Catalog Description: Advanced study and research of a specified topic or theme focusing on selections from any combination of authors and texts from American, British, and/or World literature. Topics will vary; the course may be repeated when the topic changes. Prerequisite: ENG 381 and nine semester hours of English.

Course Description: In his introduction to the text from which this course takes its title, Travel Writing and Empire: Postcolonial Theory in Transit, Steve Clark writes: “To a certain extent . . . travel writing is inevitably one-way traffic, because the Europeans mapped the world rather than the world mapping them” (1). Clark’s observation about travel writing being “one-way” reflects a driving problem about the genre that has historically been more about how “we” view “them,” rather than a mutual exchange of cultures and knowledges. As such, Clark argues that this problem “may appear to render the whole genre invidious: its representations of otherness themselves becomes a form of incursion and violence, of interest only for its relative explicitness in demonstrating the workings of colonial power” (3). While Clark’s point is important, this course is not only about the relationship between the travel narrative and the imperialist project, but also how the experience of travel shapes the writer him/herself, and how travel is experienced differently according to gender. Furthermore, the history of the genre and how it is defined will be explored, as well as how specific spaces have been imagined in the pages of the travel narrative, through critical essays and lectures. Finally, we will pay close attention to how these narratives are told; namely, we will turn a sharp eye on the role of first-person perspective, reportage, and ethnography, and how these techniques shape the genre.
Required Assignments

20% Travel Journal – Like many of the writers whose works we will be reading in this course, students will keep a “travel journal” (comprised of ten entries), chronicling their responses to the readings by addressing specific ideas or episodes in the texts, or posing questions. These semi-formal entries (roughly 200-300 words), will be shared with the class and be used to facilitate discussion and analysis of the featured pieces.

20% Take Home Midterm – The take home midterm serves to assess the students’ understanding and mastery of the material covered over the first eight weeks of class. Comprised of several short answer questions and two short essays.

20% Take Home Final – The take home final serves to assess the students’ understanding and mastery of the material covered from weeks ten-fifteen in the short answer question portion. The essay will be comprised of five short essays.

20% Bibliographic Essay – Due shortly before midterm, this assignment is a bibliographic study of the criticism tied to either one of the travel narratives in the course or to a broader question/concern explored in this course. Students are expected to engage in thoughtful, intensive research, craft annotations for ten sources, and “bookend” the annotations with an organized introduction that highlights the specific trends / patterns in the scholarship and a similarly organized conclusion that identifies areas for further critical study and scholarship.

20% Research Paper – The research paper, 8-10 pages in length, excluding the works cited page, will be a focused critical reading of the text/s or concern/issue featured in the bibliographic essay, while also seeking to fill a critical gap in the criticism as identified in the bibliographic essay.

Grading Scale

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<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>An exceptional paper that meets all of the requirements of the assignment as outlined in the assignment guidelines. Such a paper has a clearly stated, sophisticated, and insightful thesis statement. Supporting paragraphs are thoughtful and well-supported; transitions between paragraphs and ideas are smooth; and there are few to no grammatical / mechanical errors.</td>
</tr>
<tr>
<td>B+</td>
<td>A superior paper that meets all of the requirements of the assignment as outlined in the assignment guidelines. Thesis statement is clear, but lacks the critical sophistication of the “A” paper. Paragraphs are nicely developed and supported; transitions between paragraphs and ideas are generally smooth; and there are a few grammatical / mechanical errors.</td>
</tr>
<tr>
<td>B</td>
<td>A strong paper that meets most to all of the requirements of the assignment as outlined by the assignment guidelines; the thesis statement lacks the level of clarity and sophistication found in “A” and “B+” papers; paragraphs show attention to development, but not as consistently or as rigorously as “A” or “B+” papers; smooth transitions between paragraphs and ideas are present in places, but not consistent; and there are several grammatical / mechanical errors.</td>
</tr>
<tr>
<td>C+</td>
<td>A good paper that meets a large number of the requirements of the assignment as outlined by the assignment guidelines; the thesis is awkwardly constructed and somewhat lacking in critical depth; paragraphs are fairly developed, but</td>
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<tr>
<td>Grade</td>
<td>Description</td>
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<tr>
<td>C</td>
<td>An average paper that meets most of the requirements of the assignment as outlined by the assignment guidelines; the thesis is identifiable, but its claim is vague, observational, or underdeveloped and is too informal in its construction and critical thinking; paragraphs show some development, but not as much as a “C+” paper; transitions are hard to find between paragraphs and ideas; and there are multiple grammatical / mechanical errors.</td>
</tr>
<tr>
<td>D+</td>
<td>A mediocre paper meets only one or two of the requirements of the assignment as outlined by the assignment guidelines; there is no discernible thesis statement; the paragraphs lack structure and critical development; transitions are absent; the introduction and conclusion are awkwardly constructed and do not provide adequate set-up or closure to the paper; and there are many grammatical errors.</td>
</tr>
<tr>
<td>D</td>
<td>A poor paper that does not meet the requirements of the assignment; the thesis statement is not identifiable; supporting paragraphs are underdeveloped and unfocused; there are no transitions to move from idea to idea or paragraph to paragraph; the introduction and conclusion are hard to follow, have no clear purpose or direction, and do not meet any of the expectations as outlined by the instructor; and the paper has many grammatical / mechanical errors on each page.</td>
</tr>
<tr>
<td>F</td>
<td>Does not meet any of the requirements as a whole or those for the introduction and conclusion; the paper has no discernible main idea; paragraphs are short and underdeveloped; the paper does not meet the minimum page length; the paper lacks focus; and there are many grammatical / mechanical errors throughout the entire paper.</td>
</tr>
</tbody>
</table>

**Required Texts**

*Articles/excerpts provided online through D2L:*

Korte, Barbara. “Postcolonial Travel Writing in the Twentieth Century.”
General Course Policies

The syllabus for a course is like a contract between student and teacher. A contract, loosely defined, is an agreement between two or more parties in which the parties agree to follow certain behaviors and meet specific responsibilities. By being in this class, you agree to the conditions listed below, including the course policies which outline acceptable codes of behavior for this course, and the course schedule, which outlines the due dates for all assignments. Should you not meet the expectations outlined by the syllabus, you can expect in turn to incur the penalties described below. That means it is extremely important that you familiarize yourself with the syllabus as thoroughly as possible; if a policy does not make sense, make sure to ask me as soon as possible as I will not allow confusion to be an excuse for not completing an assignment as required or for not meeting class expectations as described below.

Attendance Policy: Students are allowed FOUR absences without penalty. A fifth absence will result in a full grade deduction from the final grade; a sixth absence will result in another full grade deduction from the final grade. A seventh absence will result in an automatic “F” for the course. I follow the university’s policy for excused absences; this policy only excuses absences for official university business, not illness, court dates, doctor appointments, funerals, etc.

Grievances and Concerns Policy: If you are having difficulties with this course, whether it is with a writing assignment, a particular reading, or with the course in general, please do not suffer in silence and/or wait until the end of the term to inform me of these problems or concerns in the evaluations. At that point, there is nothing I can do to address those concerns. Thus it would be best for you, me, and the class to be able to address your concerns while there is still time left in the term to do so. Please talk to me either via email, or in private to discuss any problems or concerns you have with the course and I will do my best to address them. Of course, at the end of the term, your feedback regarding this course is both welcome and appreciated when it comes time to fill out the class evaluations.

Disability Services: Students who require accommodations due to a documented disability are required to inform teachers of this within the first week of class. If you need assistance or more information about disability services, see Disability Services in Human Services 325 or check out their website at http://www2.sfasu.edu/disabilityservices/.

AARC Policy: Students are highly encouraged to use the AARC, located in the Steen Library, for help with their papers. Some rules/guidelines that students should follow with respect to the Writing Center: 1) set up an appointment (they last thirty minutes), either by signing up on the appointment sheet located at the AARC, or by setting up an appointment online; 2) As a general rule, DO NOT DROP IN – you can never be assured of help by doing this, so it is best to sign up for or set up an appointment; 3) Come in
with a complete, TYPED, draft – a typed draft is easier for the writing consultant to read, and a complete draft gives them more to work with and respond to; 4) Come in with specific questions about your draft, or specific parts of the paper that you want the writing consultant to look at; 5) If available, bring the assignment sheet with you so that tutors can reference it if they need more information about the assignment; and 6) DO NOT EXPECT THE WRITING CONSULTANT TO PROOFREAD THE ESSAY FOR YOU (that means fixing spelling and punctuation errors for you) – THEY WON’T. They will, however, point out grammatical/mechanical errors to you, but it is your responsibility to fix them.

**Academic Integrity (A-9.1):**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty:**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. Furthermore, turning in a paper that you wrote for another class for this class, as well as incorporating outside sources when research is not required or allowed for an assignment qualifies as academic dishonesty and plagiarism.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp.

The following penalties will be incurred for plagiarism in this course: for the first offense, you will receive a zero for the paper and be reported to the appropriate academic dean; for the second offense, you will receive an “F” for the course and again be reported to the appropriate academic dean.

**Late Work and Makeup Policy:** I define a paper as “late” if it is submitted an hour after the official deadline for the paper (see “Email Policy” below). A paper that is a full day late will be marked down a half letter grade (thus, if you receive a “B” on the paper, but it is late, its final grade will be a “C+”). A paper turned in two days late will be marked down a full letter grade (a “B” paper will become a “C”). A paper turned in three
days late will automatically receive a “D.” If that paper shows poor work, additional deductions may occur. No papers will be accepted after four days.

**THERE ARE NO MAKE-UPS IN THIS CLASS.** In-class writing tasks cannot be made up outside of class. Students cannot make-up formal writing assignments or exams.

**Email Policy:** In an effort to cut down on the number of emails in my SFA inbox, send all email correspondence for this class through the email function in D2L. As this is an English course and most, if not all, of you are English majors/minors, I expect proper grammar and punctuation in these emails, and a general professional tone.

**Paper Policy:** All papers AND take-home exams for this course will be submitted electronically, as WORD DOCUMENTS ONLY, to the appropriate Dropbox in D2L. This will allow me to use the editing/proofreading function as I comment on your work, as well as save on paper.

**Cell Phone Policy:** I do not want to see, and I certainly don’t want to hear, any cell phones, blackberrys, or other electronic devices in this class. If I see any of these electronic devices I will automatically deduct ten points from your final grade. If I hear any of these electronic devices, you will automatically be marked absent for that day. I will not tell you if I have noticed the presence of these electronic devices; thus the best thing to do is have any electronic devices completely turned off and put away before class starts.

**COURSE SCHEDULE**

**Week One: August 29th – August 31st**

**Tuesday:** Introduction to class; Lecture: Travel Writing: Defining the Genre

**Thursday:** Discuss “From Exploration to Travel to Tourism” (D2L); Lecture: Travel Writing and Empire

**Week Two: September 5th – September 7th**

**Tuesday:** Read and discuss Susan Bennett, “Travel Writing and Gender,” Billie Melman, “The Middle East / Arabia,” and Persian Pictures (pp. ix-xx & 1-37)

**Thursday:** NO CLASS

**Week Three: September 12th – September 14th**

**Tuesday:** Read and discuss Persian Pictures (pp. 38-94)

**Thursday:** Bibliographic Essay Proposals Due; read and discuss Persian Pictures (pp. 95-134)

**Week Four: September 19th – September 21st**
**Tuesday:** Read and discuss Holland and Huggan, “Travel Writing Today” and “After Empire” (D2L)
**Thursday:** Read and discuss Tim Youngs, “Africa/Congo” and *Journey without Maps* (pp. vii-xxi & 11-33)

**Week Five: September 26th – September 28th**

**Tuesday:** Read and discuss *Journey without Maps* (pp. 33-97)
**Thursday:** Read and discuss *Journey without Maps* (pp. 97-159)

**Week Six: October 3rd – October 5th**

**Tuesday:** Read and discuss *Journey without Maps* (pp. 163-242)
**Thursday:** Read and discuss *Full Tilt* (pp. ix-xii & 1-62)

**Week Seven: October 10th – October 12th**

**Tuesday:** Read and discuss *Full Tilt* (pp. 63-140)
**Thursday:** Read and discuss *Full Tilt* (pp. 141-190)

**Week Eight: October 17th – October 19th**

**Tuesday:** Bibliographic Essays Due; read and discuss *Full Tilt* (pp. 191-229), “Postcolonialism and Travel Writing” (D2L), and “Travel Writing and Its Theory” (D2L)
**Thursday:** Read and discuss *A Small Place* (pp. 3-81)

**Week Nine: October 24th – October 26th**

**Tuesday:** Read and discuss *Shah of Shahs* (pp. 3-62)
**Thursday:** Take Home Midterms Due; read and discuss *Shah of Shahs* (pp. 62-99)

**Week Ten: October 31st – November 2nd**

**Tuesday:** Research Paper Proposals Due; read and discuss *Shah of Shahs* (pp. 103-152) and “The Rise and Fall of Travel Writing” (D2L)
**Thursday:** Read and discuss “Never Let the Locals See Your Map,” and *Video Night in Kathmandu* (pp. 3-28 & 221-240)

**Week Eleven: November 7th – November 9th**

**Tuesday:** Read and discuss *Video Night in Kathmandu* (pp. 103-149)
**Thursday:** Read and discuss *Video Night in Kathmandu* (pp. 151-193)

**Week Twelve: November 14th – November 16th**

**Tuesday:** Read and discuss *Last Train to Zona Verde* (pp. 1-101)
**Thursday:** Read and discuss *Last Train to Zona Verde* (pp. 102-179)
Week Thirteen: November 21st – November 23rd

NO CLASS – THANKSGIVING HOLIDAY: Complete *Last Train to Zona Verde*

Week Fourteen: November 28th – November 30th

**Tuesday:** Discuss *Last Train to Zona Verde*
**Thursday:** Read and discuss *No Place Like Home* (pp. 1-93)

Week Fifteen: December 5th – December 7th

**Tuesday:** Research Papers Due; read and discuss *No Place Like Home* (pp. 94-195)
**Thursday:** Read and discuss *No Place Like Home* (pp. 196-277)

Week Sixteen: FINALS WEEK

**Thursday, December 14th, 1-3 p.m.:** Take Home Midterms Due to the Dropbox by 1 p.m.