

**City University of Hong Kong  
Course Syllabus**

**offered by Department of English  
with effect from Semester A 2018/2019**

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**Part I Course Overview**

**Course Title:** Travel Writing

**Course Code:** EN6518

**Course Duration:** One Semester

**Credit Units:** 3 credits

**Level:** P6

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
(Course Code and Title) None

**Precursors:**  
(Course Code and Title) None

**Equivalent Courses:**  
(Course Code and Title) None

**Exclusive Courses:**  
(Course Code and Title) None

## Part II Course Details

### 1. Abstract

This course aims to introduce students to a range of travel writing from different historical periods. Combining a thematic focus (questions of identity, class, history, language) with discussions of from diverse cultural perspectives, the course will engage multiple texts, leading students to think and write critically about travel texts. Throughout the course students will consider the possibilities of travel writing as it is expressed in different genres and mediums, including poetry, websites, audio and visual texts.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Identify key writers, texts, concepts related to the genre of travel writing		v	v	
2.	Examine the aesthetic and creative aspects of travel writing by exploring themes and styles of diverse texts		v	v	
3.	Apply critical reading, thinking, and writing skills in interpreting travel writing texts		v	v	v
4.	Discuss the characteristics of travel writing and understand their interdisciplinary possibilities		v	v	v
5.	Generate relevant creative responses in relation to travel writing		v	v	v
		100%			

**A1: Attitude**

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

**A2: Ability**

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

**A3: Accomplishments**

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5		
Interactive lecturing and discussion	Each week students will be introduced to texts and will be encouraged to discuss and analyse them in pairs and in groups		v	v	v			
Composition and critical analysis of key concepts and ideas	Students will write a critical response papers to engage with key concepts and ideas introduced in class. They will also write a final research paper which will be done in stages.			v	v	v		
Application of knowledge through discussion and presentation	Students will give a presentation related to their project. Presentations will involve the whole class as they provoke discussion and questions			v	v	v		
Creative response to literary and cultural texts	Students work collaboratively to create a comprehensive travel writing project could include verbal, visual, and auditory elements.			v	v	v		

#### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5			
Continuous Assessment: <u>100</u> %								
Travel Narrative: Students compose a travel narrative which demonstrates an engagement with concepts and techniques discussed during the course. This includes a self-reflexive component that makes reference to relevant course materials.		v		v	v		25%	
Critical Essay: Students reflect and analyse issues using analytical, argumentative, or comparative perspectives. They will need to carry out research to support and develop their argument and ideas.	v	v	v	v			30%	Individual Work
Presentation: Students give a presentation in groups on a particular topic.			v	v	v		30%	Group Work
Participation and responses: Students are expected to actively participate in class and will be asked to generate responses in class to specific topics throughout the semester	v	v	v	v	v		15%	Individual Work
							100%	

**5. Assessment Rubrics (Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)**

<b>Assessment Task</b>	<b>Criterion</b>	<b>Excellent (A+, A, A-)</b>	<b>Good (B+, B, B-)</b>	<b>Fair (C+, C, C-)</b>	<b>Marginal (D)</b>	<b>Failure (F)</b>
<b>1. Critical Essay</b>	Argumentation	Thesis is sharp, original and appropriate for the writing task. Ideas are well-supported and conclusions reveal a logical progression of ideas. The topic is very well articulated.	The essay contains clearly expressed, original, and thoughtfully supported ideas. The topic is clear and well defined.	The essay contains clear ideas but not always well supported. The topic of the essay may need better focus.	The essays main ideas are not always clear. The essay lacks a sense of overall purpose.	The essay appears to be off topic or only loosely related to the task. The writer may have misunderstood the question.
	Language	Exceptionally well composed. Words are used with precision and accuracy. A wide variety of sentence structures are used.	Strong control of language and a wide lexical range. Grammatical structures are varied and well constructed. Small errors may persist but the meaning is sharp and clear.	Effective and functional control. Basic ideas are communicated effectively. Errors cause minimal distraction.	There is a high density of errors, causing strain for the reader. The meaning is sometimes lost or unclear	Almost every sentence has some kind of error, which causes serious problems for the reader. The meaning is often lost or distorted.
	Engagement	Sophisticated critical reading and interpretative skills apparent. Deep understanding of primary and secondary texts. There is a clear engagement and nuanced understanding of	The discussion of the primary texts is appropriate and sufficiently detailed. There is an engagement with theoretical concepts.	Adequate understanding of main texts. There is some attempt at engaging with relevant theoretical concepts.	Some discussion of the primary texts, but mostly in general and broad terms. The selection of primary texts may not be appropriate for the task. There is little evident of engagement with relevant theoretical	Very little if any engagement with the primary or secondary texts

		relevant theoretical concepts.			concepts.	
	Presentation	The written assignments are extremely well presented in terms of font, layout, spacing, headings, and citation	The written assignments are well presented in terms of font, layout, spacing, headings, and citation	The written assignments are adequately presented in terms of font, layout, spacing, headings, and citation	The written assignments are poorly presented in terms of font, layout, spacing, headings, and citation	The written assignments are very poorly presented in terms of font, layout, spacing, headings, and citation
<b>2. Travel Narrative</b>	Narrative Development	Impresses the reader from beginning to end through original use of narrative elements. Opening is sharp and the resolution is thoughtful.	There is a clear and compelling sense of progression as the story unfolds. Opening and resolution are clearly and effectively stated.	The basic narrative elements are in place, but transitions, opening, and resolution may need revision.	The narrative can be followed but is predictable or unfocused. Lacking any sense of conflict or progression.	Lacks structure. Reader may see the piece as spinning its wheels and not developing anything as it goes
	Language	Exceptionally well composed. Words are used with precision and accuracy. A wide variety of sentence structures are used.	Strong control of language and a wide lexical range. Grammatical structures are varied and well constructed. Small errors may persist but the meaning is sharp and clear.	Effective and functional control. Basic ideas are communicated effectively. Errors cause minimal distraction.	There is a high density of errors, causing strain for the reader. The meaning is sometimes lost or unclear	Almost every sentence has some kind of error, which causes serious problems for the reader. The meaning is often lost or distorted.
	Creative Elements	Varied and sophisticated use of creative and stylistic elements (including metaphor, imagery, symbols, rhythm and style).	Strong use of creative and stylistic elements. There are vivid images and sensory details (when appropriate). Word choices rich and	Some good use of creative elements and basically original in terms of content.	There is a tendency to generalize. Lacking details. Minimal attempts to offer a unique perspective. May contain cliché phrases and ideas.	The writing is completely lacking in terms of stylistic or creative elements. The writer may be uninterested in the work.

			varied.			
<b>3. Presentation</b>	Language and Delivery	Exceptionally well presented. Ideas are communicated with precision and accuracy. Excellent non-verbal communication.	Strong control of language and effectively communicated. Small errors persist but the meaning is clear. Effective non-verbal communication.	Effective and functional control of presentation. Basic ideas are communicated effectively. Errors cause minimal distraction. Satisfactory non-verbal communication.	There is a high density of errors, causing strain for the audience. The meaning is sometimes lost or unclear. Non-verbal communication is weak.	There are serious problems in comprehension for the audience. The meaning is often lost or distorted.
	Organization	Visually appealing and highly effective team management. Smooth and effective transitions and strong cohesion.	Visually appealing and effectively organized with some inconsistencies. Good transitions and sense of cohesion. Good team management is apparent.	Elements of B and C	Lacking in clear organization. Design is inappropriate and/or ineffective. Team management may appear uneven. Presentation appears fragmented and lacking in cohesion.	The organization is confusing, unclear, or non-existent. There is an obvious lack of teamwork and cohesion.
	Content	Content is highly original, detailed, and compelling. Research is appropriate and detailed.	Content is thoughtful and original. There may be some lack of details. Good research skills apparent.	Elements of B and C	Content is lacking in originality and detail. Research appears to be superficial.	The content is insufficient and/or substantially lacking in detail. Lacking evidence of research.
<b>4. Participation and Responses</b>	Participation in in-class activities	Makes significant contribution to in-class discussion and completes tasks satisfactorily.	Makes occasional contribution to in-class discussion and completes the tasks satisfactorily.	Seldom makes adequate contribution to in-class group discussion and in class tasks.	Little evidence of participation in class; completes very few in-class tasks.	Fails to sufficiently participate in in-class activities (including discussion and other tasks)

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

(An indication of the key topics of the course.)

Literature, travel writing, cultural studies, fiction, non-fiction

#### 2. Reading List

##### 2.1 Compulsory Readings (tentative list)

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Du Button, Alain, <i>The Art of Travel</i> . Vintage, 2004.
2.	Davidson, Robyn. <i>Tracks</i> . 1980.
3.	Delisle, Guy. <i>Burma Chronicles</i> . Montreal: Drawn and Quarterly, 2010.
4.	Hessler, Peter. <i>Rivertown: Two Years on the Yangtze</i> . Harper, 2001.
5.	Thompson, Carl. <i>Travel Writing</i> . London: Routledge, 2011.
6.	Wallace, David Foster. "Shipping Out" from <i>A Supposedly Fun Things I Will Never Do Again</i> . 1997.

##### 2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Buzard, James. <i>The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800-1918</i> . Oxford: Clarendon P, 1993.
2.	Carmen Andraş ed. <i>New Directions in Travel Writing and Travel Studies</i> . Aachen: Shaker Press, 2009.
3.	Hulme, Peter, and Tim Youngs, eds. <i>The Cambridge Companion to Travel Writing</i> . Cambridge, UK: Cambridge University Press, 2002.
4.	Pratt, Mary Louise. <i>Imperial Eyes: Travel Writing and Transculturation</i> . London: Routledge, 1992.