

Composite Course Syllabus:

Course Number and Title: JO 528 Travel Writing in Australia: Journalism and Non-Fiction

Instructor/s Name: Sue Williams

Course Dates: Summer Semester ongoing

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

Course Time: There is a minimum of 40+ hours of classes plus an 8-day road trip. Intensive classes of 20 hours collectively are covered in the first 10 days (orientation and week one of teaching session) after student arrival. These classes are designed to prepare students for the 8-day road trip, which begins on day 5 at the end of first teaching week. On return from the road trip, students resume classes in week 3, on Monday, Wednesday and Thursday evenings, and in weeks 4-8, Wednesday and Thursday evenings only, all collectively amounting to another 20 hours (minimum) of teaching.

Location: Classrooms, BU Sydney Academic Centre, Sydney, Australia, and out-of-classroom visit to Fairfax newspapers headquarters to meet Anthony Dennis, travel editor of *SMH*, *Age* and *Sunday Age*, as well as an 8-day road trip following lesser known travel destinations south of Sydney along the NSW coast.

Course Credits: 4

Contact Information: mail@suewilliams.com.au

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

Principal Lecturers: Sue Williams, B.A.(Hons in Economics and Politics), NCTJ (UK) travel writer, author of 26 books, and freelance journalist for *Australian Financial Review*, *Sydney Morning Herald*, *The Age*, *The Australian*, *The Daily Telegraph*, *Qantas Magazine*, *The Australian Women's Weekly*, *Luxury Travel Magazine*, *Vacation and Tours*, among others.

Guest Lecturers:

- Anthony Dennis, travel editor of *Sydney Morning Herald*, *Sun Herald*, Melbourne: *The Age* and *Sunday Age*;
- Andrew Conway, Editor-in-Chief of *Luxury Travel* magazine
- Jimmy Thomson, TV Writer/Producer, travel journalist, and author.

Question-driven Course Description:

What is travel writing? How different are travel journalism and travel non-fiction? How do you keep a journal as a basis for stories? How do you use personal travel and translate it to travel writing? How do you test the market for interest in a travel story idea? How do you build a travel story and what is your starting point? When is a first person narrative appropriate and when should a story be told in the third person? What are the components of a travel story; why are word lengths so precise? How do you allow photographs to help tell a story and how do you integrate these photographs into the written travel piece? How do you research, interview, and fact check?

Students will employ a variety of strategies in answering all above questions. These include: attending lectures, classroom discussions, undertaking ungraded collaborative exercises in class, playing an active role in the research road trip along South Coast of NSW, and presenting and writing a series of travel articles. These pieces will be aimed at a variety of publications (newspapers, magazines) and internet sites (blogs, online publications) with varying lengths on different topics and in different styles based on reading and researching. During the discussion of ideas, students will be taught different techniques to inspire their creativity, and how to channel this into what they are writing. They will be offered class feedback, personal tuition, tips to refine their writing, honest appraisal, all in an effort to hone their skills. They will also be taught how to write travel for the screen whether for movies, television factual or drama forms; they will also incorporate graphic and multimedia elements into their written work, as appropriate.

Hub Learning Outcomes

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.

During workshop sessions, students will be guided through the ethics of travel writing, providing balance, and accurate facts, crafted into interesting, compelling, stories, illuminating the pros and cons of visiting a place or attraction, including the ease or difficulty of the journeys. Students will be trained in word choice and structure, as well as the use of different media to tell a story, all tailored to the publication or site for which they are writing. They will be given class feedback and individual tuition to make sure they are writing to the best of their ability.

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

There are a number of set readings for relevant classes, which are discussed thoroughly in class to illuminate understanding, and then assessed for their merit; as students develop their own writing, their engagement and appreciation of these texts is enhanced

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

Students will write pieces aimed at a variety of publications (newspapers, magazines) and Internet sites (blogs, online publications) with varying lengths on different topics and in different styles based on reading and researching. During the discussion of ideas, students will be taught different techniques to inspire their creativity, and how to channel this into what they are writing. They will be offered class feedback, personal tuition, tips to refine their writing, honest appraisal, all in an effort to hone their skills. They will also be taught how to write travel for the screen whether for movies, television factual or drama forms; they will also incorporate graphic and multimedia elements into their written work, as appropriate.

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.

During the discussion of ideas, students will be taught different techniques to inspire their creativity, and how to channel this into what they are writing. They will be encouraged to try different approaches to see how they work thus learning to shape the creative process into workable solutions. They will be offered class feedback, personal tuition, tips to refine their writing, honest appraisal, all in an effort to hone their skills. Guest speakers from the industry will talk about their individual experiences of hurdles overcome and challenges met to help students in their own endeavors to exercise their creativity, even under restrictions imposed by publications.

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.

The class foundation of bringing prepared drafts of work to air and share amongst class members and the professor, with students listening to various feedback, assists in their engagement and creative activity. As the student will execute their own judgment on the finished piece, the work remains original and the teamwork element is only used during the in-work-process.

Other Outcomes

JO 528 Course Objectives

This course has a strong focus on students understanding, interpreting, evaluating, and producing travel writing in all its forms. As the student moves from reading to writing travel copy, they also learn to use and implement the attendant components of research, interviewing, selecting subjects, keeping live journals, blogging, writing puffs, pitching, considering word choice, revising written pieces, editing, and using photographs and multimedia.

Course Overview

JO528 is designed to introduce students to “small town Australia” through the first hand experience of an eight-day on-the-road research excursion, both preceded and followed by weeks in the classroom, studying examples of the genre and producing written work based on the towns and aspects of the research trip. After the road trip and concurrently with evening classes, students will be undertaking internships with a variety of local journalism enterprises. At all times, there will be a focus on journalistic writing, beginning with pitching articles and stories to local, national and overseas newspapers and magazines. Early classes will also deal with writing journals as a research base. Relevant guest speakers will be invited to address the class. Before the road trip, each student will deliver a presentation drawn from their research, which will focus on one area or aspect of a small town they will visit. Throughout the course, there will be an emphasis on producing written work, centered on a sense of place, the journey, or a relevant theme, in the form of articles, or other forms of factual accounts such as blogging.

There may be publication opportunities for student work considered of the highest merit. All assignments are drawn from research collected on the excursion.

These objectives satisfy various Study Abroad Program and specific Sydney Travel Writing Internship Program outcomes under which this course operates; please see below the outcomes for these programs. COM JO 528 has been approved by the College of Communications at BU and satisfies requirements of COM Majors and Minors.

Overall 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, film, marketing, advertising, and **mass media**”.**

Travel Writing in Australia Internship Program Learning Outcomes (Specific)

- 1 . Demonstrate a knowledge and understanding of Australian culture through exploration of wilderness country and small towns, bush land and ocean scape, climate, and people, through travel, first-hand contact, interviews, research and interaction with texts.
2. Demonstrate an understanding of, and proficiency in, techniques of travel writing, based on personal experience of small town Australia.
3. Demonstrate an understanding and knowledge of the journey as both an outward and inward mode of travel.
4. Demonstrate an understanding, through the internship placement and attendant academic course components, of Australia’s workplace culture, and of the specific professional context of the internship site, its mission, challenges, and constraints.
5. Demonstrate greater sensitivity to, understanding of, and tolerance for ambiguity and multiple philosophical positions and an increased awareness of cultural difference.

Instructional Format: Lecture, Seminar, Field Trips and Guest Speaker Course Pedagogy

JO 528 has a minimum of **40+ hours of classroom lectures and seminars** and one out-of-classroom in-course-time field trip to a major media publisher (Fairfax Australia).

There is an **additional 8-day road trip** following the south coast below Sydney where students encounter places and people of small town Australia, researching, interviewing, and recording events, history, and attractions of under-profiled areas.

For this course, formal lectures, group workshops and seminar presentations have been organized. Attendance at all sessions is compulsory. In workshops and in presentations, students will be encouraged to share their own “in progress” work and contribute to the “in progress” work of others. There will be a strong emphasis on developing an engaging and informative writing style, which can adapt to the shifting requirements of different text-types and different readers within the genre of travel writing. This will include redrafting work and discussing it with the professor who will give feedback and suggestions for refining text. The concept of redrafting and refining each student’s writing is a constant component of classes. Because such activity is ungraded, this learning tool promotes confidence in the student, stimulates their creativity, and hones their writing skills, allowing them to find their individual voice.

All students will be expected to contribute to all workshop and seminar discussions, both on-the-road and within the classroom. Therefore they will need to prepare for each session as directed including required readings for sessions as indicated on the schedule. Each student will also be expected to undertake a seminar presentation (ungraded) in week one, and then another presentation (graded) in the form of two verbal pitches based on written pitches, the latter of which then can be revised according to feedback, prior to submission. Each pitch should be based on the student’s own research of a particular place, or theme built around places, from the road trip. Following the presentation, it is expected that the presenter will generate some class discussion of the ideas, which s/he has put forward. It is important that the verbal pitch is not simply read from the written form.

The course also includes a class visit to the travel section of a major newspaper publishing conglomerate, where the national travel editor, Anthony Dennis, will deliver his seminar and take questions.

Classes run according to the schedule, intensively in the first 10 days and, following the 8-day road trip, they fall into a pattern of two-hourly, two nights per week during the internship phase. (During the 8-day road trip, there is an excursion every day, with discussion groups in the evenings, and devoted time to writing up the blog and undertaking private research and interviewing during time in towns.)

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. BU learn also provides links to online sources and maintains a message board. The BU Sydney library holds a variety of books and dvds of secondary sources, some on closed reserve which can only be used within the confines of the library but to which students all have access. There is also an up-to-date selection of travel publications (newspaper and magazine supplements) provided by the professor.

During the road trip and during classroom sessions back at BUSC readings from the following texts may be helpful to classes. Handouts from other works will also be distributed to be read for specified classes, especially contemporary examples from local and overseas magazines and newspapers. Copies of the texts below will be available for use in the classroom at all class meetings.

- Bill Bryson: *A Sunburnt Country* (pub. in Australia as *DownUnder*) (Doubleday: NYC) 2000.
- Bruce Chatwin: *The Songlines* (Penguin, New York) 1988
- Cynthia Dial: *Travel Writing* (Hodder Headline: London, UK) 2001
- Zane Grey: *An American Angler in Australia (1937)* (Derry Dale Press, Lanham, Maryland. USA) 2002
- Julia Horne: *The Pursuit of Wonder: How Australia's Landscape was Explored, Nature Discovered and Tourism Unleashed.* (The Miegunyah Imprint, Melbourne University Press: Melbourne) 2005
- Stephen King: *On Writing* (Hodder and Stoughton: London) 2000
- Sarah Macdonald: *Holy Cow* (Broadway Books, a division of Random House: Sydney) 2003
- Jan Morris: *Sydney* (Viking, Penguin, Sydney) 1992
- Paul Theroux: *The Old Patagonian Express* (Penguin, London, 1980)
- Mark Twain: *The Wayward Tourist: Mark Twain's Adventures in Australia.* Introduced by Don Watson. (Melbourne University Press: Melbourne) 2007

Sue Williams:

Getting There: Journeys of an accidental traveller
(New Holland Press, Sydney, 2001)

Welcome to the Outback (Melbourne: Penguin 2012)

Women of the Outback (Melbourne: Penguin 2008)

And then the Darkness (Sydney: ABC Books 2008)

Courseware

www.bu.edu/learn/JO528

This is an active online link to all materials including course outline, criteria sheets, due dates of assignments, required readings, online links, and announcements.

Assignments and Grading

ASSESSMENT

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

1) Workshop Sessions (5%) Classroom (Grade is accrued throughout the course)

Undertaken in the classroom, these sessions will encourage students to share work/ideas. In such an environment, students will present their work for feedback considering the finer details of word choice, style, description, integrated local voices and general evocation of place as experience. There will be a high participatory expectation attached to these sessions.

2) PUFFS AND LIVE JOURNAL ENTRIES/BLOGGING (10%)

This comprises the 'puffs' by which you sum up travel stories/projects and present them in the most exciting, intriguing and accessible way, and thinking about these while posting blogs on the specially designed live journal whilst on the road.

Blogs to be submitted for assessment by 9pm electronically on Thursday Week 4

Puffs emailed to Sue mail@suewilliams.com.au by 9pm Thursday Week 6.

3) Oral presentation based on two draft ideas of written pitches (2 X 5% = 10%)

TAKING PLACE Thursday Week 4 at 7pm, in class

A guide to pitching will have been included in earlier lectures.

4) Written Pitch (2 X 5% = 10%) These will be in the form of one 100-word pitch, and one 50-word pitch

Due: Thursday Week 4 by 8.30pm at Library and emailed to Sue

mail@suewilliams.com.au

5) Written pieces: 2,860-3,000 words (40% of overall grade) and research portfolio for each (25% of overall grade) = 65% **due date: MONDAY, WEEK 8, 2PM THROUGH THE LIBRARY (APART FROM 5F SHOTLIST WHICH IS DUE ELECTRONICALLY Wednesday WEEK 6 by 8.30pm).** Written pieces should also be emailed to

mail@suewilliams.com.au . Each student will be allocated a town/region/attraction for one of their pieces. Drafts will be reviewed and critiqued as work progresses; this means you will be expected to produce drafts for classroom discussion each session.

The student must produce written work with a word count adding up to no more than 3,000 words, comprising the following. It is expected that the Research Portfolio will form the basis of these pieces. These must include:

- a) a 1000-word piece suitable for a magazine or newspaper;
- b) a 100-word piece as a short newspaper filler;
- c) a 500-word newspaper story;
- d) the first 400 words (only!) of a proposed 2000-word article for a magazine or journal;
- e) an 800-word newspaper article;

- a) and a shot-list of twenty pictures and/or moving images that establish something special or significant about your hometown or favorite place, no more than 25 words per shot, with images and suggestion of music to accompany.
- f) This will be covered in the class on Writing Travel For Television.

These pieces are due in at the Library by 2pm Monday Week 8, and emailed to mail@suewilliams.com.au.

6) Research Portfolio

You will be expected to keep a non-assessable journal while on the road trip; this will be for your own research and will be respected as a private document. Drawn from this, however, you will be required to compile a portfolio of your research and information-gathering specific to each of the pieces of work you submit, and this will be given in with each piece of work. This could include interviews recorded, visits to research facilities such as libraries, the town hall, information centers, your own notes on explorations of various areas, your ideas for finding out further information later, and the kind of on-line research you are undertaking. All of this could contribute to your “facts boxes” for articles.

This is due in at the Library at 2pm Monday, Week 8, along with written work.

CRITERIA FOR ASSIGNMENTS

1) WORKSHOP SESSIONS - CLASSROOM

Percentage/weighting of overall grade: 5%: grading /100

Grade is accrued throughout the course.

Below is a list of marking criteria:

Willingness to participate in class. 30%

Offering and sharing opinions. 30%

Participation in discussion about their own work. 20%

Participation in discussion about the work of others. 20%

2) PUFFS AND LIVE JOURNAL ENTRIES/BLOGGING (10%)

Percentage/weighting of overall grade: 10%: grading /100

Below is a list of marking criteria:

Ideas on how best to present puffs and blogs. 30%

Succinct, compelling and inviting presentation of main themes, including photos with blogs. 30%

Keeping to strict word length on puffs and blogs. 20%

Willingness to experiment with creativity and different approaches. 20%

3) ORAL PRESENTATIONS based on two draft ideas of written pitches

Percentage/weighting of overall grade: 10%: grading /100

Below is a list of marking criteria:

Ideas on how best to present an oral pitch. 30%

Clear and persuasive presentation of pitches. 30%

Ability to think on feet when asked questions/challenged on pitch. 20%

Ability to talk confidently, without reading from notes or computer. 20%

4) WRITTEN PITCH

Percentage/weighting of overall grade: 10%: grading /100

Below is a list of marking criteria:

Ideas on how best to present written pitches. 30%

Succinct, compelling and inviting presentation of main themes. 30%

Keeping to strict word lengths. 20%

Willingness to experiment with creativity and different approaches. 20%

5) WRITTEN PIECES:

Percentage/weighting of overall grade: 40%: grading /100

Below is a list of marking criteria on each piece:

- a) The 1000-word piece suitable for a magazine or newspaper
Strength and persuasiveness of hook and theme for piece. 20%

Use of expression, good grammar, consistent tenses. 20%
Drawing on research and interviews. 20%
Tightness of writing and keeping to strict word length. 20%
Willingness to experiment with creativity and different approaches. 10%
Relevance of photos to accompany piece. 10%

b) The 100-word piece as a short newspaper filler;

Tightness of writing and keeping to strict word length. 30%
Strength and persuasiveness of news hook for piece. 20%
Use of expression, good grammar, consistent tenses. 20%
Drawing on research. 20%
Relevance of photo to accompany piece. 10%

c) The 500-word newspaper story;

Strength and persuasiveness of hook and theme for piece. 20%
Use of expression, good grammar, consistent tenses. 20%
Drawing on research and interviews. 20%
Tightness of writing and keeping to strict word length. 20%
Willingness to experiment with creativity and different approaches. 10%
Relevance of photos to accompany piece. 10%

d) The first 400 words (only!) of a proposed 2000-word article for a magazine or journal;

Strength and persuasiveness of hook and theme for piece. 20%
Use of expression, good grammar, consistent tenses. 20%
Drawing on research and interviews. 20%
Being able to demonstrate how the piece would continue through the 2000 words. 20%
Willingness to experiment with creativity and different approaches. 10%
Relevance of photos to accompany piece. 10%

e) The 800-word newspaper article;

Strength and persuasiveness of hook and theme for piece. 20%
Use of expression, good grammar, consistent tenses. 20%
Drawing on research and interviews. 20%
Tightness of writing and keeping to strict word length. 20%
Willingness to experiment with creativity and different approaches. 10%
Relevance of photos to accompany piece. 10%

f) The shot-list of twenty pictures and/or moving images that establish something special or significant about your hometown or favorite place, no more than 25 words per shot, with images and suggestion of music to accompany.

Understanding of basic principles of shot list 20%
Creativity of concept and theme. 20%
Choice of sample images to illustrate concept. 30%
Use of variety of sources for images. 10%
Rhythm and juxtaposition of images. 10%.
Choice of music 10%

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 undertake the reading and writing projects as they appear on the timeline of the syllabus. If students fall behind, it will result in them losing understanding of in-class lectures or in-progress exercises, thereby being disadvantaged. Student time management is thus a crucial component of this course. The other aspect, which will aid success, is the willingness of each student to share work and listen to constructive criticism of this work, both from the professor and the rest of the class. Such suggestions are applied to work at the discretion of the writer.

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 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 are no optional absences from class sessions.

Attendance at all designated sessions including those with Guest Speakers is expected. There are no optional absences from class sessions.

In the case of missing field trips, an extra article of 1000 words is expected based on a topic devised by the professor and pertinent to the missed field trip.

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 workshop-sessions grade per transgression.

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 and below.

3. **Assignment Completion & Late Work.** Detail your policy regarding how students should submit assignments (in person, by email, on courseware site, etc.) as well as how you will address late work, missed exams, etc.

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.

Similar grade deductions are applied to any student who proves to be a habitual disruptive classroom presence, after counseling and other strategies have failed. (There is no precedent for this thus far on our programs).

4. **Academic Conduct Statement**, including expectations for academic honesty, reference to consequences for cheating or plagiarism, course-specific guidelines for, e.g., extent of allowable collaboration on assignments, and URL for Academic Conduct Code:
<https://www.bu.edu/academics/policies/academic-conduct-code/>

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 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, from time to time, it may 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. Late work attracts a penalty grade deduction of 5% per day of the assessment grade. However, should the student show just cause (illness, extraordinary circumstance) for their late submission of work, the Sydney Program Academic Director will give due consideration to their case.

SCHEDULE OF CLASSES

Wed Orientation Week

1.30pm-4.30pm

Sue Williams' Introduction to Travel Writing Course;
Journalism/Creative NF
Talk about how the course will work, demands on students.
Writing travel in newspaper and magazines, and in books
Allocation of one town/region/attraction per person for research from four -- Eden, Montague Island, Mogo Zoo, Bermagui, and Boydtown -- of the ones you are about to visit -- to make a short 5-minute presentation on June 7. Students are given an extract from Bill Bryson: *A Sunburnt Country* (pub. in Australia as *DownUnder*) to read in their own time and to discuss in the next session.

Week One

Mon

4.30pm-8.30pm

REQUIRED READING: BILL BRYSON

Newspapers/magazines both here and in your home town.
Knowing your audience; how to write for different audiences and genres, including geographic audiences - Australia v UK v US.
Writing Exercises: looking at finding focus and form in writing travel. Discuss Bill Bryson extract. Students are given an extract from Jan Morris: *Sydney* to read in their own time and to discuss in the next session.

Tues

10am-1pm

Full day of an introduction to travel writing.
This is a participatory class and all students are expected to contribute.

2pm-4pm

REQUIRED READING: JAN MORRIS

Continuation of introduction to travel writing. Discuss Jan Morris extract. Students are given an extract from Julia Horne *The Pursuit of Wonder* to read in their own time and to discuss in the next session.

Wed

10am-1pm

Putting local voices into words; transcribing interviews and bringing the color of interviewees to stories. Writing about place and journey; how to make them live. Talking about the Blog you'll be doing on the road.

REQUIRED READING: JULIA HORNE

2pm-4pm

The Marketplace – looking at different markets/outlets for travel writing; re-using experiences for different stories; One Place, Ten Stories. Discuss Julia Horne extract. Students are given an extract from Mark Twain *The Wayward Tourist* to read in their own time and to discuss in the next session..

Thur

10am-1pm

REQUIRED READING: MARK TWAIN

Preparation for the road trip – thinking about places and research in advance. The exercises for when you return. Good blogging while away. Layout of stories. Discuss Mark Twain extract.

Presentation on the town you've been allocated.

4.30pm-5.30pm

Pre-road trip talk from Sharon

Fri Week 1

ROADTRIP DEPARTS 8am

Sat end Week 2

ROADTRIP RETURNS EARLY EVENING

Week Three

Mon

4.30pm-8.30pm

Discussion of roadtrip. Talking about the stories you may have from your trip. Looking at your blogs
The Feature Article v News Article – newspapers v magazines; fact-checking; editing; refining your style. Students are given an extract from Zane Grey *An American Angler in Australia* to read in their own time and to discuss in the next teaching session.

Wed

6.30pm-8.30pm

Guest lecturer 1 – Andrew Conway, Editor-in-Chief of *Luxury Travel* magazine.

Thurs
6.30pm-8.30pm

REQUIRED READING: ZANE GREY

Developing an idea into a Pitch; class practice pitches with class feedback from pitches to help refine and improve.
Oral v written. Discuss Zane Grey. Students are given an extract from Sue Williams *Getting There* to read in their own time and to discuss in the next session.

8.30pm blogs (part Assessment 2) finalised for assessment

Week Four
Wed

No Class – Internship Class Night (mandatory attendance)

Thurs
6.30pm-8.30pm

REQUIRED READING: SUE WILLIAMS

Pitch presentations (**Assessment 3 of oral pitches in class**). Drafts of 100 and 500 word newspaper stories to be discussed (Assessment 5b and c) in class. Discuss Sue Williams extract. Students are given an extract from Paul Theroux *The Old Patagonian Express* to read in their own time and discuss in next teaching class.

Written pitches (Assessment 4) due in by 8.30pm in library and emailed to mail@suewilliams.com.au

Week Five
Wed
6.30-8.30pm

Feedback session on Written Pitches. General comments to class and time spent with individual students on return of Written Pitch assignments. .

Thurs
6.30pm-8.30pm

Guest Lecturer 2 – Jimmy Thomson. Screen: how to put over a sense of place and journey using pictures rather than words, from reality TV to screen drama. Working on shotlist (Assessment 5f).

Week Six
Wed
6.30pm-8.30pm

REQUIRED READING: PAUL THEROUX

What are puffs? Practicing writing them for the stories you've pitched. Discussing the first 400 words of a proposed 2,000-word article in draft form (**Assessment 5d**). Discuss Paul Theroux extract. Students are given an extract from Bruce Chatwin *The Songlines* to read in their own time and discuss in next teaching class. **8.30pm shot list due in at Library (Assessment 5f) and emailed to mail@jimmythomson.com**

Thurs
6.30pm-8.30pm

VENUE: TRAVEL OFFICE OF FAIRFAX NEWSPAPERS IN PYRMONT Guest Lecturer 3 – Anthony Dennis, travel editor *The*

Sydney Morning Herald and *Sun Herald* in Sydney, and *The Age* and the *Sunday Age* in Melbourne

Drafts of 1000 word newspaper story (**Assessment 5a**) to be brought along for discussion. Draft of final 800-word story (**Assessment 5e**) to be discussed in class. **9PM puffs (part Assessment 2) due to be emailed to mail@suewilliams.com.au**

Week Seven

Wed

6.30pm-8.30pm

REQUIRED READING; BRUCE CHATWIN

Critiquing others' work, constructive criticism and feedback on written pieces; overcoming any difficulties encountered; writing your way around problems. Discuss Bruce Chatwin extract.

Thurs

6.30pm-8.30pm

Time to finish off your course work and discuss any issues

Week 8

Mon

9.30am-11.30am

Review writing session ahead of **portfolio submission through library by 2pm**

- All drafts indicate you should have worked on these pieces and the draft is in the refinement stage. You should use the class schedule as a guide to your production of the written work and include the portfolio for each story as is indicated in the outline of Assessment 5.

Final portfolio of Assessment 5 written pieces complete with Assessment 6 research portfolio for each piece (65% total) due for submission by Mon Week 8 by 2pm

END OF COURSE

FAREWELL FUNCTION

EARLY MONDAY EVENING

Final portfolio in marked up and graded form can be collected at the Library from **11am Tuesday Week 8.**

Grading Scale

A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D	60-69
F	below 60