

Session 6	
Topics	Visual Visions – Nationalism, Landscape and the Harbour
Activity	Written response and feedback. Students must upload their review of or their creative response to an Australian painting or a series of paintings.
Readings & Assignments	<p>Required Reading/Viewing:</p> <ul style="list-style-type: none"> <li>• Poetry: <i>My Country</i> (1908) by Dorothea MacKellar</li> <li>• Poetry: <i>Five Bells</i> by Kenneth Slessor (1939)</li> <li>• Look for John Olsen's painting of the same name in the Art Gallery of NSW</li> <li>• Song: <i>Great Southern Land</i> (1982) by Ivor Davies</li> <li>• <i>A Land Down Under</i> (1982) by Men at Work</li> <li>• Poetry of the Harbour: <i>Late Ferry</i> and <i>Harbour Dusk</i> by Robert Gray (1970s-2014)</li> </ul>

Session 7	
Topics	Editing/Feedback Session: Writing is Rewriting
Activity	Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.
Readings & Assignments	None

Session 8	
Topics	Midterm Break

Session 9	
Topics	<p>The City versus the Country</p> <p>Class: Scriptwriting / short story</p> <p>Location: Meet at Elizabeth Bay House, Potts Point.</p>
Activity	Written response and feedback. Can students imagine a story in this house? Students must upload their creative writing about the city.
Readings & Assignments	<p>Required Reading/Viewing:</p> <ul style="list-style-type: none"> <li>• Poetry: AB Paterson, <i>The Man from Ironbark</i> (1892)</li> <li>• Poetry: Kenneth Slessor, <i>William Street</i> (1939)</li> </ul>

	<ul style="list-style-type: none"> <li>• Poetry: Les A. Murray, <i>Sydney and the Bush</i> (c 2000)</li> <li>• Short story: Henry Lawson, <i>The Drover's Wife</i></li> <li>• Painting: Russell Drysdale, <i>The Drover's Wife</i></li> <li>• Autobiography: <i>Unreliable Memoirs</i> (1981) Clive James</li> <li>• Novel: <i>My Brilliant Career</i> (1901), Miles Franklin</li> </ul>
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Session 10	
Topics	Editing/Feedback Session: Writing is Rewriting
Activity	Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.
Readings & Assignments	None

Session 11	
Topics	Research Presentation Preparation
Activity	Start of Research Presentations
Readings & Assignments	Writing Folder B due

Session 12	
Research Presentations	

Session 13	
Research Presentations (continued)	

Session 14	
Final Exam Review	

Session 15	
Final Exam	

## Section III: Academic Policies and Standards

### Academic Policies



Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

## **Student Learning & Development Objectives**

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.