



## **LT252 TRAVEL WRITING**

IES Abroad Barcelona

**DESCRIPTION:** This course is an introduction to the theory and practice of contemporary travel writing. After defining the reaches and limits of the travel writing genre and examining issues in contemporary travel texts, we focus on travel writing by contemporary authors. Special attention is paid to the ways in which travel writing negotiates notions of identity and otherness, movement and stillness. An important part of this course is the opportunity for students to create their own travel writing in a workshop-style format.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** None

**METHOD OF PRESENTATION:**

- Lectures
- Discussions
- Student presentations
- Hands-on workshop format
- Course-related field studies

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Travel Portfolio - 20%
- Travel article -15%
- Final writing piece - 25%
- Participation – 10%
- In-class peer reviewing 10%
- Midterm exam - 20%

**Travel Portfolio**

Made up of a selection of brief analytical and creative exercises, based on prompts given by the instructor. All written assignments must be typed, double-spaced in 12-point font.

**Travel article**

An article about the student's hometown. Aprox. 1250 words or 5 typed double-spaced 12-point pages.

**Final writing piece**

A creative piece that explores the student's travel experience in Europe/Spain/Barcelona. Roughly 2500 words or 10 pages long, its form will be defined throughout the course through a combination of students' ideas, and peer and teacher feedback.

**Participation**

Insights about readings, responsiveness to classmates' contributions, comments and discussions during classes.

**Midterm exam**

Essay questions on the first half of the course.

**LEARNING OUTCOMES:**

By the end of the course students will be able to:

- Explain the ways in which a travel writer's works are linked to cultural identity.
- Identify how travel and travel writing are determined by difference as much as awareness of the self.
- Recognize some conceptual tools required to study literary texts.
- Examine the patterns of culture, power, and identity inscribed in travel discourse.
- Develop critical thinking.
- Produce creative and literary texts that involve the previously stated notions.

**ATTENDANCE POLICY:** As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

#### CONTENT:

Session	Content	Required Reading
<b>Session 1</b>	Introduction and course presentation. How do we define travel, and travel writing.	<ul style="list-style-type: none"> <li>• Augé, M. (1995). <i>Non-places: Introduction to an Anthropology of Supermodernity</i>. Verso. (pp.1-6)</li> </ul>
<b>Session 2</b>	Why we travel	<ul style="list-style-type: none"> <li>• Iyer, P. (2000). Why we travel. <i>The best American travel writing</i>.</li> </ul>
<b>Session 3</b>	COURSE-RELATED TRIP: visit to Altaïr travel bookstore.	<ul style="list-style-type: none"> <li>• Questionnaire for field study</li> </ul>
<b>Session 4</b>	The traveler and the tourist: an unsolvable dichotomy? Travel then, travel now.	<ul style="list-style-type: none"> <li>• Fussell, P. (1982). <i>Abroad: British literary traveling between the wars</i>. Oxford University Press. (pp. 37-64)</li> </ul>
<b>Session 5</b>	Types of articles. Anatomy of an article.	<ul style="list-style-type: none"> <li>• George, D. (2017). <i>How to be a Travel Writer</i>. Lonely Planet. (pp. 20-73)</li> </ul>
<b>Session 6</b>	The end of travel?	<ul style="list-style-type: none"> <li>• Hamilton-Paterson, J. (2006). THE END OF TRAVEL paradise, before the rest of us arrived. <i>GRANTA</i> 94, 221-229.</li> </ul>
<b>Session 7</b>	Workshop for first assignment.	PEER CRITIQUING GUIDE
<b>Session 8</b>	Course-related trip to a literary café <b>First written assignment due:</b> travel article for a magazine.	
<b>Session 9</b>	Travel to Spain in the 19 <sup>th</sup> and 20 <sup>th</sup> centuries. Hemingway and Spain	<ul style="list-style-type: none"> <li>• Hemingway, E. (1999). <i>Death in the Afternoon</i>. Simon and Schuster. (pp. 10-11; 168-69; 238-39)</li> </ul>
<b>Session 10</b>	Showing and Telling. Scene Writing.	<ul style="list-style-type: none"> <li>• Burroway, J., Stuckey-French, E., &amp; Stuckey-French, N. (2019). <i>Writing fiction: A guide to</i></li> </ul>

		<i>narrative craft</i> . University of Chicago Press. (pp. 22-43)
<b>Session 11</b>	Travel and Globalization. Post-colonial travel theory.	<ul style="list-style-type: none"> <li>Kincaid J. (1988). <i>A small place</i> (1st ed.). Penguin. (pp. 1-19)</li> </ul>
<b>Session 12</b>	Travel and Globalization. Post-colonial travel theory. Cont.	<ul style="list-style-type: none"> <li>Kapuscinski, R. (2018). <i>The other</i>. Verso Books. (pp. 51-62)</li> </ul>
<b>Session 13</b>	Review for midterm Writing Scenes and Dialogue	
<b>Session 14</b>	<b>Midterm exam.</b>	
<b>Session 15</b>	Travel Memoir and Travel Essay. Writing Scenes. On being foreign.	<ul style="list-style-type: none"> <li>Iyer, P. (2009). No food, no rest, no... In Wheeler T. (Ed.) <i>Best of Lonely Planet Travel Writing</i>. Lonely Planet. 9-18.</li> <li>Iyer, P. (2014 March). The Foreign Spell. <i>Lapham's Quarterly</i>.</li> </ul>
<b>Session 16</b>	Place and Taste I	<ul style="list-style-type: none"> <li>García Márquez, G. (1984). Watching the rain in Galicia. <i>Granta</i>, 10, 10-13.</li> </ul>
<b>Session 17</b>	Place and Taste II. Guest speaker writer Tara Stevens.	
<b>Session 18</b>	Travel post Covid-19. On traveling vicariously. Should we have stayed at home?	<ul style="list-style-type: none"> <li>Bishop, E. (2015). <i>Questions of Travel: Poems</i>. Farrar, Straus and Giroux.</li> <li>Atkins, W. (2021). Introduction. <i>Granta</i> 157: New Travel Writing.</li> <li>Solnit, R. (2008 March April). The most radical thing you can do. <i>Orion</i></li> </ul>
<b>Session 19</b>	From movement to stillness. On returning home. <b>Travel portfolios due.</b>	<ul style="list-style-type: none"> <li>Iyer, P. (2014). <i>The art of stillness: Adventures in going nowhere</i>. Simon and Schuster.</li> <li>Potts, R. (2018). Home and Away. In Tynan, <i>Forever Nomad</i>. CreateSpace, 15-18.</li> </ul>
<b>Session 20</b>	The new travel writing. Guest speaker Pere Ortin.	
<b>Session 21</b>	Workshop for final assignment.	
<b>Session 22</b>	Workshop for final assignment.	
<b>Session 23</b>	<b>Final presentations.</b>	
<b>Session 24</b>	<b>Final presentations Final assignment due.</b>	

#### COURSE-RELATED TRIPS:

- Visit to Altaïr travel bookstore.
- Visit to a literary café

#### REQUIRED READINGS:

- Atkins, W. (2021). Introduction. *Granta* 157: New Travel Writing.
- Augé, M. (1995). *Non-places: Introduction to an Anthropology of Supermodernity*. Verso. (pp.1-6).
- Bishop, E. (2015). *Questions of Travel: Poems*. Farrar, Straus and Giroux.
- Burroway, J., Stuckey-French, E., & Stuckey-French, N. (2019). *Writing fiction: A guide to narrative craft*. University of Chicago Press. (pp. 22-43).
- Fussell, P. (1982). *Abroad: British literary traveling between the wars*. Oxford University Press. (pp.37-64).
- García Márquez, G. (1984). Watching the rain in Galicia. *Granta*, 10, 10-13.
- George, D. (2017). *How to be a Travel Writer*. Lonely Planet. (pp. 20-73)
- Hamilton-Paterson, J. (2006). THE END OF TRAVEL paradise, before the rest of us arrived. *GRANTA* 94, 221-229.
- Hemingway, E. (1999). *Death in the Afternoon*. Simon and Schuster. (pp. 10-11; 168-69; 238-39)
- Iyer, P. (2000). Why we travel. *The best American travel writing*.
- Iyer, P. (2009). No food, no rest, no... In Wheeler T. (Ed.) *Best of Lonely Planet Travel Writing*. Lonely Planet. 9-18.
- Iyer, P. (2014). *The art of stillness: Adventures in going nowhere*. Simon and Schuster.
- Iyer, P. (2014 March). The Foreign Spell. *Lapham's Quarterly*.
- Kapuscinski, R. (2018). *The other*. Verso Books. (pp. 51-62)
- Kincaid J. (1988). *A small place* (1st ed.). Penguin. (pp. 1-19)
- Potts, R. (2018). Home and Away. In Tynan, *Forever Nomad*. CreateSpace, 15-18.
- Solnit, R. (2008 March April). The most radical thing you can do. *Orion*

#### RECOMMENDED READINGS:

- Burns, J. (1995). *Spain: A Literary Companion*. John Murray.
- Calvino, I. (1974). *Invisible Cities*. Harvest.
- Fussell, P. (1994). *Norton Book of Travel*. Norton.
- Hitt, J. *Off the Road. A Modern Day Walk Down the Pilgrim's Route into Spain*. Aurum. Hitt, J. (2005). *Off the road: a modern-day walk down the pilgrim's route into Spain*. Simon and Schuster
- Hughes, R. (1993). *Barcelona*. Vintage.
- Hulme, P. (2002). *Cambridge Companion to Modern Travel Writing*. Cambridge University Press.
- Lisle, D. (2006). *The Global Politics of Contemporary Travel Writing*. Cambridge University Press.
- McCauley, L. (ed.). (1998). *Spain. True Stories of Life on the Road*. Travelers' Tales.
- Porter, D. (1991). *Haunted Journeys. Desire and Transgression in European travel Writing*. Princeton University Press.
- Pratt, M. (1992). *Imperial Eyes. Travel Writing and Transculturation*. Routledge.
- Siegel, K. (2002). *Issues in Travel Writing. Empire, Spectacle, and Displacement*. Peter Lang.
- Said, E. (1978). *Orientalism*. New York: Vintage.
- Toibin, C. (1990). *Homage to Barcelona*. Simon & Schuster.