



SDNY CWRT 3317
Writing the Global City: Sydney

CAPA SYDNEY PROGRAM



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

Course Description

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

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

Local Context

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

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

Course Aims

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

Requirements and Prerequisites

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

Learning Outcomes

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

Developmental Outcomes

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

Class Methodology

Readings, class discussions, student oral presentations, critical evaluations, field trips.

Field Component(s)

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

The assigned field component(s) may, for example, include:

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

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

Assessment and Grading

Task	Weighting	Learning outcome assessed
1. Participation	20%	a, d, e
2. Writing Folders	40%	a, b, c, d, e
3. GNL or Research Presentation	20%	a
4. Final Exam	20%	a, b, c, d, e

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from

				different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 – 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 – 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 – 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 – 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 – 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.

Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Academic Handbook.

1. Participation (20%)

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

Please review the following table as a guide:

Grade	Discussion	Reading
A range	Excellent: consistent contributor; offers original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion.	Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion.
B+	Very Good: frequent, willing, and able contributor; generally offers thoughtful comments based on the readings.	Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.

B / B-	Satisfactory: frequent contributor; basic grasp of key concepts but little original insight; comments/questions are of a general nature.	Displays familiarity with some readings and related concepts but tends not to analyse them.
C range	Poor: sporadic contributor; comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.	Displays familiarity with few readings; rarely demonstrates analytical thought.
D / F	Very Poor: rarely speaks; merely quotes text or repeats own comments or those of others.	Little to no apparent familiarity with assigned material or application to relevant discussion.

2. Writing Folders (40%)

Part A due: Session 6 (20%)

Part B due: Session 11 (20%)

Students will be required to submit a writing folder: a compilation of their 4 best weekly responses to the texts and field trips. This may include work that has already been presented in a verbal format for discussion during the weekly sessions. Depending on the literary form (poems, for example, may be more compressed) students should aim for 500 words for each response. Try and have a mix of forms, if you can, though you may also make a conscious choice to focus on one or two forms.

The first two responses must be submitted by the end of the week after Session 6 (Friday at 11.59pm). Students will receive feedback and a grade out of 20% for these. The second two responses, to be submitted by the end of the week after Session 11 (Friday at 11.59pm), will be marked out of the final 20%.

IMPORTANT: Clearly name your file and head your document with your name and the task, e.g. Jane Smith, Writing Folder Part 1. Include both your responses *in the one document*. Word and PDF documents only, not Pages, etc, please. The Writing Folder may contain any number of forms of creative writing, including, *but not limited to:*

- Poetry
- Short story
- Monologue
- Play
- Film or other media script
- Book/Film/Play Review
- Essay / Critical Analysis of texts
- Interview
- Short Video

- Short account/report
- Mini photo reportage with comments relating to pictures
- Journal entry
- Other

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

3. GNL Presentation or non-GNL Research Presentation (20%)

Due: Session 11

Your teacher will inform you as to which of these you will be undertaking this semester.

GNL Presentation:

For further information, see separate document: Sydney-Florence GNL Details.

Non-GNL Research Presentation:

Students will be asked to present a research project (15-20 mins, plus time for questions), based on one of the topics discussed during the course. Take this opportunity to delve deeper into one of ideas that has caught your attention during this visit to Australia. Try to find answers to a question that you don't think that the other students have considered. The process of undertaking this project might involve library and online research, as well as onsite physical research. To prepare for your presentation you will be expected to read and critically analyse and report on the set readings, and further readings around the topic. You may visit relevant locations, take photos and audio recordings, interview people. You might find some answers and imagine others.

Present your results in a PowerPoint that could include images and sounds you have recorded, as well as more traditional quotes with appropriate crediting and footnotes. There is a lot of creative freedom here but you must also show evidence of research, not just imagination. Can you further our knowledge in some vital and coherent way?

Depending on the class numbers students may give individual presentations or a team presentation, at the discretion of the lecturer.

Upload your final PowerPoint, having taken on board any useful criticism received after your presentation in class during session 10, by the end of the week after Session 10 (Thursday at 11.59pm).

4. Final Exam (20%)

The final examination will take place in the last session of the course (Session 12). Bring your computers and books that you have been given.

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.

Exam questions can be downloaded on the day from Modules Session 12. Answers must uploaded to Assignments in Canvas by the end of class.

Dress Code

In class: comfortable, casual, neat and tidy.

On excursions: We may visit churches and museums so consider that in your choices. Prepare for sudden changes in weather, put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and full enclosed shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad and/or computer (fully charged).

Course Materials

Full lists on CANVAS under Modules.

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

Required Readings

Full lists on CANVAS under Modules.

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

Recommended Reading

Full lists on CANVAS under Modules

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

Weekly Schedule

Locations may be subject to change for unforeseen reasons, including weather and the different exhibitions and events on during your semester in Sydney.

WEEK	Session topics	Class activities
1	<p>Session 1 - First impressions: An American Abroad</p> <p>“The trick, as he said, was all in the telling.”</p> <p>(Don Watson, Introduction to “The Wayward Tourist: Mark Twain’s Adventures in Australia by Mark Twain”)</p> <p><i>The Wayward Tourist</i> publishes edited extracts from Mark Twain’s <i>Following the Equator</i> (1897). Mark Twain (Samuel Langhorne Clemens) travelled to Australia in 1895 as part of a world tour of 150 lectures. Within the genre of travel writing it is, in many ways the predecessor to Bill Bryson’s <i>In a Sunburnt Country / Downunder</i> (2001).</p> <p>Required Reading</p> <ul style="list-style-type: none"> • “The Wayward Tourist: Mark Twain’s Adventures in Australia” by Mark Twain (Melbourne University Press) • <i>In a Sunburnt Country / Down Under</i>, Bill Bryson <p>Additional Reading</p> <p>See Modules in CANVAS</p>	<p>Class:</p> <p>Overview of course structure and expectations.</p> <p>First Impressions of Australia / Sydney (any form).</p> <p>Location: CAPA Sydney Centre.</p> <p>This class will explore the genre of travel writing. Students will engage in a discussion of excerpts from the texts and share in their experiences of first impressions of Australia. This will form the basis of their 1st written piece.</p> <p>Online: written response and feedback. Upload a letter home to a loved one expressing your experiences of leaving home and coming to a new place.</p>
2	<p>Session 2 - The Fatal Shore: History and Identity</p> <p>“Farewell to old England forever...”</p> <p>(“Botany Bay” traditional convict folk song)</p> <p><i>For the Term of His Natural Life</i> follows the fortunes of Rufus Dawes, a young man transported</p>	<p>Class:</p> <p>Descriptive writing: “Convict Australia: A Sense of Place”</p> <p>Location: Meet at the Anzac Memorial in Hyde Park. We will walk up Macquarie Street, past the Cathedral,</p>

	<p>for a theft which he did not commit. The inhumane treatment meted out to the convicts, some of whom were transported for relatively minor crimes, as well as the harsh conditions experienced by them is clearly conveyed through Clarke's powerfully descriptive prose.</p> <p>Required Reading</p> <ul style="list-style-type: none"> • Folk Song: <i>Botany Bay</i> (anon) • Poem: Kenneth Slessor, <i>Five Visions of Captain Cook III</i> (1931) <p>Additional Reading</p> <ul style="list-style-type: none"> • History: Robert Hughes, <i>The Fatal Shore: The Epic of Australia's Founding</i> • Novel: Marcus Clarke, <i>For the Term of his Natural Life</i> (1870-74) • Novel: Kate Grenville, <i>The Lieutenant</i> (2008) • Film: Baz Luhrmann, <i>Australia</i> (2008) • Plus: see Modules in CANVAS 	<p>the Hyde Park Barracks, St James's Church, Parliament House, and the State Library.</p> <p>Bring to every field trip class: Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad and/or computer (fully charged).</p> <p>Online: written response and feedback. Upload your evocation of something you experienced on the excursion.</p>
3	<p>Session 3 –Editing/Feedback Session: Writing is Rewriting</p> <p>Additional Reading</p> <p>See Modules in CANVAS</p>	<p>Class:</p> <p>Editing session. Students will bring to class their written pieces from the previous session(s) for reading, discussion and revision.</p> <p>Location: CAPA Sydney Centre.</p>
4	<p>Session 4 - Terra Nullius –“Nobody's Land”</p> <p>"He had been a policeman for half an hour yet now wanted to commit murder. He was more officially a black now than Tabidgi or Mort: a registered, accredited, uniformed black man; more deeply, more damagingly black than ever."</p>	<p>Class:</p> <p>Critical analysis of texts/Australian Films: Visions of the Indigenous</p> <p>Location: CBD</p> <p>Catch the train to Circular Quay, visiting the Museum of Contemporary Art or the</p>

	<p>(Thomas Keneally, <i>The Chant of Jimmy Blacksmith</i>, Chapter 5)</p> <p>Required Reading</p> <ul style="list-style-type: none"> • Novel: <i>The Secret River</i> (2001), Kate Grenville • <i>The Lieutenant</i> (2008), Kate Grenville • <i>The Chant of Jimmy Blacksmith</i> (1972) Thomas Keneally <p>Additional reading</p> <ul style="list-style-type: none"> • Poetry: Oodgeroo Noonuccal, selected poetry • Judith Wright, selected poetry • Paul Kelly and Kev Carmody, <i>From Little Things Big Things Grow</i>, song • Plus: see Modules in CANVAS <p>Film or TV Series to Review:</p> <ul style="list-style-type: none"> • Film: <i>Walkabout</i> (1971) • Film: <i>The Chant of Jimmie Blacksmith</i> (1972) • <i>Storm Boy</i> (1976) • Film: <i>Dead Heart</i> (1996) • Film: <i>The Last Wave</i> (1977) • Film: <i>The Chant of Jimmie Blacksmith</i> (1978) • Film: <i>We of the Never-Never</i> (1982) • Film: <i>Mabo: Life of an Island Man</i> (1997) (doco) • Film: <i>One Night the Moon</i> (2001) • Film: <i>No Surrender</i> (2002) (short) • Film: <i>Beneath Clouds</i> (2002) • Film: <i>Rabbit Proof Fence</i> (2002) • Film: <i>The Tracker</i> (2002) • Film: <i>Green Bush</i> (2005) (short) • TV: <i>First Australians</i> (doco) (2008) • Film: <i>Australia</i> (2008) • Film: <i>Bran Nue Dae</i> (2009) • Film: <i>Samson and Delilah</i> (2009) 	<p>Museum of Sydney. Walk around under the Sydney Harbour Bridge to Dawes Point and Barangaroo.</p> <p>Discussion and reading of texts related to the position of Indigenous Australians.</p> <p>Bring to every field trip class: Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad and/or computer (fully charged).</p> <p>Online: written response and feedback. Upload review a film or tv series dealing with Aboriginal people.</p> <p>Guidelines for film reviews: Make sure you do some research into the film as part of your preparation. Give your critical opinion and place the film in the context of what you understand about Australian culture, Australian cinema and the history of Indigenous people in Australian society. Consider the key filmmakers and actors involved and how the themes they are exploring are expressed through the medium of cinema.</p> <p>See list of potential films to the left (you may select a film outside this list.) NB each student to review a different film. If you are also taking the Australian Cinema class, make sure you don't</p>
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	<ul style="list-style-type: none"> • The Tall Man (2011) (doco) • Film: The Sapphires (2012) • TV: Redfern Now (2012-2015) • Film: Mystery Road (2013) • Film: Charlie's Country (2013) • Film: Goldstone (2016) 	double up and do a presentation on the same film in that class.
5	<p>Session 5 –Editing/Feedback Session: Writing is Rewriting</p> <p>Time depending, we may also consider:</p> <p>Theatre in Australia</p> <p>“All the world’s a stage...”</p> <p>(William Shakespeare, As You Like It)</p> <p>Required Reading</p> <ul style="list-style-type: none"> • David Williamson, <i>Emerald City</i> (1988) <p>Additional Reading</p> <p>See Modules in CANVAS</p>	<p>Class:</p> <p>Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p>Time depending: Theatre reviews / script writing. Possibly acting out a scene from an Australian play and discussing from the inside.</p> <p>Location: CAPA Sydney Centre.</p>
6	<p>Session 6 - Visual Visions – Nationalism, Landscape and the Harbour</p> <p>“I love a sunburnt country...”</p> <p>(Dorothea MacKellar, My Country)</p> <p>Required Reading/Viewing</p> <ul style="list-style-type: none"> • Poetry: <i>My Country</i> (1908) by Dorothea MacKellar • Poetry: <i>Five Bells</i> by Kenneth Slessor (1939) • Look for John Olsen’s painting of the same name in the Art Gallery of NSW 	<p>Class:</p> <p>Visit to Art Gallery of NSW</p> <p>Art criticism/review/creative response</p> <p>Location: Meet outside Art Gallery of New South Wales. If there is time we will conclude with a walk into the Botanical Gardens.</p> <p>Bring to every field trip class: Put sunscreen on before you set out, bring a hat, an umbrella, drinking water,</p>

	<ul style="list-style-type: none"> • Song: <i>Great Southern Land</i> (1982) by Ivor Davies • <i>A Land Down Under</i> (1982) by Men at Work • Poetry of the Harbour: <i>Late Ferry</i> and <i>Harbour Dusk</i> by Robert Gray (1970s-2014) • Poetry of the Harbour: <i>The Harbour</i> by Judith Beveridge <p>Additional Reading/Viewing</p> <ul style="list-style-type: none"> • Story: Henry Lawson, <i>The Loaded Dog</i>. • Painting: Arthur Streeton's <i>Fire's On</i> • Novel: <i>True History of the Kelly Gang</i> (2008) Peter Carey • Paintings: Ned Kelly series, Sidney Nolan • Art History: <i>Art in Australia from Colonization to Postmodernism</i> (1997) Christopher Allen • Song: <i>Solid Rock</i> (1982) by Shane Howard, Goanna • <i>Poetry: Australia</i> (c.1939) by A.D. Hope • <i>Fire Sermon</i> by Robert Gray (1970s-2014) • Plus: see Modules in CANVAS 	<p>clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad and/or computer (fully charged).</p> <p>Online: written response and feedback. Upload your review of or your creative response to an Australian painting or a series of paintings.</p>
	<p>Mid-Semester Break</p>	
<p>7</p>	<p>Session 7 –Editing/Feedback Session: Writing is Rewriting</p> <p>Additional Reading</p> <p>See Modules in CANVAS</p> <p>Time depending, we may also consider:</p> <p>Theatre in Australia</p> <p>“All the world’s a stage...”</p> <p>(William Shakespeare, <i>As You Like It</i>)</p>	<p>Class:</p> <p>Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision.</p> <p>Time depending: Theatre reviews / script writing. Possibly acting out a</p>

	<p>Required Reading</p> <p>David Williamson, <i>Emerald City</i> (1988)</p>	<p>scene from an Australian play and discussing from the inside.</p> <p>Location: CAPA Sydney Centre.</p>
8	<p>Session 8 - The City versus the Country</p> <p>“Uncle first said that he was glad to see I had the spirit of an Australian and then threatened to put my nose above my chin if I failed to behave properly. Grannie remarked that I may have the spirit of an Australian, but I had by no means the manners of a lady.” (Miles Franklin, <i>My Brilliant Career</i>)</p> <p>Required Reading/Viewing</p> <ul style="list-style-type: none"> • Poetry: AB Paterson, <i>The Man from Ironbark</i> (1892) • Poetry: Kenneth Slessor, <i>William Street</i> (1939) • Poetry: Les A. Murray, <i>Sydney and the Bush</i> (c 2000) • Short story: Henry Lawson, <i>The Drover’s Wife</i> • Painting: Russell Drysdale, <i>The Drover’s Wife</i> • Autobiography: <i>Unreliable Memoirs</i> (1981) Clive James • Film: <i>My Brilliant Career</i> (1979) • Novel: <i>My Brilliant Career</i> (1901), Miles Franklin <p>Additional Reading and Viewing</p> <ul style="list-style-type: none"> • Art: The Heidelberg School • Novel: Melina Marchetta, <i>Looking for Alibrandi</i> (1992), • Film: Kate Woods, <i>Looking for Alibrandi</i> (2000) 	<p>Class:</p> <p>Scriptwriting / short story</p> <p>Location: Meet at Elizabeth Bay House, Potts Point. Or some other location, TBA.</p> <p>Bring to every field trip class: Put sunscreen on before you set out, bring a hat, an umbrella, drinking water, clothes and shoes for outdoor walking, portable writing equipment, e.g. notebook and pens and/or iPad and/or computer (fully charged).</p> <p>Online: written response and feedback. Can you imagine a story in this house? Upload your creative writing about the city.</p>

	<ul style="list-style-type: none"> • Film: Rob Sitch, <i>The Castle</i> (1997) • Plus: see Modules in Canvas 	
9	<p>Session 9 –Editing/Feedback Session: Writing is Rewriting</p> <p>Additional Reading See Modules in Canvas</p>	<p>Class: Editing session. Students will bring to class their written pieces from the previous session(s) for reading and discussion and revision. Relevant discussion and preparation for next week’s Research Presentations.</p> <p>Location: CAPA Sydney Centre.</p>
10	<p>Session 10 – Flexible Class – depending on what is needed. Options include: Early start of GNL Presentations or Research Presentations for Week 11, or a Final Research Trip, or a Final Editing/Feedback Session: Writing is Rewriting</p> <p>Additional Reading See Modules in Canvas</p>	<p>Class: Flexible Class – depending on what is needed. Early start on GNL or Research Presentations, or creative site visit, or editing session, or preparation for Final Exam.</p> <p>Location: CAPA Sydney Centre or site location.</p>
11	<p>Session 11 – GNL Presentations or Research Presentations</p> <p>Additional Reading See Modules in CANVAS</p>	<p>Class: Research Presentations.</p> <p>Online: after taking on board feedback from the class, including possible redrafting, final presentations materials must be submitted online for formal assessment by the end of this week.</p> <p>Location: CAPA Sydney Centre.</p>
12	Session 12 – Final Exam	Online Exam

Exam	The questions in the exam will be based on topics and themes covered throughout the course.	<p>Online: Students must upload their responses to the exam to Canvas at the end of the class.</p> <p>Location: CAPA Sydney Centre.</p>
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Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. The first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program. If a student arrives late for a scheduled class, it is the student's responsibility to notify the instructor to ensure that they are added to the class register for the session.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact excused.absence@capa.org ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class. In addition to contacting excused.absence@capa.org, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate in all classes and to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assigned reading BEFORE the class and arrive at the session on time. Participation is a vital part of students' grade: students are expected to participate in class and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others will not be tolerated.

Academic Accommodations: Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the Director of Academic Affairs privately to discuss their specific needs. Students requesting accommodations must have their home institution's Disabilities Services or an appropriate licensed professional or healthcare provider submit official documentation directly to CAPA in a timely manner outlining their specific needs. If the documentation is submitted by a provider other than the home institution's Disabilities Services, it must be someone familiar with the history and functional limitations of the student's disability (not a relative or family member of the student). Any required accommodations will be approved by CAPA's Vice President for Academic Affairs, in consultation with relevant Academic Directors, before being relayed to faculty. Any student who requires an accommodation based on official documentation should also discuss their needs directly with their instructor.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in their scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program. Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving a "0" for any assignments in which they have duplicated their own work. All substantial writing assignments will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA: The Global Education Network is committed to encouraging a safe and healthy environment at our CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination. CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of Electronic Equipment in Class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless students have express permission from the faculty, or they have been instructed to do so. If students require an accommodation to use any type of electronic equipment, they must inform the Director of Academic Affairs at the beginning of term.

Use of Electronic Translators: In language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a "0" (F) grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of "0" (F) will be given for the assessment.

Behavior during Examinations: During examinations, students must do their own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, and students may not access online resources of any kind, compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam and may lead to failure of the course and disciplinary action.