ENGL S114 (CRN: 30057)

Summer Session A: May 30 - July 1

MWF 1.00-3.15

Distributional requirements: Writing

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Office Hours: after class on MWF

**Travel Writing / Writing Travel**

**Description**

What does it mean to travel well? Is there such a thing as a good traveller and a bad traveller? Can authentic travel even exist in an age of mass tourism? In this course, we examine the possibility for self-transformation that accompanies thoughtful journeys to new lands and the exciting challenge of making genuine connections with people from different backgrounds than ourselves. Marcel Proust said that “the real voyage of discovery consists not in seeking new landscapes, but in having new eyes.” In this class, we accompany Sigmund Freud and James Baldwin (“real voyagers” if there ever were) on life-changing expeditions. We consider, too, the role open-mindedness plays in theories of cosmopolitan engagement. If, as Noam Chomsky asserts, we are faced with a choice between “internationalism or extinction,” what ethical and political assumptions does a vibrant and healthful internationalism rest on? How have restrictions about where we can and can’t travel in the era of Covid-19 inflected public thinking on mobility and nationhood? We will approach these issues from a variety of disciplinary perspectives, reading excerpts from travel journals, memoirs, ethnographies, historical accounts, philosophical musings, and academic monographs.

**Objective**

In this course, you will learn how to make compelling academic arguments through judicious and rigorous engagement with primary and secondary sources. You will learn how to identify a *problem*, make a defensible *claim*, support your assertions with *evidence* and *warrants*, and inform readers of your *motive* for writing. We will work through various drafts of essays to help sharpen your writing skills and ability to develop a nuanced academic argument.

**Materials**

Graff and Bickerstein, *They Say, I Say* 4th Edition.

ISBN: ‎978-0393631678

Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th ed.

ISBN: 978-8925598406; $24.99

*Note: All other materials will be uploaded to Canvas.*

**Requirements**

Attendance: It is essential that you attend every class and that you arrive on time. Grounds for excused absences are documented cases of illness or family emergency or observance of religious holidays. For religious holidays, please inform me in advance, in person or by email. More than *two* unexcused absences will result in a lowering of your grade; *four* unexcused absences will result in failure of the course.

Participation: Regular participation is essential. It isn’t enough to simply not be distracted in class. You need to be actively engaged in our intellectual discussions, offering new ideas and responding to ideas your peers raise. You will be expected to engage thoughtfully with the course texts as you’re reading for class. A semester of adequate participation will be calculated into your final grade as a B+. You can raise this grade by bringing frequent insights to class discussion and by making contributions that respond to or develop ideas proposed by your classmates.

Assignments: You will submit three essays for this course. The essays increase in complexity as the semester moves along. The first essay focuses on strategies of close analysis, the foundational skill of all academic writing. Essay two asks you to analyze a literary text through the lens of a secondary critical source. You can build on, complicate, or contradict one of the claims made in the secondary source, or you can underscore an aspect of the literary text that a critic has overlooked. The research essay, or third essay, requires you to place an original reading of a text in conversation with arguments other scholars have made about the same work. The writing skills in this course are cumulative. The techniques required to produce successful essays at the end of the term do not replace skills used on previous assignments; they are added to them. The final assignment will be a creative or narrative presentation, in which you discuss/narrate/think through a journey that has left a particularly strong mark on you. You are welcome to reflect on a recent trip (if you happen to have gone anywhere since the Covid outbreak) or on what it’s been like being stuck at home and not being able to travel.

Online Discussion Posts: You will be expected to post on the Canvas discussion thread by noon. each day of class. Canvas posts offer you an opportunity to reflect on, think through, and learn about others’ thoughts on readings. In a post, you can raise a question, underscore a theme, draw attention to gaps in an author’s logic. There’s really no limit. Posts should focus on a single point or aspect of the text, however.

**Additional Guidelines and Discussion Posts**

Essay Guidelines: To ensure fairness and clarity, the formatting expectations for your essay assignments are outlined below. All essays must be word processed with:

• 1-inch margins

• Double-spaced text in Times New Roman font

• A title in the same style text as the rest of the essay (not bold or italic)

• Your last name and page number in the upper-right corner of every page after the first

• All citations in MLA format (see OWL’s MLA Formatting & Style Guide)

• Proper MLA formatting (see OWL’s MLA Formatting & Style Guide)

**You should submit drafts that represent your best possible work at that time.**

Late Paper Policy: Late drafts (midway or final) will result in a lower overall grade. I will deduct one-third of a letter grade for each day a paper is late. Late midway drafts will also complicate peer reviews, diminishing the quality of feedback you receive from your classmates. If it is absolutely necessary to turn a paper in late, please see me as soon as possible to request an extension. Extensions may be granted for medical or family emergencies.

Academic Integrity: In this course, you will be expected to engage critically with the intellectual work of others, but you must give credit to them for their work. Any instance of plagiarism or any other form of academic dishonesty, such as unauthorized collaboration, may result in a failure of the assignment or the course. Plagiarism is a violation of academic ethics, and it is a violation of our relationship. For Yale’s policies on this matter, go to [http://catalog.yale.edu/undergraduate-regulations/policies/definitions-plagiarism-cheating/](https://www.google.com/url?q=http://catalog.yale.edu/undergraduate-regulations/policies/definitions-plagiarism-cheating/&sa=D&ust=1594773727703000&usg=AFQjCNG1UOfd9uK23seDSvdkHCi_6IelUg). You may consult the Writing Center for help on using sources at [http://ctl.yale.edu/writing/using-sources](https://www.google.com/url?q=http://ctl.yale.edu/writing/using-sources&sa=D&ust=1594773727704000&usg=AFQjCNHch5NtAe8D0VCzo2DefUSUZTvMkw).

Disabilities: If you are a student with a disability and wish to have an accommodation made for you in this class, please email me. Accommodations can be requested through Student Accessibility Services ([https://sas.yale.edu](https://www.google.com/url?q=https://sas.yale.edu&sa=D&ust=1594773727689000&usg=AFQjCNHz5F_x_rx80aPxgHAWF7Z513dafA)). Students can get advice on adjusting their approaches to the demands of college-level work by meeting with Sarah Cussler ([sarah.cussler@yale.edu](mailto:sarah.cussler@yale.edu)), the Poorvu Center’s learning specialist. Students can also engage with the helpful resources offered by the Academic Strategies Program: [https://poorvucenter.yale.edu/academic-strategies-program](https://www.google.com/url?q=https://poorvucenter.yale.edu/academic-strategies-program&sa=D&ust=1594773727690000&usg=AFQjCNG9u9zHqpBWouhOXpJFwrMchuKShA).

**Grades**

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| --- | --- | --- | --- |
| Paper 1 | 3 pages | Close Reading | 15 % |
| Paper 2 | 4-5 pages | Lens Essay | 20 % |
| Paper 3 | 7-8 pages | Research Essay | 30 % |
| Presentation |  |  | 15 % |
| Discussion Posts |  |  | 10 % |
| Participation |  |  | 10 % |

**Due Dates**

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| --- | --- |
| Paper 1, First Draft | 6/2 |
| Paper 1, Final Draft | 6/7 |
| Paper 2, First Draft | 6/10 |
| Paper 2, Final Draft | 6/12 |
| Paper 3, Research Proposal and Working Bibliography | 6/16 |
| Paper 3, Partial Draft | 6/19 |
| Paper 3, First Draft | 6/24 |
| Paper 3, Final Draft | 6/27 |
| Presentation | 7/01 |

**Course Schedule** (subject to change)

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| **Unit 1**  *Learning to close read* | **Authentic Travel**  *“Let the tourist be cushioned against misadventure; your true traveler will not feel that he has had his money’s worth unless he brings back a few scars.*  *Lawrence Durrell* |
| Week 1 |  |
| M 5/30 | Course Introduction  Key Terms Handout  Essay 1 assigned and explained |
| W 6/01 | Benjamin, “Naples” |
| Th 6/02 | **\*\*\*First Draft of Essay 1 due, 5 p.m.** |
| **Unit 2**  *Learning to write a critical lens essay* | **Searching for Oneself in Distant Lands**  *“Travelling is a fool’s paradise. Our first journeys discover to us the indifference of places. At home I dream that at Naples, at Rome, I can be intoxicated with beauty, and lose my sadness. I pack my trunk, embrace my friends, embark on the sea, and at last wake in Naples, and there beside me is the stern fact, the sad self, unrelenting, identical, that I fled from.”*  *Emerson* |
| F 6/03 | Freud, “Disturbance of Memory on the Acropolis,” 239-48  Peer Review #1 |
| M 6/06 | Baldwin, “Encounter on the Seine: Black Meets Brown” & “A Question of  Identity,” from *Notes of a Native Son*, 119-139.  Thompson, “Revealing the Self,” from *Travel Writing*, 96-118. |
| T 6/07 | **\*\*\*Final Draft of Essay 1 due, 5 p.m.** |
| W 6/08 | Fussell, “Exploration to Travel to Tourism,” in *Abroad: British Literary Traveling Between the Wars*, 39-50.  Essay 2 assigned and explained |
| F 6/10 | **\*\*\*First Draft of Essay 2 due at the start of class**  Graff and Birkenstein, "Introduction" & "Part 1: They Say," 1-52.  Workshop #2 |
| Sun 6/12 | **\*\*\*Final Draft of Essay 2 due, 5 p.m.** |
| **Unit 3**  *Learning to write a research paper* | **Encountering Others**  *“I am human; nothing human can be alien to me.”* *Terence* |
| M 6/13 | Montagu, “To Turkey and Back,” from the *Turkish Embassy Letters*, 132-73 (with special attention to letters 107, 109, & 110).  Essay 3 assigned and explained |
| W 6/15 | de Botton, “On Traveling Places,” *The Art of Travel*, 29-58.  Erice, *El Sur* (film) |
| Th 6/16 | **\*\*\*Research Proposal and Working Bibliography Due** |
| F 6/17 | Iyer, “Lonely Places,” “North Korea,” and “Cuba,” from *Falling of the Map, Some Lonely Places of the World,* 3-23; 48-65  Graff and Birkenstein, "Part 2: I Say," 53-100. |
| Sun 6/19 | **\*\*\*Essay 3 (partial draft, with intro, claim, and at least 3 body paragraphs) due** |
| M 6/20 | Bacon, “Of Travel,” 1-2; Chesterfield, “Letter LVI [on the graces],” from *Letters to His Son;* Iyer, “Why We Travel,” 1-6.  Graff and Birkenstein, "Part 3: Tying It All Together," 101-61. |
| W 6/22 | Nussbaum, “Patriotism and Cosmopolitanism,” 1-8. |
| F 6/24 | **\*\*\*Essay 3 (complete draft) due at the beginning of class**  Appiah, Cosmopolitanism: Ethics in a World of Strangers," 1-8.  Peer-Review #3 |
| **Unit 4**  *Writing the genre* | **Travel Writing/Writing Travel**  *“Traveling – It leaves you speechless, then turns you into a storyteller” Ibn Battuta* |
| M 6/27 | **\*\*\*Essay 3 final draft due at the beginning of class**  Chatwin, *The Songlines* (Part 1) |
| W 6/29 | Chatwin, *The Songlines* (Part 2) |
| F 7/01 | Final Presentations |