



School of English, Journalism  
& European Languages

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## Unit Outline

### HEA419 Contemporary Travel Narratives

Semester 1, 2009

<http://www.utas.edu.au/english/>

<b>Convenor:</b>	<b>Dr Victoria Burrows</b> Room: 562 Phone: 6226 1722 Email: <a href="mailto:Victoria.Burrows@utas.edu.au">Victoria.Burrows@utas.edu.au</a>
<b>Consultation Hours:</b>	Wednesday 2-4pm; Thursday 12-1pm
<b>Unit Description:</b>	Travel narratives provide a rich opportunity to examine the relationship between texts and cultures. This unit explores 20 <sup>th</sup> century travel narratives in conjunction with contemporary theories about travel and travel writing. It enables students to engage with a wide range of texts (from travel theory to travel writing, novels, and film) in a stimulating critical framework. Key issues pertinent to contemporary literary and cultural studies are addressed, including questions about cross-cultural encounters; the legacies of colonialism and empire and continuing forms of imperialism; the tourist gaze; writing the travelling self; technology and modernity; postmodern travel and narrative; and metaphors of travel and their particularized use in contemporary theory.
<b>Unit Aims and Objectives:</b>	<ol style="list-style-type: none"><li>1. To introduce students to a new genre within literary studies</li><li>2. To examine the links between travel practices and travel writing, particularly in the context of colonial and postcolonial cultures</li><li>3. To explore the diverse ways in which travel writing is being analysed in contemporary literary scholarship and theory</li></ol>
<b>Learning Outcomes:</b>	<ol style="list-style-type: none"><li>1. To develop scholarly research and writing skills</li><li>2. To demonstrate familiarity with a range of theoretical and critical perspectives that have been brought to bear on the set texts</li><li>3. To present informed discussion of the ways the set texts relate to each other and the periods and cultures which produced them.</li></ol>

<p><b>Required Texts: (in order of study)</b></p>	<p><i>Unit Reader</i> - containing critical articles  <i>In Patagonia</i>, Bruce Chatwin [1977] (2006)  <i>The Voices of Marrakesh</i>. Elias Canetti [1967] (2003)  <i>The Atlantic Sound</i>, Caryl Phillips (2001)  <i>Tracks</i>, Robyn Davidson (1980)  <i>Sing, and Don't Cry: A Mexican Journal</i>, Cate Kennedy (2005)</p>
<p><b>Recommended Texts:</b></p>	<p>Films (in order of study):  <i>The Darjeeling Ltd.</i>, Wes Anderson (2007)  <i>Beneath Clouds</i>, Ivan Sen (2002)</p>
<p><b>When Taught:</b></p>	<p>Wednesday 10am-12.50pm, SB.SocSci 581</p> <p>Film Screenings  Wednesday 25 March (week 5): 3.10 - 6pm Physics 333  Wednesday 22 April (week 8): 3.10 – 6pm Physics 333</p>
<p><b>Assessment:</b></p>	<p><b>Coursework: 100%.</b> This comprises a piece or pieces of writing that make up to 5000 words in total, but with an option as to methodology in terms of essay length(s). <b>You can choose ONE of the following options:</b></p> <p>1. A 1000 word critical exercise <b>due on 4pm Monday 30 March 2009</b> (worth 30% of your overall mark) <b>PLUS</b> a 4000 word research essay due on <b>4pm Friday 22 May 2009</b> (worth 70% of your overall mark)</p> <p><b>OR</b></p> <p>2. <b>ONE</b> stand-alone research essay of 5000 words due on <b>4pm Friday 22 May 2009</b> and worth 100% of your overall mark</p>

## SEMINAR SCHEDULE

Date	Primary Text	Theoretical Articles (in Reader)
4 Mar (week 2)	<b>Meeting each other and an introduction to the genre of travel writing</b>	Hulme and Youngs, Holland and Huggan, Gilbert and Johnston
11 Mar (week 3)	<b>Beginning the Journey: Travel Theory</b>	Clark, Lisle, Pratt, Spurr
18 Mar (week 4)	<b>Bruce Chatwin, <i>In Patagonia</i></b>	Pfister, Blanton, Logan
25 Mar (week 5)	<b>Elias Canetti, <i>The Voices of Marrakesh</i></b>  Film screening <i>The Darjeeling Ltd.</i> 3.10pm Physics 333	Fuchs, Gerhard-Melzer, Bartkowski, Kabbani, Sontag
<b>(week 5)</b>	<b>OPTIONAL CRITICAL EXERCISE (1000 words) due 4pm Monday 30th MARCH</b>	
1 Apr (week 6)	<b>Wes Anderson, <i>The Darjeeling Ltd.</i></b>	Norris, Scott, Bamzai, Hirschorn
8 Apr (week 7)	<b>Caryl Phillips, <i>The Atlantic Sound</i></b>	López Roperro, Ledent, Phillips
	<b>EASTER BREAK 9-15 April</b>	
22 Apr (week 8)	<b>Robyn Davidson, <i>Tracks</i></b>  Film screening <i>Beneath Clouds</i> 3.10pm Physics 333	Bassnett, Blunt and Rose, Wolff, Smith, Haynes, Davidson
29 Apr (week 9)	<b>Ivan Sen, <i>Beneath Clouds</i></b>	Gall and Probyn-Rapsey, Collins and Davis, Tsiolkas, Birch
6 May (week 10)	<b>Cate Kennedy, <i>Sing and Don't Cry: A Mexican Journal</i></b>	McFadden, Kizilos, Sussex, Gurría Quintana
	<b>RESEARCH ESSAY (4000 or 5000 words) due 4pm Friday 22<sup>nd</sup> May</b>	

## ASSESSMENT

### **CRITICAL EXERCISE (OPTIONAL): Critique of Secondary Material (worth 30%: 1000 words, due 4pm on Monday 30th March 2009)**

The optional critical exercise is essentially a considered review of **ONE** book taken from the list provided below. The aim of the exercise is to get you to engage critically with some of the most important theoretical work in the field of contemporary travel narratives and learn to provide your own critique/interpretation of such work. Thus your critique should both summarise *and analyse* the overall argument of the text – or an agreed section of the text - rather than merely offering a chapter-by-chapter restatement of content.

Blanton, Casey. *Travel Writing: The Self and the World*. New York & London: Routledge, 2002.

Clark, Steve, ed. *Travel Writing and Empire: Postcolonial Theory in Transit*, New York: Zed Books, 1999.

Holland, Patrick and Graham Huggan, eds. *Tourists with Typewriters*, Ann Arbor: University of Michigan Press, 2000.

Hulme, Peter and Tim Youngs, eds. *The Cambridge Companion to Travel Writing*, Cambridge & New York: Cambridge University Press, 2002.

Lisle, Debbie. *The Global Politics of Contemporary Travel Writing*. Cambridge, UK & New York: Cambridge University Press, 2006.

Pratt, Mary Louise, *Imperial Eyes: Travel Writing and Transculturation*, New York: Routledge, 1992.

Smith, Sidonie, *Moving Lives: 20<sup>th</sup> Century Women's Travel Writing*, Minneapolis & London: University of Minnesota Press, 2001.

Spurr, David, *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration*, Durham & London: Duke University Press, 1996.

### **Research Essay (due 4pm Friday 22<sup>nd</sup> May 2009)**

A 4000 **OR** 5000 word essay, due at the end of semester one, makes up **EITHER** 70% of your overall mark **OR** 100% of your overall mark for this unit. This will depend on whether you have chosen option 1 or 2 for the unit assessment.

Whether 4000 or 5000 words in length, the topic for your research essay will be negotiated individually with the unit coordinator and must be approved as an appropriate topic. Honours essays differ significantly from most undergraduate work. You need to regard them as mini research projects that will require forward planning and consultation. It is important to start work on the essays as early as possible in Semester 1. You may have no trouble whatsoever deciding on a topic as a result of your own reading and the communal seminar discussions. However, if you have trouble coming up with this topic, please come and see me and we will talk through some possibilities.

Your essay must demonstrate an advanced level of scholarly research and writing. You might focus on a close reading of a particular text(s), or a theoretical analysis of an issue surrounding travel/writing, or an investigation of travels and/or travel writings that have drawn your attention, but in all cases you will need to demonstrate a familiarity with the appropriate primary and secondary material for your topic. Essays must be analytical, research-based essays. Honours-level writing must be fluent, free of major grammatical and spelling errors, and carefully proofread. Use of correct MLA style is essential to the presentation and professionalism of your work. Above all, your essay must be well-structured and your analysis must be cohered by a sophisticated argument.

**Seminar Participation:** Students will, however, also be required to attend all seminars and to make a seminar presentation. These presentations are designed to enhance your skills in oral communication and advanced level discussion and to facilitate our discussion as a group so it's really important that you attend. If you are going to be absent, please let me know.

## ADDITIONAL INFORMATION

### Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at [www.utas.edu.au/plagiarism](http://www.utas.edu.au/plagiarism) or in the Student Information Handbook. Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

### Late Assignments

Late submissions will be penalized as follows: 10% of the available marks per day for the first five (5) working days and 50% on the following day. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

### Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Careers Adviser
- Disability Adviser
- Student Counsellor

### University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>."

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

### Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003).

### Honours Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- First Class (HF)—80-100%
- Second Class upper division (HU)—70-79%
- Second Class lower division (HL)—60-69%
- Third Class (HT)—50-59%
- Fail (HN)—0-49%

All marks are subject to moderation.

### Assessment Criteria

The following criteria apply to assessment of the essay:

- Effectiveness of introduction
- Relevance and coherence of argument
- Effectiveness of conclusion
- Scope of textual referencing
- Use of critics
- Attention to expression, spelling, proof-reading and stylesheet.