Composite Course Syllabus:

**Course Number and Title**: EN383 Australian Literature – Page to Screen

**Instructor/s Name/s**: Dr. Sharon Clarke/Jimmy Thomson

**Course Dates**: Spring Semester, Fall Semester

**Office Location**: BU Sydney Programs, Australia, a division of BU Study Abroad

**Course Time**: Two sessions per week in accordance with class schedule:

one session of 4 hours and one session of 2 hours in a 7-8 week teaching half of a semester.

**Location**: Classrooms, BU Sydney Academic Centre, Sydney, Australia, and two out-of-classroom field trips as scheduled, one of which is a weekend field trip outside the city with additional hours.

**Course Credits**: 4 BU credits plus 3 BU Hub units

**Contact Information**: sclarke@iinet.net.au

mail@jimmythomson.com

**Office Hours**: 15 minutes prior to and following course delivery or by appointment.

**TA/TF/Learning Assistant information, if relevant**: 0

**Principal Lecturers**: Sharon Clarke, Ph.D. and Jimmy Thomson, M.A.

**Guest Lecturers**: Ms. Sue Williams, author of 26 books, freelance journalist, travel writer.

**Question-driven Course Description**: Why do Australians write literature and how do we adapt our literary texts to film? How is Australian Identity expressed through our poetry, drama, prose fiction and literary screen adaptations?

Do our stories of identity change against differing socio-historic, economic and political influences, and time periods? What role does historian Geoffrey Blainey’s “tyranny of distance” play in forging our identity?

Do changes in our stories align to shifting dominant landscapes (bush/ city/coast/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?

Students will employ a variety of strategies in answering all above 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 required prose-fiction stories to original scripted screen adaptations of same.
**Hub Learning Outcomes**

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

**Area: Aesthetic Exploration – one unit**

Learning Outcomes:

1. Students will demonstrate knowledge and appreciation of notable works in literature, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.

   EN383 has a solid base of notable works of literature as required readings, including inter-textual references, and contextual timelines of cultural events in Australia. See (appendix A) in EN383 Course Outline. Contemporary relevance of each text is also a discussion point during class meetings.

2. Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of literature.

   In EN383 each student assessment event meets these criteria and in-class work and collaborative exercises hone these skills and develop the critical vocabulary. (See Grading Criteria Sheets (appendix B) with Course Outline).

   We explore and utilize literary terms such as symbols, metaphors, similes, foreshadowing, dramatic irony, unreliable narrator, and such. Interpretation is not merely descriptive but analytical.

   Class sessions will demonstrate use of these analytical skills and use of language and literary terms in ways that students can employ in their own work.

3. Students will produce evaluative, analytical [and] creative works that demonstrate an understanding of the characteristics – such as genres, modes, styles, and cultural history – of at least one literary medium.

   In EN383 students are constantly evaluating and analyzing different genres, modes, styles and cultural socio-historical contexts of short stories, poetry, novels, plays, and screenplays.

   Aside from the traditionally accepted interrogative written papers and presentations produced by students, they also translate scenes from prose fiction into screenplays, a process that educates them about both forms of writing. For instance, any literary device (such as dramatic irony) apparent in the printed page should also be reflected in the screenplay. (See Grading Criteria Sheets (Appendix B) with Course Outline).

**Capacity: Communication**

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

Intensive courses must have at least 1 & 2 below.

Learning Outcomes:

1. Students will be able to craft responsible, considered, and well-structured written arguments, using media and modes of expression appropriate to the situation.

   In EN 383 students learn through writing:

   - Firstly, there are scenes from two prose fiction short stories (which are set readings) which students translate into two written screenplays (of 12-16 pages in length in total or between 6 and 8 pages per screenplay) without loss of meaning from the original textual passages (feedback is given early in the process of this exercise to consolidate guidelines);
• Then there is an oral presentation, responding to a set topic, following an argument supported by secondary sources and using power point or equivalent including video clips, still images, and other visual references. This presentation must be accompanied by a short annotated bibliography; an example of this is explored in class;

• Finally there is a term paper proposal which is given feedback and returned to students who subsequently submit a longer term paper in which structure, and persuasive argument play vital roles. All such assessment events have criteria sheets (see appendix B of the Course Outline).

2. Students will be able to read with understanding, engagement, appreciation, and critical judgment.

A major thrust of EN383, is to equip students to become “critical” rather than “compliant” readers, recognizing, being alert to, and perhaps embracing/denying the reading position on offer by the author. All set readings are explored collectively in the classroom to verify understanding and, through the revelation of literary craftsmanship, to garner both engagement and appreciation by students.

3. Students will be able to write clearly and coherently in a range of genres and styles, integrating graphic and multimedia elements as appropriate.

This is covered extensively in the response to criterion 1. This is an essential part of our teaching process, which covers all the areas mentioned above.

Capacity: Intellectual Toolbox

Area: Creativity/Innovation – two units*

*One unit satisfied by the Cross-College Challenge or other means

Courses and co-curricular activities must have all outcomes.

Learning Outcomes:

1. Students will demonstrate understanding of creativity as a learnable, iterative process of imagining new possibilities that involves risk-taking, use of multiple strategies, and reconceiving in response to feedback, and will be able to identify individual and institutional factors that promote and inhibit creativity.

In EN383 the assessment event of translating scenes from prose fiction on-the-page to screenplay scripts exemplifies creativity as a learnable process of new possibilities. This involves risk (the level of originality in approach), incorporating multiple strategies:

• Reproducing spoken dialogue from written dialogue;
• Creating dialogue – whether paraphrased or interpreted – from prose fiction;
• Translating scene, character, literary device, and action from one medium to another; and
• Exploring the high-risk option of modernizing the context or language in the adaptation of a classic written text to a performance piece.

The student will rework their script in response to feedback. Class discussions regarding the impact of audience, time, and the screen industry on the development of screenplay adaptations is part of the wider course. In this course, we also read the scripts for performance to show they are but a blueprint for action.

2. Students will be able to exercise their own potential for engaging in creative activity by conceiving and executing original work either alone or as part of a team.
In EN383 the writing of screenplay scripts based on scenes from prose fiction as a creative activity, takes place within the classroom collectively then, with some early feedback from the professor, is executed independently as an assessment event of the course. Each student adopts an original approach to the exercise and the approach and translation from page to screen is a way of learning through creativity.

As a collective exercise the students will participate in writing a narrative poem under the guidance of the professor as another example of creativity as an instructional tool incorporating literary devices such as rhythm, meter, symbolism, allusion, and style.

Other 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”.

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, and illustrate 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 two prescribed prose fiction short stories they have read in class into brief screenplays. 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.
**Instructional Format: Lecture, Seminar, Field Trips and Guest Speaker**

**Course Pedagogy**

EN383 has a minimum of **40 hours of classroom lectures and seminars** and one out of classroom (in course time) field trip.

There is an **additional weekend field trip** out of Sydney where students are challenged to find elements of the novel they are studying in that mountain landscape.

Both field trips recreate journeys described in set texts in the actual locations of the texts. 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 run in either 4-hour or 2-hour time slots according to the schedule. (A separate timetable runs for the weekend field trip consisting of formal classes and touring the significant textual landscapes as well as the shooting locations of the film adaptation.)

The course is delivered through lectures from the professor; in-class interactive discussions with students; seminar presentations by individual students (the first group presentation is non-graded to promote confidence and establish the non-judgmental classroom environment); in-class team writing projects, including screenplay and poetry (ungraded); around the classroom readings of poetry and, through cast roles, of drama scenes (ungraded); in-class team quiz on a play; in-class team crossword project as a reading reinforcement tool (ungraded).

All ungraded projects 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 like 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 is also a guest speaker session wherein students meet an author of 26 published books who is also a working freelance journalist and travel writer. There is always a rigorous question and answer period at the end of this session, as the guest speaker rates very highly with students on evaluations.

**Books and Other Course Materials**

Books and other course materials are provided to students through the BU Sydney library and blackboard learn (www.learn.bu.edu) to which students have been given registered access. All students have individual copies of primary texts on loan for the duration of the semester.

BU Learn also provides some 40 secondary sources, the relevant listings of which students should be familiar with in order to achieve successful completion of the course. BU learn also provides links to online sources and maintains a message board. The BU Sydney library holds a variety of books, audiovisual material, and other secondary sources, some on closed reserve, which can only be used within the confines of the library but to which all students have access.

Primary texts of EN383 are marked as “required reading”. This includes many literary film adaptations. The optional reading texts are referred to in lectures but are not required reading.

**Lawson, Henry.**


**Required reading:** short stories: “A Child in the Dark and a Foreign Father” and a selection from “The Joe Wilson

Optional reading:

(Intertextual connections will be made to Joseph Conrad’s texts: “An Outpost of Progress” (1898, Tales of Unrest, Charles Scribner’s Sons: London); and novels Heart of Darkness, and Lord Jim first published: serially in Edinburgh Scotland in Blackwood’s Magazine in 1899. (Melville’s Moby Dick and works by Mark Twain will also figure in discussions.) A passing knowledge of some/all of these works may benefit a student’s understanding.


Required readings: “Clancy of the Overflow”, “The Man From Snowy River”.


Optional Reading:

Intertextual allusion will be made to poems: America’s "Casey at the Bat: A Ballad of the Republic Sung in the Year 1888" a baseball poem by Ernest Thayer; and "The Highwayman" from Forty Singing Seamen and Other Poems by Alfred Noyes (1907), Blackwoods, Scotland.

A passing knowledge of some/all of these works may benefit a student’s understanding.

Optional reading:


Required Reading:


Required Viewing:

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

Optional Reading:

Intertextual allusions will be made to Louisa May Alcott’s Little Women and Good Wives (1868); Thomas Hardy’s Far From the Madding Crowd (1874); and an 1958 interview with American author Grace Metalious who wrote the infamous Peyton Place; this interview demonstrates the same intolerance/contempt, over 50 years after Franklin, for women’s wider knowledge of society’s (mis)behavior.

Some of these optional texts will be read/shown in class. A passing knowledge of some/all of these works may benefit a student’s understanding.

Required Reading:


Required Viewing:

Norman, Leslie. (dir.) (1959) Film adaptation of Summer of the 17th Doll Pagewood Studios, (British/Australian Production) aka in USA as Season of Passion(1962).
Optional Reading:
Intertextual allusions will be made to plays by Arthur Miller and Tennessee Williams. A passing knowledge of some/all of these works may benefit a student’s understanding.

Required Reading:

Optional Reading:
Intertextual references will be made to Lewis Carroll’s *Alice* books and *Peter Pan and Wendy* by J.M. Barrie. A passing knowledge of some/all of these works may benefit a student’s understanding.

Required Reading:

Required Viewing:

Required Reading:

Required Viewing:

Optional Reading:
Intertextual reference will be made to English poet Browning and to Dicken’s *Great Expectations*, and to Astrid Lindgren’s *Pippi Longstocking*. A passing knowledge of some/all of these works may benefit a student’s understanding.

Required Reading:

Required Viewing:

Required Reading:
Ronald Harwood. Adaptations: from other works into film. London: Guerilla Books 2007. Excerpts from this text will be circulated in class.

Optional Viewing:
*Tulip* a short film written and directed by Rachel Griffith In Shot Prods: Perth, Australia 1998.
Further required reading:

At the time of student presentations/annotated bibliography and upon the submission of formal written work and creative written work, there should be evidence of a further reading requirement which is the prescribed number of creditable secondary sources as indicated on assignment criteria sheets.
Assignments and Grading

ASSESSMENT

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

1) 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 two short screen adaptations (4-6 pages each/8-12 pages in total), of the scenes on offer from:

   a) Lawson’s “A Child in the Dark and a Foreign Father” a third person narrative; and
   b) “Drifting Apart”, Lawson’s first person narrative.

You must adapt scenes from each of these stories, covering all details set down in the prose, without loss of meaning.

Comment in a short paragraph at the conclusion of this assignment indicating what/if any differences you experienced in transferring these different modes of narrative (3rd and 1st person) to the form of the screenplay.

Reference to the Harwood textbook Adaptations (Guerilla Books: London 2007) should inform your approach to this assignment.

The short film Tulip by Rachel Griffith and the screenplay worked on collaboratively by the class under the guidance of the coordinators should also provide some insights to this task.

A Criteria Sheet for the writing of the screenplay is published separately and should be followed closely.

Due Date: Wed Week 3

Screenplay assignment due through library by 8pm

Copies should also emailed to Sharon and Jimmy

2) Seminar Presentation/ Annotated Bibliography  (weighting: 25%)

Based on a topic chosen from the list marked "Seminar Presentation Topics", this presentation, using power point or equivalent, will be carried out during relevant classes as indicated in the course schedule. A short annotated bibliography of three secondary sources you have researched for this assessment should accompany your presentation. This work is due at sessions set down in the Course Schedule. Topics are chosen by students in the first class, based on a lucky-dip style order of choice.
Criteria Sheets for this presentation and annotated bibliography are published separately.

**Due Date: Seminar Presentation dates are listed in the class schedule in accordance with topics covered in each class.**

After choosing a number at random to dictate order, students then select their seminar presentation topic from the list marked “Seminar Presentation Topics”; this takes place in Class 1 after the students have been introduced to each of the texts and surveyed topics.

3) Seminar Discussion Contribution, Attendance (5% of overall grade)

There will be a discussion of each text and/or film/screen adaptation which is indicated on the schedule and must be contributed to by all students at each session. This will necessitate a reading of the text/s (and where appropriate a viewing of the film) and a processing of some ideas, analytical and descriptive, of each set reading.

The professor will take note of student contributions to sessions they do not lead.

**This grade is accrued throughout the course** and very much depends on the information above. There is a deduction of 5% of this grade for any absenteeism (per class) and any continual class disruption (if necessitating removal from classroom).

4) A 2,000 word term paper/ and a one-page proposal (30% of overall grade)

This 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 as set out in the criteria sheet, published separately.

**(Please note: A one-page proposal should be presented** for feedback one week prior to this assignment. This should be sent via email to the course coordinator/s. Some bullet points may be included but there should be a sense of introduction, informed persuasive argument, conclusion, and flagged use of primary and secondary sources included in this proposal. General non-graded feedback will be returned within 24 hours.)

A Criteria Sheet for this term paper is published separately

**Due Date: Proposal is due Monday Week 6 via email by 9pm**

**Due Date: Term Paper is due Monday Week 7 through the library and via email by 8pm**

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

**Part one of this examination** will take the form of a literary crossword puzzle which is designed to test each student’s reading of each required set text from Lawson to Bovell. Weighting of this part of the examination is 15%. The ungraded in-class crossword on *Lantana* prepares students for the design of this task which has no word bank, nor can students consult texts.

**Part two of this examination** will take the form of a short essay on the film adaptation *Lantana* based on Andrew Bovell’s play *Speaking in Tongues*.

Weighting of this part of the examination is 5%

**Details of this examination are published separately at the time of the assessment in Week 8.**
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1. EN383 Criteria Sheet for Prose Fiction to Screen Adaptation

Weighting 20% - All marks out of 100

Using the model worked upon in class, the examples given out in class, and consulting the designated sections from Harwood’s book *Adaptation*, choose one of the allocated scenes of Lawson’s “A Child in the Dark and a Foreign Father” and one of the allocated scenes of Lawson’s “Drifting Apart”. (You must choose an example from both stories to work on from those on offer.) This exercise should result in each screen adaptation covering 6-8 pages in the accepted format (amounting to 12-16 pages in total).

Grading Criteria

What is important in this adaptation is that ‘meaning’ not be lost or overly embellished. You should know the story, incident, character, and action so well that you can stray from the focus but remain faithful to the text.

1. The resultant section of each screenplay should exhibit the conventional format and should convey most elements of the prose version. Each screenplay should be between 6-8 pages in length. 20%

2. While your screen texts may not always reflect the prose texts, there should be no great loss of, or embellishment to, meaning. However, you can choose a completely original approach, which would be determined by your sense of target audience. (Think Baz Luhrman’s *Romeo and Juliet* or *10 Things I Hate About You* based on Shakespeare’s *Taming of the Shrew*; or *Clueless* based on Austen’s 1815 novel *Emma*.) Change the setting or the era in which the scene is set, if you wish. You might even change the characters’ genders and explore how that alters the drama, the dialogue and the characters’ attitudes. There may be risk but considerable reward in this path. 25%

3. There will naturally be an abundance of dialogue in both screen texts – whether verbatim from the written text or interpreted or paraphrased from the prose fiction - and this dialogue should drive the stories. 30%

4. As with Harwood’s examples, you should set the scene and describe the action where appropriate. 15%

5. You should present a short final paragraph of about 150 words, commenting on the sameness and/or the difference of adapting from a third person narrative (“A Child…”) and a first person narrative (“Drifting…”). 10%
2. Seminar Presentation/Annotated Bibliography Grading Criteria

25% weighting – grading out of 100

Each student is expected to deliver a seminar presentation, which will be a minimum of 10 minutes and a maximum of 15 minutes in duration, excluding a 5 minute period of fielding questions from the class and generating discussion. It is the responsibility of each student to maintain these time limits. Failure to do so will impact on the grade. Criteria for award of marks as indicated.

1. Student demonstrates a strong knowledge/understanding of the text and topic under consideration. The presentation shows evidence of a close reading of the text and, where appropriate, the screen adaptation of this text. 15%

2. Student presents a well-delivered address on the text (and film adaptation) using only brief notes or palm cards, the text in question and clips from the screen adaptation if appropriate, and making reference to the three secondary sources of the annotated bibliography. It is expected the student will use a power point or equivalent. The student will not read from a fully written paper, as the basic function of the presentation is to generate discussion from the class, both supporting and conflicting ideas, which should be explored during the presentation and after the presentation when the student will field further questions. 15%.

3. Student presents an address, which analyses the text (and film adaptation where appropriate), this will include at least four of the following aspects to explore: character, setting/use of landscape, gender, class, imagery, language/dialogue, narrative form and/or structure, narrative voice. 20%

4. Integral to the presentation, the student will consider the areas of content (the actual story or substance of the text/s), context (the socio-historic influence/s 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 (the target/’ideal’ audience/reader of the text/s) and perhaps what distinguishes a modern reader or a ‘critical’ reader from this ‘ideal’ reader; purpose (why the writer/s wrote the text/s). 20%

5. An Annotated Bibliography should 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. No more than one source should be drawn from the internet (except where a creditable on-line journal is published) and Wikipedia is not acceptable. 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. 30%
### 3. TERM PAPER CRITERIA

Length: a minimum of 2,000 and a maximum of 2,250 words

Percentage/weighting of overall grade: 30%: grading /100. Below is a list of marking criteria which will be used for your EN383 Term Paper.

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. 20%

The term paper must address the chosen topic in a discussion, which analyses and interprets the primary text/s under focus. Knowledge of conventions pertinent to the form/s of writing under scrutiny should also be demonstrated (e.g. the novel, the short story, the poem, the play, the screenplay.) 40%

The term paper must provide relevant and ample evidence from the primary text/s to support the discussion or argument being put forward. 10%

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%

The term paper must demonstrate the correct use of a recognizable referencing system, including a bibliography. All sources must be acknowledged. 10%

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. Also, it would be appropriate for some knowledge of areas such as content, context, audience, and purpose to be demonstrated within the paper. 10%

NB: You must choose a question from list marked “Term Paper Topics” in your course outline document. Any variation from the topic questions must be approved by the Course Coordinator.

NB: Your term paper must not focus on the same text/s as your class presentation.
Resources/Support/How to Succeed in This Course:

There is the opportunity of students meeting professors 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.

The most effective way to succeed in this course is to keep reading along the time line of required readings.

Being prepared for each scheduled class will mean students gain more from lectures and interactive class discussions. 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 as a means to successful navigation of requirements.

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

Community of Learning: Class and University Policies

1. 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.)

2. Attendance & Absences. Clearly state your attendance policy, limit on absences, etc., including any implications of class attendance on grading. List all unusual required meetings (e.g., field trips, guest speakers).

Attendance at all designated sessions including those with Guest Speakers and Field Trips is expected. There is one guest speaker and one in-class-time field trip. Additionally there is a long weekend field trip to the Blue Mountains. All are compulsory. Independent travel to field trip locations (Woronora Cemetery, Sutherland, and Blue Mountains, 2 hours west of Sydney by train) is expected. There are no optional absences from class sessions.

Any student missing class without verifiable extraordinary reasons will be penalized through grade deduction in fairness to those who do attend. This includes any guest speaker sessions, and field trips. The grade deduction is equal to 5% of the contribution grade per transgression. In the case of missing field trips, an extra paper of 1000 words is expected based on a topic devised by the professor and pertinent to the missed field trip.
3. Assignment Completion and Late Work

Completion of all reading/viewing/writing tasks is expected.

Completion of all writing tasks is expected. All written work must be submitted in hard copy through the BU Sydney Library by the time set down in the course outline. For some assignments, an additional soft copy emailed to professors may be required, as indicated. Our policy on late submission of work mirrors that of absenteeism in that, unless there is a verifiable extraordinary reason, there is a grade deduction imposed which amounts to 5% of the assignment grade per day.

All written work must be submitted in hard copy through the BU Sydney Library by the time set down in the course outline. For some assignments, an additional soft copy emailed to professors may be required.

• All students are required to sit examinations (without exception) but special times and spaces are made available to those students with documented disabilities, and special needs such as Religious Observance, and any other verifiable extraordinary reasons.

BU Sydney Policy adheres to the general BU campus policy of Religious Observance, which would fall under “verifiable extraordinary reasons” as mentioned in various places above.

4) Academic Conduct Statement:

All students attending courses under the auspices of BU Sydney must have read BU’s policy on academic honesty and understand the consequences of cheating or plagiarism. Within this course, all submitted written work is expected to be that of the individual and only class exercises are collaborative efforts, as indicated. Please see BU’s Academic Conduct Statement:

https://www.bu.edu/academics/policies/academic-conduct-code/

Students on a BU Program are advised that the penalty 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”.

Detail of Class Meetings: Date, Topic, Readings Due, Assignments Due.

CLASS SCHEDULE

Although the following schedule is intended to be final, it may, from time to time, be necessary to alter it. Should changes be needed, students will be given adequate time to accommodate them. In all such cases, students will be notified individually and a message will be posted on blackboard learn.

Any student missing class without verifiable extraordinary reasons will be penalized through grade deduction in fairness to those who do attend. This includes any guest speaker sessions, and field trips. There are also grade penalties for late submission of written work or missing a final examination.

Late work attracts a penalty grade deduction of 5% per day of the assessment grade weighting; missing an examination is generally considered as an omission of that grade weighting from the student’s overall mark. In both these cases, however, should the student show just cause (illness, extraordinary circumstance) for their late submission or missing of an exam, the Sydney Program Academic Director will give due consideration to their case.

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 the class, and their grade reduced by 5% of the contribution grade.

Order of Classes

Week 1

Class 1  Introduction to Course and its texts.

(4 hours) Prepare to choose a presentation topic.
Theme of identity – As Australians, why do we write?
Contextual Information: Writers as part of the wider world.
What has happened in Australia over the last 150 years?
A time line and socio-historical context sheet is in Appendix A
Of this outline.
(see EN383 Context Sheet in hard copy and on BU learn)
A hard copy is in Appendix B of this outline.
Outline Course Outline and Criteria Sheets for Assignments

Henry Lawson: the yarn to the short story

Read during class: Lawson “A Child in the Dark and a Foreign Father” (3rd person story)

Course Introduction:
Voices and stories: mapping identity
*The course and its texts: choose a presentation topic
*Themes and recurring characters/images in
Australian Literature and film adaptations
* Identity: personal, national, the family.
*Autobiography and the Bildungsroman
*Oral and written traditions and screen adaptations
*Images and iconography of the Australian rural and urban landscapes
*The Bush, The City, The Coast: arc of consciousness
• Literary language and essay writing (see Appendix C – Writing Tips)
*Platforms for discussion:
Content, Context, 
Audience and Purpose.

See blackboard learn for time overview sheet

Criteria for assessments. These are all available on blackboard learn.

Class 2 
(2 hours)

To have read:

Lawson’s 1st Person Joe Wilson Stories:
“Joe Wilson’s Courtship”; (Everyone in class)
“Brighten’s Sister-in-Law”; (Assigned to class groups)
“Water Them Geraniums” (Lecturer lead)
“A Double Buggy at Lahey’s Creek” (Assigned to class groups)
“Drifting Apart”. (Everyone in class)

Katharine Susannah Pritchard’s stories “Happiness” and “The Coboo” (Assigned to class groups).

All-class discussion on these texts. You will expected to be v. familiar with your designated story and the “everyone in class” stories.

"The Joe Wilson Stories”.

Areas for discussion: The poet as subject

Autobiography and fiction; first person narrative of reflection.

(Recalling the last Lawson 3rd person story you read, discuss the strengths and weaknesses of these different narrative options.) Think about film adaptations and how voice is translated.

Exploration of Joe Wilson as an anti-hero will also be focused upon and Lawson’s use of Joe Wilson’s narrative voice and the story telling technique of discontinuous narrative.

The Katharine Susannah Pritchard stories explore life through the perspective of Aboriginal women in the outback of Western Australia in the 1920s. Their relationship with each other and the white people within their world are topics for discussion. What picture of family emerges from these stories, during this period? Think about film adaptations and how voice and perspective could be translated.

Read aloud in class, Paterson’s poems “Clancy of the Overflow” and “The Man From Snowy River”

All-class discussion in preparation for next week’s comparison with film. Consider the appearance of the same character in both poems (a kind of poetic discontinuous narrative)
and the use of dialogue within poetry. (Reference to “Casey at the Bat”, “The Highway Man”)

We will analyse the focus poem of “The Man From Snowy River”.

**Week 2**

**Class 3**  
Indicated sections of Ronald Harwood’s *Adaptations* to be read ahead of this class. (A handout will be provided).

The first two hours of this class will work collaboratively to write a short screenplay adaptation (non-graded) based on scenes from Lawson’s short story: “Joe Wilson’s Courtship”. Students have already read and discussed this story on the page but now they learn how to move selected scenes to the screen. There will be an introductory scene used as a completed example ahead of the class collaboration of a different scene. It should be noted that the literary technique of “dramatic irony” used so effectively in many stories by Lawson is sustained in this example screenplay.

There will be numerous reference made to Harwood’s book *Adaptations*.

The remainder of the class will explore:

*The Man From Snowy River* (1982 film text)

View scenes from the film.

Followed by Student Presentation.

**Class 4**

(2 hours)

To have read: Miles Franklin: *My Brilliant Career* (designated sections of this book).

*My Brilliant Career* Film adaptation (view scenes from the film to illustrate what aligns with the book, what is omitted, what is added. The purpose of this is to establish the sense of ‘audience’ which pervades the creation of the screenplay). Reference will be made to Hardy, Alcott, and Metalious.

Student Presentation – on *My Brilliant Career*

**Week 3**

**Class 5**

(4-5 hours)

Required Reading: Elliott’s *Careful, He Might Hear You*

Out of Classroom Field Trip:

Meet at Sutherland adjacent to train station at (time tbc) on the western side of the line. We will go to the grave of Helena Locke Elliott (“Dear One’s garden” in the novel) and you will have reenacted a significant journey of the book. Lecture will take place near the grave.
Study of a Major Australian Novelist:
Sumner Locke Elliott: *Careful, He Might Hear You*.
A sense of place: exterior and interior landscapes:
*The urban landscape as character
*Consider the narrative style of this book.
Intertextual reference will be made to Lewis Carroll’s *Alice* books and J.M. Barrie’s *Peter Pan and Wendy*.

**Class 6**
(2 hours)
Scenes from the film adaptation will introduce
**Student presentation/s on Careful, He Might Hear You**
All-class discussion
Introduction to Part 1 “Angus” of Sumner Locke Elliott’s *Edens Lost*.
Intertextual reference will be made to Lewis Carroll’s *Alice* books.

**Wed Week 3** Screenplay assignment due through library by 8pm (see criteria sheet).
Copies also emailed to Sharon and Jimmy

**Weeks 3/4**
**Sat-Mon**
**Classes 7/8/9** Blue Mts Field Trip (itinerary published separately)
**Reading assignments:** “Angus” *Edens Lost*

**WHAT HAPPENS IN THE MOUNTAINS:**
During your two nights and Monday morning in Katoomba there will be film screenings, formal classes and a tour of the area on board the explorer bus to seek out pertinent landmarks that are part of your reading and viewing. This tour will include scenic world and the train and toy museum where scenes from *Edens Lost* were filmed. By Monday morning, everyone will be expected to present a 2-minute overview of a designated character from *Edens Lost*. This will be followed by **student presentation/s**. The weekend concludes around 12 noon Monday.

**Week 4**
**Sue Williams, guest lecturer.**

**Class 10**
(2 hours)
Sue Williams is a freelance writer who contributes to magazines and newspapers throughout Australia. She is also the author of 26 books crossing the genres of biography, autobiography, travel writing, true crime, and fiction. She will share her stories and insights into the writing process.

**Week 5**
**Class 11**
(4 hours)
**Required reading for this class: Ray Lawler’s play Summer of the 17th Doll**
Students read aloud some scenes from Lawler’s play which must have been read in full ahead of this class.

**Screening Lawler’s Summer of the 17th Doll (film adaptation)**
Discussion of play v film adaptation: the sameness and the differences.

Areas for discussion: Characters or caricatures?
Casting of the film?
Life in a postwar landscape - uncertainty and confusion.
What is family?
Intertextual allusions will be made to Tennessee Williams’ and Arthur Miller’s plays.

Week 5
Class 12
(2 hours)
Student Presentations on Summer of the 17th Doll
In-class team quiz on differences between page/stage and film versions of the text. (non-grade specific, but this quiz is part of the contribution grade).

Week 6
Class 13
Required Reading for this class:
Hannie Rayson’s Hotel Sorrento
(4 hours)
Introduction to Hotel Sorrento by Hannie Rayson
Students read aloud some scenes from the play.
Screening of Hotel Sorrento film adaptation.
*Consideration: Film as dramatic essay (this is not a page to screen reading of this text).
*The beach and the coastal town as social microcosm
*A new order takes shape
Identity and Direction: Australia's future

Due by tonight:
One page essay term paper proposal (can include dot points but there should be a sense of introduction, informed persuasive argument, conclusion, and flagged use of primary and secondary sources)

Week 6
Class 14
(2 hours)
Revisiting the Rayson play: Unpacking the meanings. How do these fit the concerns of this course?
Intertextual reference will be made to English poet Browning and to Dicken’s Great Expectations, and to Astrid Lindgren’s Pippi Longstocking.

Hotel Sorrento Student Presentations
Required Reading for this class: Andrew Bovell’s play

Speaking in Tongues (this forms the basis for the film adaptation Lantana on which there is a mandatory exam essay question).

Speaking in Tongues and its adaptation to the 2001 Film Text: Lantana A study sheet is provided as there will be a compulsory essay question on Lantana in the final exam.

The class will include a reading aloud of scenes from the play as a written script is but a blueprint for a performance.

Screening of Lantana, the film adaptation

Final essay due through Library by 8pm (see criteria sheet)
Copies also emailed to Sharon and Jimmy

A review of Lantana and Speaking in Tongues.

All students will be expected to participate in a discussion of this film and the play which was its source.

General points to ponder in this discussion: What is the significance of the film’s title and the change of title from the original play? Is there a sense of resolution offered by this film text? How does the play move into the platform of film? As Andrew Bovell is the writer for both stage and screen texts, how has, or has, he changed his story and his meaning? Are his 1996 concerns revealed in his play the same as those revealed in his script for the 2001 film?

The platforms of Content, Context, Audience and Purpose should inform your discussion.

In teams you will attempt a non-weighted crossword on Lantana. This will prepare you for the crossword section of the final examination, which covers all other texts of the course.

A course-in-review session will conclude this session, briefly looking at all the texts of the course from Lawson to Lantana considering whether or not Australian identity, society or culture has changed over the 120 years covered by your reading. The many models of family as the social regulator will also be considered over this same time frame.

FINAL EXAMINATION (date/time tba)