Course Objectives
As with all UWP courses, the primary goal of these courses is to improve your writing. To that end, you will write frequently and for some assignments will make multiple major revisions. Because these are advanced writing courses, you are expected to be already competent in the conventions of written English. Grammar and sentence workshops will help you move beyond competence into elegance. I will use samples from students writing as examples for in class review of grammar and style.

The bottom line: The way to do well in these classes is to engage with the material and take advantage of constant writing and feedback to acquire good writing habits.

102A: Writing about Australian Film

Course Description: This is not a class on writing in film studies but rather, given our study abroad setting, a class that will focus on how Australian film contributes to your understanding of Australia and its people. Some of the readings arise from the discipline of film or media studies. If the kind of discussion you find in the excerpts from Second Wave and The Last New Wave interests you, then feel free to include that kind of writing in your long essay and conduct the necessary research.

Assignments
Across the weeks of the quarter, some of your writing will be accomplished by answering Study Questions. These
- create a way for you to write about what you are seeing and reading as a way of thinking your way to a longer paper,
- provide you will details to draw from during class discussion,
- provide me with a sense of the degree to which you are engaging with the material, and
- provide a means of feedback from me to you that will be useful as you begin the longer paper.

Responses should follow the standard pattern of claim/evidence/interpretation that makes for a substantial argument. You need not only to give your opinion (your claim) but to provide the specific details (the evidence) on which you base that opinion and to explain your understanding (your interpretation) of those details.

Study Questions cannot be made up once we have held our class discussion, but I will provide one make up question.

Assignment descriptions are posted on the SmartSite course web site.
110: Travel Writing

Course Description
In this class, you will be drawing on your experiences in Australia—your random encounters, scheduled field trips, your own planned travel—to practice travel writing and to produce a polished travel essay.

Assignments
In the first six weeks, I will walk you through three set pieces designed to introduce you to some of the subgenres of travel writing: reorientation, revisiting, and the travel tale. The assignment descriptions take you through several kinds of activities:

- gathering material by recording your experience and by looking at models
- composing rough drafts from gathered materials
- revising rough, blocked together drafts into full drafts
- getting feedback on and revising increasingly refined drafts

These activities don’t always go in this order. Depending on the assignment, you will do some gathering, then some drafting, then more gathering. Or we will start with models and then you will gather materials. Materials include the readings for both 110 and 102A.

All of the reading, gathering, and drafting for the set pieces and the 102A study questions will provide material for your feature essay.

In addition to the Reader for the course, you will also be required to purchase a ringbound, heavy-weight blank paper art journal in which you will gather material as a non-verbal, non-organizational way of paying attention and capturing memory. I will assign ways of using this journal and will create class time for that work. You will be expected to have the journal with you during all class activities.

Grading Standards
Papers will be evaluated on five categories: ideas, coherence, support, sentence style, and mechanics. We will use the UCD UWP General Grading Standards sheet as a starting point to develop assignment specific standards for each of your assignments.

Late work penalties
Not having a draft or materials ready on the day they are assigned will prevent you from benefitting from the work of the day and thus will affect your participation grade. Graded work turned in late will be penalized one third of a grade for every day late.

Plagiarism and Unauthorized Collaboration
Turning in other people’s work as your own is plagiarism. Turning in work with other people’s words in it is plagiarism unless you acknowledge the source. If you quote others, identify them and the source. Unauthorized collaboration is getting help with your writing beyond what is specifically allowed in the assignment descriptions and schedule.
**Schedule of Reading**

*Readings in this schedule correlate to the full schedule and the assignment descriptions.*

Complete the reading by the date given

**Before your departure:**
In 110 Readings folder
- Bruce Chatwin, *Songlines*, pages 5, 10, 30-33.
- Read Bill Bryson, excerpts from *In A Sunburned Country*, 17-25

From *Australian Literature*
- David Malouf, “The Kyogle Line,” 157-64

**For 9/30:**
In 102A Reading folder:
- “not god’s sunflowers: nicholas roeg on walkabout” *Second Take*, 165-73
  (Note that first title page is for *The Last New Wave*, keep looking!)
In 110 Readings folder
- Bruce Chatwin excerpts through page 155

**Before Blue Mountains trip:**
In 110 Reading folder
- Thomas Cook, excerpts from *The Exile’s Lament*
- Rachel Henning letters of April 17, 1856 and May 19, 1861
- Barron Field, excerpt from “A Journal of an Excursion across the Blue Mtns”

**For 10/7:**
In *Australian Literature*
- Intro pp xi-xxviii
- Henry Lawson, “The Drover’s Wife,” 3-11
- Patrick White, “Tree of Man,” 29-39

**For 10/14:**
In 110 Readings folder
- Jack Kerouac, *Dharma Bums* excerpt, and David Robertson “Up Matterhorn Peak with Snyder (in Person) and Kerouac (in Mind)” from *Yosemite*
- Bill Bryson, excerpts from Chapter 10 of *Down Under*
- Intro to “First from the Film School,” 200-201 and Gillian Armstrong section, 213-221 from *The Last New Wave*

**For 10/21:**
In 110 Readings folder
- Hutchinson, “Road Tripping to Australia’s Other Great Reef” from *The New*
York Times Travel section (electronic link)
Chris Colin, “The Hotter They Come” from Sunset June 2013
Marie Barbieri, “Sydney’s Harbour Islands” from Australia and New Zealand

For 10/28:
In 110 Reading folder
Robert Hughes, The Fatal Shore excerpts up to 234
(Note page 2 replacement)
W. Hugh Oldham, excerpts from Britain’s Convicts to the Colonies
Tim Flannery, excerpts from The Future Eaters
(Note additional page 220-221)
Bill Bryson, 67-86 from In A Sunburned Country
In Australian Literature Marcus Clarke “Breaking a Man’s Spirit,” 107-111

For 11/4:
In Australia Literature
A.B. Facey, “The First Day” and “In the Trenches,” 131-141

For 11/11:
In 110 Readings folder:
Bruce Chatwin, Songlines 207-12 and 226-28
Bill Bryson, excerpts from In A Sunburned Country, 17-34

For 11/18:
In 102A Readings folder“
“Mystery and Imagination: Peter Weir,” from The Last New Wave, 55-61
and 67-79

For 11/25:
In Australian Literature
Intro to “Aboriginal Experience,” 53-54
Archie Weller, “Going Home,” 89-100
Sally Morgan and Jack McPhee, “Wanamurraganya,” 101-104