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## **Travelers, Exiles & Tourists: The Search for Identity & Self in Literary & Filmic Expression**

**UNH Course Code:** ENG367

**Subject Areas:** English Language & Literature, Cultural Studies

**Level:** 300

**Prerequisites:** one course in English composition or literature or with the approval of the instructor.

**Language of Instruction:** English

**Contact Hours:** 45

**Recommended Credits:** 3

### **Description**

This multidisciplinary course explores the meaning of foreign travel, the search for identity and self-awareness through exile, and literary and filmic expressions of journey and coming of age through travel and cultural displacement. Taught abroad, you will analyze literary and visual texts, comparing them to your own experience and expressions of overseas travel. As a foreigner abroad, you will reflect upon the lives and complex meaning of travelers, exiles, foreigners and tourists. Using a theoretical and comparative approach to contemporary literary and filmic expressions of travelers, you reflect upon cultural difference, identity, and the role journey plays in cultural understanding, both of home and host peoples.

Organized around the theme of travel as search for identity and cultural understanding, the course begins by building a historical and conceptual framework—from Homer to Woody Allen—that situates travel writing within Western literary and cultural traditions. The course then addresses specific English and American travel writing, using contemporary literary and filmic representations of how travelers and foreigners develop distinct strategies for managing cultural conflict while struggling to experience and learn from the lives of “foreign” others. In class you will compare these strategies to those you adopt yourself while living and studying in the foreign city abroad.

Finally, you will compare and contrast your own experience and evolving image of contemporary Spain with the diverse images presented by travelers and exiles in their respective literary and visual texts. You will find inspiration in the eclectic texts of authors such as Cervantes, E.M Forster, Mark Twain, George Orwell, Ernest Hemingway, and Jack Kerouac as well as in contemporary films about adventurous travelers and tourists such as *Darjeeling Express*, *Vicky*, *Cristina Barcelona*, or *Lost in Translation*.

Throughout the course, you will reflect upon and write about your own travels, the challenges you encounter discovering Spanish society, the strategies you devise to overcome them, and the cultural identity and awareness you develop as “a foreigner”.

### **Learning Objectives**

Disciplinary and Cultural Knowledge Skills (Literature, film and culture)

- Define the main literary and visual characteristics of expressing travel
- Recognize the forms and styles of literary and filmic representations of travel and reproduce them effectively in writing exercises
- Analyze literary and visual text as a device for understanding Spanish culture, its evolution and its differences with Anglo-Saxon culture
- Identify core characteristics of specified English language literary movements associated with travel
- Use local and international scholarship to trace the history of travel writing

#### Critical Thinking Skills (Oral & Written)

- Use standards of critical thinking to evaluate the nature and purpose of travel
- Analyze the social and psychological motives for foreign travel
- Describe how class, gender, race or nationality shape the experience of travel
- Explain the formal structure, themes and narrative techniques of selected texts
- Apply conceptual tools in cultural and literary studies to travel writing
- Research, write, and defend an essay explaining specified aspects of the origins, objectives, and outcomes of travel in Europe

#### Attitudinal Skills (Affective)

- Value travel texts as a device for learning about cultural differences and ultimately give an insightful perspective towards their home identity
- Develop and convey empathy for host cultural attitudes to identity and “otherness”
- Critically examine your own travel experience in Europe in a historical and socio-cultural context
- Conceptualize the characteristics of “the foreigner” and describe the dialectic relationship between self and other and compare this your own feelings

#### Behavioral Skills

- View afresh and appreciate contemporary travel writing in its many forms
- Identify and express the intercultural strategies you use for cultural understanding
- Develop increased functional skills in foreign language related to course concepts
- Engage with the host population on the subject of exiles, travelers & tourists

#### **Instructional Format**

Class will meet twice a week for seventy five minutes. The class will largely be taught as a seminar; so you are required to come to class ready to discuss different texts. Course work includes group assignments, individual student presentations, lecture and discussion, extensive outside readings, and two field studies. Film viewing will be held outside of class and will be arranged jointly by the instructor and the CEA academic department. Similarly, in order to reflect on your own travel experiences, to develop your intercultural competence, and to deepen your knowledge of Spanish society, you will start a personal course diary that will be monitored, revised and commented in class. The diary must address course concepts and materials as they apply to course learning objectives. Class time will be comprised of lectures and discussions, excerpts from movies, study of film reviews and course readings, as well as extensive literary readings which will be studied, commented and debated in class. Active participation is critical to the success of this seminar class in debates, group work, and presentations. Several field projects are also required:

*Please be advised: If you require any special accommodations or have any special learning needs, please inform the instructor and the onsite academic affairs staff on the first day of class.*

#### Field Studies

- Field Study 1: *Las Ramblas: Observing Travelers, Tourists and Place.* The purpose of this field study is to learn how to observe and analyze what you see and encounter in a foreign country. You will be guided by prompts and reflective questions on what to look for, how to observe, and how to

describe your thoughts. You will analyze tourist behavior, people's interaction, and the general atmosphere of *Las Ramblas*.

- Field Study 2: *Barcelona through Gurb's Eyes: Comparing Gurb's Vision to Yours*. This is a guided tour of Gurb's Barcelona, guided by students. You will organize into groups and each will be responsible for presenting one specific section. Each group will have to explain to the class what Gurb describes in the book and how they see this specific part of the city differently today.

Guest Speaker: Cristina Peri Rossi

- The author of *The Ship of Fools* is a traveler who never returned home. She will answer questions prepared by students about her book and experiences as an exile, traveler and foreigner in Spain.

### **Forms of Assessment**

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. Whether you plan to transfer letter grades back to your home institution or not, CEA expects that you will complete all graded assessment categories in each course in which you are enrolled. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation	10%
Quiz	5%
Travel blog	10%
Field Studies	5%
Theory Paper	5%
Reflection Paper	15%
Oral Presentation	10%
Midterm Exam	20%
Final Exam	20%

Class Participation: This grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the required texts, your ability to use language effectively, and your analytical skills in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.90)

#### Quiz:

You will have one quiz to demonstrate your knowledge of the texts read and discussed in class. The quiz serves to confirm that you have understood the key concepts of literary analysis and verifies that you comprehend the travel literary and visual texts.

#### Travel Blog:

You will reflect upon relevant aspects of your travels in Barcelona and/or other places in Europe in a class blog produced with fellow students. The blog will be monitored via Moodle, and revised and commented upon in class. In this blog, you post your photos, map your trips, write your observations, and meet and interact with other travelers' experiences and insights. Your professor will review and evaluate your blog entries, which will also be read and discussed in class. The blog entries are expected to be creative responses to the weekly reading topics and must provide insight into local sites and issues discussed in course readings (e.g., the figure of the foreigner; expectations vs. reality; descriptions of locals and foreigners in *Las Ramblas* or local restaurants; soccer experiences; emblematic areas of the city; Barceloneta, etc.) The blog entries will be evaluated on their content, their relevancy to course learning objectives, your approach to the topic, and your capacity to express your ideas and observations in a clear and coherent manner.

#### Theory & Research Papers:

You will write two research papers. One (*Theory Paper, 5%*) will be a shorter paper that focuses on the theoretical framework studied on the first part of the course related to student's own encounters and experiences as travelers. The required length is 1000 words, i.e., approximately 3-4 typed pages of 12-point, double-spaced Verdana script.

The second paper (*Reflection Paper, 15%*) will be an analysis of one of the fictional texts studied in class. It will be evaluated on the basis of your capacity to recognize and define different narrator voices, types of character, methods of characterization, mood, settings, and themes. A list of suggested topics will be

distributed during the first class. The required length of the research paper is 2000-3000 words, i.e., approximately 6-7 typed pages of 12-point, double-spaced Verdana script. More details will be distributed at first class.

Please make sure you respect deadlines as late work will not be accepted. Please note that plagiarism will automatically result in F, 0 points. Please see your student handbook for more information about plagiarism and academic integrity.

Oral Presentation:

Each student is required to prepare two oral presentations. The first presentation will focus on a manageable topic such as an analysis of certain characters, a comparative reading between literary text and the film, or a specific theme from one of the works studied during the course. The second presentation will focus on the reflection paper written by the student that will be presented orally to the rest of the class.

Midterm and Final Exams:

The written examinations (midterm and final) will test your knowledge of the works studied, and will include theoretical questions, analysis of brief excerpts, and a short essay on one of the texts discussed in class.

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

Workload Expectations: In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

Please be advised: Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA’s formal grade appeal procedure. For more information, see [CEA Academic Policies](#).

**CEA Attendance Policy**

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records from every course and take these records into account when evaluating student participation and performance.

- In each course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transportation delay and other related impediments will be tolerated.
- Final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for absence.
- However, if a student's absences exceed the equivalent of three weeks of class, the student will fail the course.

Furthermore, to comply with immigration and financial regulations, each student must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss—from all CEA courses, programs, activities and housing—any student who fails to maintain full-time status.

Arriving Late for Class: Consistently arriving late is disruptive and shows a lack of respect for instructor and fellow students. For persistent lateness, the instructor deducts percentage points from the total 10% earmarked for Participation as indicated in the syllabus. Missing a significant portion of one of your classes may constitute a full day's absence. The instructor decides. If you arrive late due to serious and unforeseen circumstances, or if you must leave class early due to illness, you must inform the instructor.

### **ceaClassroom: CEA's Moodle CMS**

CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives.

The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

### **Required Readings**

You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven (accesses through your *MyCEAAccount*). In addition, you can use local and public libraries.

#### Required Textbook:

Thompson, Carl. *Travel Writing*. Routledge: New York, 2011. 240pp.

#### Required Literary Texts:

Some of the following required readings can be read online, as e-texts, and/or in the Moodle website associated with this course. The CEA library also has a few copies of each book. You will also find some of these texts on the Project Gutenberg web site. You can search them by author and title or by the text's reference number. Once you have located the text, click on 'read online'.

Brenan, Gerald. *South from Granada*. Penguin: London, 1963.

Cervantes, *Don Quixote*. <http://www.gutenberg.org/files/5946/5946-b/p19.htm>

Forster, E.M. *A Room with a View*. [www.gutenberg.org/etext/2641](http://www.gutenberg.org/etext/2641)

Hemingway, Ernest. *A Moveable Feast*. Scribner: New York, 1992.

Hemingway, Ernest. *The Sun Also Rises*. Arrow Books: London, 2004.

Homer. *The Odyssey*. [www.gutenberg.org/cache/epub/1727/pg1727.html](http://www.gutenberg.org/cache/epub/1727/pg1727.html)

Kerouac, Jack. *On the Road*. Penguin: New York, 2003.

Mendoza, Eduardo. *No Word from Gurb* Telegram: London, 2007.

Orwell, George. *Homage to Catalonia*. Penguin: London, 1989.

Peri Rosi, Cristina. *Ship of Fools*. Readers International: London, 1989.

#### Additional Required Readings

The following required readings can all be read online, as e-texts, and/or in the Moodle website associated with this course.

Allan, A. "What Does Woody Want?" *Boston Review*, Nov/Dec2008, Vol. 33 Issue 6, p. 49-50, 2p.

Bendixen (ed.) *The Cambridge Companion to American Travel Writing*. Cambridge Univ. 2009.

Bueno, Fernanda. "Motorcycle Diaries: The Myth of Che Guevara in the Twenty-first Century," *Confluencia*, Fall2007, Vol. 23 Issue 1, p107-114, 8p.

Donaldson, S. Ed. *The Cambridge Companion to Hemingway*. Cambridge: Cambridge University, 1996.

Field, A. N. "Expatriate Lifestyle as Tourist Destination: The Sun Also Rises and Experiential Travelogues of the Twenties," *Hemingway Review*, 25(2) (2006) 29-43.

Henn, D. "Two Views of Almería: Juan Goytisolo and Gerald Brenan," *Revue De Litterature Comparee*, 65(4) (1991) 429-446.

Herz, J. S. "A Room With a View," In D. Bradshaw (Ed.), (2007) 138-150.

Klarer, Mario. *An Introduction to Literary Studies*, pp.10-27.

Loxterkamp, David. "The Road to Compostela," *Commonweal*, 2004, Vol. 131 Issue 4, 16-18.

Mora, G. (1990). "Enigmas and Subversions in Christina Peri Rossis la nave de los locos," [Ship of Fools]. In L. Guerra Cunningham (Ed.), 19-30.

Skinazi, K. E. H. Through Roots and Routes: On the Roads Portrayal of an Outsiders Journey into the Meaning of America. *Canadian Review of American Studies/Revue Canadienne d'Etudes Américaines*, 39(1) (2009), 85-103.

Toth, J. "A Constantly Renewed Obligation to Remake the Self: Ernest Hemingway, A Moveable Feast, and Auto-Narration," *North Dakota Quarterly*, 73(1-2) (2006). 182-196.

Wilkinson, J. D. *Truth and Delusion: European Intellectuals in Search of the Spanish Civil War*. *Salmagundi*, 76-77, (1987) 3-52.

## Recommended Readings

The following sources can be found electronically by searching the UNH online databases (see your student handbook for more details and see your MyCEA Account for access).

- Black, S. (2003). Exiles, Travelers and Tourists: Travel-Writing in Post-War Spain. In J. Conroy (Ed.), (pp. 365-375).
- Blanton, C. *Travel Writing: the Self and the Other*. McMillan: New York, 1997.
- Bloom, H. *Ernest Hemingway's The Sun Also Rises*. Bloom's Literary Criticism: New York, 2007.
- Castillo-Puche, Jose Luis. *Hemingway in Spain*. Garden city: New York, 1974
- Chiu, C. (2007). "Transnational Mobility: Reading Sofia Coppola's Lost in Translation as a Tourist Romance," *Tamkang Review: A Quarterly of Literary and Cultural Studies*, 37(3), 35-59.
- Dardess, G. (1974). "The Delicate Dynamics of Friendship: A Reconsideration of Kerouac's on the Road," *American Literature: A Journal of Literary History, Criticism, and Bibliography*, 46(2), 200-206.
- Fernández Cifuentes, L. (2010). "Travel Writing," In F. Cabo Aseguinolaza, A. Abuín Gonzalez, C. Domínguez, S. Feldman, A. López García, P. Díaz-Mas, (Eds.), (pp. 183-210)
- Gibson, S. (2006). "A Seat with a View: Tourism, (Im)mobility and the Cinematic-Travel Glance," *Tourist Studies: An International Journal*, 6(2), 157-178.
- Hemingway, Ernest, "A Very Short Story," In *In Our Time*, pp.65-66.
- Iversen, A. (1988). "Orwell's Spanish Experience", *Dolphin: Publications of the English Department, University of Aarhus*, 16, 7-28.
- James, Henry, *The Aspern Papers*. www.gutenberg.org/etext/211
- James, Henry, *Daisy Miller*. www.gutenberg.org/etext/208
- Kinnamon, K. (2001). "Wright, Hemingway, and the Bullfight,". In V. W. Smith (Ed.), (pp. 157-164).
- Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I," In. *Écrits: a selection* p. 2-13. New York: Norton, 1977.
- Laurd, N. (1998). "To Santiago de Compostela: A Journey of Remembrance,". In J. M. Fladmark, & T. Heyerdahl (Eds.), (pp. 77-89)
- Lauretis, L. *Technologies of Gender*. Macmillan: London, 1987.
- Lord Byron, *Childe Harold's Pilgrimage*, pp.1-4.
- Macklin, J. (1989). "Film Techniques in A Room with a View,". *CRUX: A Journal on the Teaching of English*, 23(4), 8-19.
- McGann, Thomas. *Portrait of Spain: British and American Accounts of Spain in the Nineteenth and Twentieth Centuries*. Alfred A. Knopf: New York, 1963.
- McLamore, R. V. (1993). "Postcolonial Columbus: Washington Irving and the Conquest of Granada," *Nineteenth-Century Literature*, 48(1), 26-43.
- Otero, J. I. (0101). "From Pilgrim to Savior: The Spanish Traveler in Nineteenth-and Twentieth-Century Spain," Univ. of Pennsylvania). *Dissertation Abstracts International, Section A: The Humanities and Social Sciences*, 41-60.
- Peers, Allison. *Spain: A Companion to Spanish Travel*. George G. Harrap: London, 1930.
- Pere Gifra, Adroher. *Between History and Romance*. Associated University Press: London, 2000.
- Reid, J. T. (1937). "Spain as Seen by Some Contemporary American Writers," *Hispania: A Journal Devoted to the Teaching of Spanish and Portuguese*, 20(2), 139-150.
- Rennella, M., & Walton, W. (2004). "Planned Serendipity: American Travelers and the Transatlantic Voyage in the Nineteenth and Twentieth Centuries," *Journal of Social History*, 38(2), 365-383.
- Rotella, P. V. (1994). "A Recurrent Image: The Ship of Fools in Katherine Ann Porter and Cristina Peri Rossi," *Antípoda: Journal of Hispanic and Galician Studies*, 6-7, 143-154.
- Rudat, W. E. H. (1994). "Hemingway's Revenge on Gertrude Stein: Inter-textuality Between A Moveable Feast and The Sun Also Rises," *Journal of Evolutionary Psychology*, 15 (1-2), 39-50.
- Russell, Alison. *Crossing Boundaries Postmodern Travel Literature*. Palgrave: New York, 2000.
- Salenius, Sirpa, ed. *American Authors Reinventing Italy: The Writings of Exceptional Nineteenth-Century Women*, Padua, 2009.



- Steinke, J. (1985). "Brett and Jake in Spain: Hemingway's Ending for *The Sun Also Rises*," *Spectrum (Univ. of California, Santa Barbara)*, 27(1-2), 131-141.
- Stewart, Chris. *Driving Over Lemons: An Optimist in Andalucia*. Sort: London, 1999.
- Suzuki, E. (2006). "Lost in translation: Reconsidering Shakespeare's *Macbeth* and Kurosawa's *Throne of Blood*," *Literature/Film Quarterly*, 34(2), 93-103.
- Torre, J. (2009). "The Politics of Travel Writing in Fascist Spain," In U. Brisson, & B. Schweizer (Eds.), (pp. 59-84).
- Twain, Mark, *The Innocents Abroad*. [www.gutenberg.org/etext/3176](http://www.gutenberg.org/etext/3176) (Chapters xxii-xxxii, p. 109-170).
- Wadsworth, Sarah A., "Innocence Abroad: Henry James and the Re-Invention of the American Woman Abroad," *The Henry James Review* 22 (2001): 107-127.
- Wagner-Martin, Linda. *The Essays on The Sun Also Rises*. Cambridge University press: Cambridge, 1987.
- Wegelin, Christof, "The Rise of the International Novel," *PMLA* 77.3 (1962): 305-310.

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 Course Content

Session	Topic	Activity	Student Assignment
1	Course Introduction	Overview of the course	Overview of syllabus, course material, and course assignments
2	<b>Travel Representation:</b> Film & Writing	<b>Lecture &amp; Discussion</b>  Travel writing strategies  <b>Weekly Journal Blog:</b> <i>Barcelona</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Klarer, <i>An Introduction to Literary Studies</i>,(10-37)</li> <li>• Thompson, <i>Travel Writing</i>, (2-33)</li> </ul>
3	<b>The First Traveler</b> Homer's <i>Odyssey</i>	<b>Lecture &amp; Discussion</b> The foreigner and the traveler	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Homer, <i>Odyssey</i>, Book I, V and VI (106-165)</li> <li>• Thompson, <i>Travel Writing</i> (34-52)</li> </ul>
4	<b>The Spanish Traveler</b> Don Quixote: Traveler as Hero	<b>Lecture &amp; Discussion</b> Travel writing: The point of view The I and the other	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Thompson, <i>Travel Writing</i> (52-61)</li> <li>• <i>Don Quixote</i>: book II Chapter LX- LXI (page 891-904), LXIII (917-925)</li> </ul>
5	<b>Travel in Film</b> <i>Darjeeling Express Limited</i>	<b>Debate on travelers in film representation</b> <i>Searching the self and travelling</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Ed. Bendixen, <i>American Travel Writing</i> (127-145).</li> <li>• Klarer, <i>An Introduction to Literary Studies</i>, (56-66)</li> <li>• Film reviews online</li> </ul>

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Session	Topic	Activity	Student Assignment
6	<b>The American Traveler I</b> <i>On the Road</i>	<b>Lecture &amp; Discussion</b> Weekly Journal blog: <i>city 1 /BCN 2</i> In search of life <b>Field Study 2:</b> <i>Las ramblas: observing travelers and site</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Kerouac, (1-160).</li> <li>• Ed. Bendixen, <i>American Travel Writing</i> (228-244).</li> </ul>
7	<b>The American Traveler II</b> <i>On the Road</i>	<b>Lecture &amp; Discussion</b> The road creating the writer	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Kerouac, (161-320).</li> <li>• Skinazi, “<i>On the road</i> portrayal of an outsider journal into the meaning of America” (85-103)</li> </ul>
8	<b>The Universal Traveler</b> <i>Ship of Fools</i> Cristina Peri Rossi	<b>Lecture &amp; Discussion</b> The self and the other  <b>Guest Speaker:</b> Cristina Peri Rossi	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Peri Rossi, <i>Ship of Fools</i> (32-79).</li> <li>• Mora, “<i>Enigmas and subversion in La nave de los locos</i>” (19-30).</li> </ul>
9	<b><i>The Motorcycle Diaries</i></b>	<b>Debate on travelers in film representation</b>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Bueno, <i>Motorcycle Diaries: the myth of Che Guevara in the twenty-first century</i> (107-114).</li> <li>• Film reviews online</li> </ul>
10	<b>Understanding Travel</b> Literary Analysis, Travel Writing Strategies & Travel Analysis	<b>Writing Research Papers</b>  <b>Quiz</b>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Essays and books on literary criticism, Travel writing, etc. (c. 30 pp.)</li> <li>• Thompson, <i>Travel Writing</i> (130-160)</li> </ul>

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Session	Topic	Activity	Student Assignment
11	<b>An American in Paris</b> <i>A Moveable Feast</i>	<b>Introducing Hemingway</b> <b>Class Discussion</b> Nostalgia and travel writing	<b>Reading:</b> <ul style="list-style-type: none"> <li>• <i>Hemingway</i>, A moveable feast (1-104).</li> </ul>
12	<b>A Moveable Feast</b> Ernest Hemingway vs. American Travelers Today	<b>Class Discussion</b> <b>Oral Presentation</b> <b>Weekly Journal blog: City 2 / BCN 3</b> Selected scenes from <i>Midnight in Paris</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Hemingway, <i>A moveable feast</i> (105-201)</li> <li>• Thot, “A constantly renewed obligation to remake the self: Ernest Hemingway, A moveable feast, and auto-narration” (182-196)</li> </ul>
13	<b>English Travel I</b> <i>A Room with a View</i>	<b>Class Discussion</b> <b>Oral Presentation</b> A girl’s awakening Selected scenes from <i>A Room With a View</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• E.M. Forster, <i>A room with a view</i> (23-100)</li> <li>• Carl Thompson, “Performing femininity on the page: Women’s travel”</li> </ul>
14	<b>English Travel II</b> <i>A Room with a View</i>	<b>Class Discussion</b> <b>Oral Presentation</b> The trip as self-awakening	<b>Reading:</b> <ul style="list-style-type: none"> <li>• E.M. Forster, <i>A room with a view</i> (101-230)</li> <li>• Herz, “<i>A room with a view</i>” (138-150)</li> <li>• <b>Theory paper due</b></li> </ul>
15	<b>Review</b>	<b>Review on material studied</b> <b>Class Project</b>	<b>Review of all material</b>

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Course Content

Session	Topic	Activity	Student Assignment
16	Midterm exam	Exam	Review all Class Readings & Course Materials
17	<b>Cultural Displacement</b> <i>Lost in Translation</i>	<b>Class Discussion</b> <i>Travel as losing and re-programming yourself</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Film reviews online.</li> </ul>
18	<b>Travel &amp; Civil War I</b> George Orwell <i>Homage to Catalonia</i>	<b>Class Discussion</b> <i>Travelling or making a dream come true</i> Selected scenes from <i>Land and Freedom</i> <b>Weekly Journal blog: city 3 /BCN 4</b>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Orwell, <i>Homage to Catalonia</i>, chapters 1 to 9 (1-131).</li> </ul>
19	<b>Travel &amp; Civil War II</b> George Orwell <i>Homage to Catalonia</i>	<b>Class Discussion</b> <b>Oral Presentation</b> <i>Trauma as a life revealing experience</i> <i>Travel memories: between history and fiction</i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Orwell, <i>Homage to Catalonia</i>, chapters 10 to 14 (132-248).</li> <li>Wilkinson, “Truth and delusion: European intellectuals in search of the Spanish civil war” (3-52).</li> </ul>
20	<b>Ernest Hemingway I</b> <i>The Sun Also Rises</i>	<b>Class Discussion</b> <b>Oral Presentation</b> The myth of Spain	<b>Reading:</b> <ul style="list-style-type: none"> <li>Hemingway, <i>The sun also rises</i>, chapter 1-9 (3-78)</li> </ul>

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Session	Topic	Activity	Student Assignment
21	<b>Ernest Hemingway II</b> <i>The Sun Also Rises</i>	<b>Class Discussion</b> Spain is different	<b>Reading:</b> <ul style="list-style-type: none"> <li>Hemingway, <i>The sun also rises</i>, chapter 10-19 (79-216)</li> <li>Field, “Expatriate lifestyle as tourist destination: The sun also rises and experiential travelogues of the twenties.” (29-43)</li> </ul>
22	<b>The Way</b> <i>Religious Travel</i>	<b>Weekly Journal blog: city 4 / BCN 5 Debate on the movie</b> Pilgrims in Spain The way as epiphany	<b>Reading:</b> <ul style="list-style-type: none"> <li>Loxterkamp, David. “The way to Santiago de compostela.” (16-18)</li> <li>Film reviews online.</li> </ul>
23	<b>South to Granada</b> <i>Cultural Sensibility</i>	<b>Class Discussion</b> Description and ethnographic study of the south of Spain Building cultural sensibility	<b>Reading:</b> <ul style="list-style-type: none"> <li>Brenan, <i>South to Granada</i> Chapter 1-10 (15-136)</li> </ul>
24	<b>South to Granada</b> <i>Cultural Difference</i>	<b>Class Discussion</b> Myself and the other Discovering cultural differences	<b>Reading:</b> <ul style="list-style-type: none"> <li>Brenan, <i>South to Granada</i> Chapter 11-15 (137-320)</li> <li>Henn, “Two views of almería: Juan goytisolo and Gerald Brenan. <i>Revue De Litterature Comparee</i>” (429-446).</li> </ul>
25	<b>Extra-Terrestrial Travel</b> <i>No Word from Gurb</i>	<b>Lecture &amp; Discussion</b>  Eduardo Mendoza: A traveler from another planet	<b>Reading:</b> <ul style="list-style-type: none"> <li>Mendoza, <i>No word from Gurb</i>. From day (13-75)</li> </ul>

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26	<b>Through Alien Eyes</b> <i>No Word from Gurb</i>	<b>Lecture &amp; Discussion</b>  <b>Weekly Journal blog: city 5/ BCN 6</b> Barcelona: seeing as an “other” by an “other” <b>Field Study 2:</b> “Barcelona through Gurb’s eyes: Comparing students’ vision Gurb’s.	<b>Reading:</b> <ul style="list-style-type: none"> <li>Mendoza, <i>No word from Gurb</i>. From day (76-143).</li> </ul>
27	<b>Travel &amp; Romance</b> <i>Vicky, Cristina, Barcelona</i>	<b>Debate on the movie</b> Barcelona as a character in the movie Fairy tale: representation of a dream	<b>Reading:</b> <ul style="list-style-type: none"> <li>Allan. A, “What does Woody want?”</li> <li>Film reviews online.</li> </ul>
28	<b>Student Presentations</b>	<b>Students Oral Presentations</b>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Review all class material.</li> <li><b>Reflection paper due</b></li> </ul>
29	<b>General Review</b>	<b>Review, Discussion &amp; Questions</b>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Review of all class material.</li> </ul>
30	<b>Final Examination</b>	<b>Exam</b>	<b>Review all Class Readings &amp; Course Materials</b>