

Texts of Travel: Seeing the Sights in Romantic Travel Literature

Hannah Rule, Instructor
Office Hours: MWF 10—11am
Office: 220 McMicken, Desk 9
Contact: rulehj@mail.uc.edu

Course Description

In the Romantic period, travel and travel writing became extremely popular. Many Brits—including Romantic familiars like Mary Shelley and William Wordsworth—walked, floated, and rode upon well-traveled routes to what would become iconic continental and domestic tourist spots, like the famous mountain Mont Blanc and the familiar British River Wye. And with all this travel came writing, a proliferation of journals, poems, sketches, and letters both inspired by and instructive of the experience of these sights. We will approach these texts then as an integral part of the travel experience—perpetually produced and consulted throughout the trip—as a means of organizing and properly seeing the sights. In an effort to more fully understand the strong relationship of these compositions to the experience of place, we will look upon and record our own familiar space and travels to experience first-hand how vision, perspective, and travel texts (souvenirs, postcards, pictures, journals, etc.) contribute to our own, and to the Romantic sense, of having been somewhere.

Course Goals

- To develop skills in critical and close reading, analysis, discussion (written and oral) of literature
- To foster understanding of an historical, cultural, and literary period
- To introduce some aspects of the academic study of literature
- To consider the role of written texts in both present and historical cultures and lives

Required Texts

- Shelley, Mary and P.B. *History of a Six Weeks' Tour*.
 - Publisher: BiblioLife (February 11, 2009); ISBN-10: 1103201093; ISBN-13: 978-1103201099
 - Available at UC and Dubois Bookstores (\$22.75) or on amazon.com (\$17.75)
- *Printed* copies of all additional readings, available on Blackboard
- Active and regularly checked UC mail and Blackboard accounts

Classroom Expectations

Please be courteous and respectful of everyone, particularly when we are sharing ideas, both written and verbal. Please keep cell phones, laptops, newspapers, work for other courses, and other distractions stowed away during class. Please be on time as habitual tardiness is disruptive. Be prepared everyday to be an active participant as it is your activity—writing, thinking, and speaking—that is the real content of this course.

Attendance

Attendance in this course is mandatory. Attendance will be taken at each class meeting. Over the course of the term, you can use up to five “free” absences (for illness, travel, appointments, etc.). Generally I do not distinguish between unexcused and excused absences. Only a university-approved absence (observation of a religious holiday, participation in a university-approved sporting or other event) will count as an “excused absence” in which case you will be able to make up missed in-class work, and only with proper and *prior* notification and/or documentation. I may urge you to drop the course should your absences become excessive (6+).

Late and/or Missing Work Policy

Quite simply: I don't accept late work. Do not turn things in late. If you miss the deadline for a major assignment and too much time has passed, I will request that you drop the course. Again, to keep things simple, if it's late, it doesn't earn credit. However, I am aware that “things happen,” things which might prevent you from meeting a deadline. In order to for me to consider accepting something late, you must notify me *prior* to the assignment's deadline that it will be late and we will then negotiate an alternate due date.

Conferences

I *strongly* urge you to take advantage of my regular office hours to discuss your work in the course. In addition to in-person meetings, I am always willing to answer questions/respond to concerns via email.

Formatting

Each assignment may require a different format for submission. You may need to bring a hard copy to class; you may need to submit through Blackboard. I will always make this clear in class and on assignment sheets. For all written assignments, please use MLA style documentation and formatting: e.g. 1-inch margins, reasonable font like Times New Roman, Garamond, Didot, etc., double-spaced, with proper MLA heading, formatting, and documentation if applicable.

Academic Integrity

As in all your courses at the university, you are expected to act with academic integrity. This, among other standards, means that you will not plagiarize written material and that you will complete your own work. For the complete statement on Academic Integrity, please visit:

http://www.uc.edu/conduct/Academic_Integrity.html. In this course, any cases of academic dishonesty will be taken seriously, with penalties ranging from a zero on an assignment to an F in the course and a letter in your file.

Students with Disabilities

Students with disabilities should present official documentation from the Disabilities Services office during the first two weeks of class so appropriate accommodations can be made.

Assignments and Grades

Participation	The main verbs of this class are reading, thinking, and discussing. In this way, participation is absolutely imperative to generating an interesting class for all. Your presence and contributions are of the utmost importance. I recognize that there are various ways of participating so you will complete a participation contract near the beginning of the term that will outline the ways you intend to participate in the course.	50 points 10%
Discussion Leaders	Once during the term you will be responsible for helping to lead discussion on the week's readings. There will be a lot of options of how to approach this task. Please see the Assignments tab on Blackboard for more information.	50 points 10%
Homework	Posted on the course schedule, these small out-of-class tasks will often require a written response, some amount of research, creative responses, and/or bringing in artifacts to class. Generally, these assignments are noted on the course schedule, but may also be announced in class and Blackboard. Homework will be graded on quality completion, full or zero credit. Homework will only be accepted in class—no attendance, no credit.	50 points 10%
Reading Quizzes	Because this course is focused on reading, it is important that you take the time to complete each reading carefully and completely. These quizzes are designed to ensure that you do just that. The form the quiz may take will vary: it may be a sentence to a couple-paragraphs response; there may be one or several questions, etc. I will always do my best to make the quizzes fair so that if you've done the reading, you can do well on the quiz. Reading quizzes are announced on the course schedule and cannot be made-up (except in certain unusual circumstances).	50 points 10% (5 quizzes over the term @ 10 points each)
"1-pg." Essays	You will write two approximately one-page essays in response to one of a set of provided questions. These questions you will be responding to will be similar to the types of long answer essay questions on the Final Exam. Please see the Assignments tab on Blackboard for more information on these short essays.	100 points 20%
Multimodal Project	Alone or in a small group, this creative project asks you to produce a multimodal product that extends and depicts a concept, text, or idea from the course. There is a lot of freedom in this assignment and we will have a lot of discussion about the shape these projects can take. In addition to the multimodal project, you will write a rationale that explains the goal of your project and the composition choices you've made. Please see the Assignments tab on Blackboard for more information on this assignment.	100 points 20%
Final Exam	As a capstone to the course, you will take a two-hour final exam that will include short answer, essay questions, identification, etc. about the texts and concepts from the course. There will be a review sheet and plenty more discussion about what to expect on this exam	100 points 20%

TOTAL: 500 points

Grades follow university's standard 10/100-point scale:

94-100=A; 93-90=A-; 87-89=B+; 86-83=B; 82-80=B-; 79-77=C+; 76-73=C; 72-70=C-; 69-67=D+; 66-63=D; 62-60=D-; 50 or below=F

Important Dates for Winter Term 11:

Last day to DROP: Jan. 17

Last day to WITHDRAW: Mar. 1

Course Schedule

ENG 202-02

- **Schedule is subject and likely to change over the term:**
 - Updates to this schedule will always be announced in class and posted to Blackboard
- **Homework (HW)/Readings/Assignments are always due ON the day they are listed**
- HW marked with “TBA” indicates that I will give the specific assignment in class and post it to Blackboard
- Additional homework may be assigned that is not listed on this schedule

Week 1

M Jan. 3	W Jan. 5	F Jan. 7
Welcome! & Class Introduction	Student Intros More Class introduction Read: carefully review the syllabus and course schedule; visit Blackboard and save/print assignment descriptions; bring any questions to class	HW: bring in any text or object associated with a trip you’ve taken.

Week 2

M Jan. 10	W Jan. 12	F Jan. 14
Read: Wilkes, “Functions of Criticism” + Bohls and Duncan, “Introduction” READING QUIZ 1		HW: Find something out about one of the following things and write up a quick report about it (around 1 pg.). Include visuals, if appropriate: Tintern Abbey River Wye William Gilpin William Wordsworth Robert Bloomfield

Week 3

M Jan. 17	W Jan. 19	F Jan. 21
<i>No Class—MLK, Jr. Day</i>	Read: Gilpin “Opening Letter” + Gilpin “On Sketching” HW: TBA	

Week 4

M Jan. 24	W Jan. 25	F Jan. 27
Read: Wordsworth, “Lines Written” + Gilpin “Observations” READING QUIZ 2		DISCUSSION LEADERS 1

Week 5

M Jan. 31	W Feb. 2	F Feb. 4
Read: Bloomfield, “Journal” HW: TBA	HW: Take a picture, draw a sketch, or write some “lines from” that capture the “right way of seeing” UC, your neighborhood, or the city of Cincinnati. Write a paragraph that explains your choice(s).	First “1-pg.” Essay due today, in-class DISCUSSION LEADERS 2

Week 6

M Feb. 7	W Feb. 9	F Feb. 11
Read: Coleridge, “Chamouny” + Shelley, “Mont Blanc” READING QUIZ 3		DISCUSSION LEADERS 3

Week 7

M Feb. 14	W Feb. 16	F Feb. 18
Read: Williams, from <i>A Tour in Switzerland</i> + Coxe, from <i>Travels in Switzerland</i> READING QUIZ 4	HW: Search for images of Mont Blanc. Find and print one that you think best captures its sublimity and awesomeness. Write an accompanying paragraph that explains your choice.	DISCUSSION LEADERS 4

Week 8

M Feb. 21	W Feb. 23	F Feb. 25
Read: Shelly, HSWT, 1-106 READING QUIZ 5		DISCUSSION LEADERS 5

Week 9

M Feb. 28	W Mar. 2	F Mar. 4
Read: Shelley, HSWT, p. 107 to end + Miall, “Foregrounding” HW: TBA		Second “1-pg.” Essay due today, in-class DISCUSSION LEADERS 6

Week 10

M Mar. 7	W Mar. 9	F Mar. 11
MULTIMODAL PROJECTS and RATIONALES due today Project Showcase	Project Showcase Begin Final Exam Review	Final Exam Review

Exam Week

Final Exam	Wednesday, March 16th	8am to 10am	Location: TBA
-------------------	---	--------------------	----------------------

202-02

DUE: Friday, February 4th, IN-CLASS, Hard-Copy

This non-traditional essay assignment asks you to think small: support a well-developed and debatable claim about the literature and ideas from the course using textual evidence and close reading. Please do not allow the length of the assignment delude you into thinking it can be accomplished in a short period of time. I expect thoughtful and revised thinking and writing.

General Requirements:

Length: When I say one-page I mean: approximately 250 to 350 words, *excluding quotations*. This is an exercise in brevity and conciseness.

Format/Structure: this is *not* a 5-paragraph essay; no intro, no conclusion. Your opening sentence should make a strong, debatable, and carefully considered claim in response to one of the posed questions. The rest of the words should be devoted to supporting that claim with the use of direct quotations, description, explanation, and close reading. If your essay makes sense as one long paragraph, that's fine, but also feel free to structure your support in a way that makes sense to you.

MLA format and documentation: Because you are not using outside resources, you are not required to produce a works cited page; however, you should use MLA format for quotations and page set-up.

Further Guidelines:

Conferences: I am willing to discuss ideas, drafts, close reading strategies, and any other questions you might have about this assignment. Please make an appointment with me in office hours. I will not look at drafts however over email, nor will I check your essay to make sure it's "OK." I will be happy to answer manageable questions over email.

Lateness Reminder: Per my syllabus, remember that I don't accept late work. Should something prevent you from making it to class on the morning of the due date, please send me the essay via email *before* class begins. Should something prevent you from *doing* the assignment on time, you absolutely need to contact me if you wish for me to consider giving you extra time. Late papers, should I choose to accept them at all, may be subject to a point penalty.

QUESTIONS FOR THE FIRST ESSAY: choose ONE of the following questions to respond to with a thoughtful, well-developed and supported claim. Below each question is a set of references you may want to use to develop your essay. Your essay *must* use quotations from at least one text as the primary support for your claim (remember that quotations do not count in your word count).

1. How would Gilpin respond to the question: can you photograph the picturesque?
Consider: would Gilpin see any use for photography in his quest for the picturesque?
(Texts: "Observations", "On Sketching Landscape" + film and class notes)
2. The British-chap-narrator in the Gilpin movie suggests that a problem with Gilpin's picturesque is that he goes out into nature with a prepared ideal in mind. Using "Observations" and/or "On Sketching Landscape" + the film and class notes (if applicable), agree, disagree, or come down in the middle somewhere with the narrator's claim.
3. Using the texts (select carefully!) of Gilpin, Wordsworth, and/or Bloomfield, make a claim about the role of MEMORY in the travel experience and/or in the composition of Romantic travel texts.
4. Picturesque travel writing (and more generally, aesthetic travel: the seeking out of natural beauty) is often accused of covering over, or literally erasing, social issues encountered in the landscape, including the poor and their human suffering and the industrialization of nature. Make a claim about how any

of our author's choose (or choose not) to represent these encounters and if you tend to agree, disagree, or come down in the middle of the above claim.

SECOND "One-Page" Essay Assignment

ENG

202-02

DUE: Friday, March 4th, IN-CLASS, Hard-Copy

This non-traditional essay assignment asks you to think small: support a well-developed and debatable claim about the literature and ideas from the course using textual evidence and close reading. Please do not allow the length of the assignment delude you into thinking it can be accomplished in a short period of time. I expect thoughtful and revised thinking and writing.

General Requirements:

Length: When I say one-page I mean: approximately 250 to 350 words, *excluding quotations*. This is an exercise in brevity and conciseness.

Format/Structure: this is *not* a 5-paragraph essay; no intro, no conclusion. Your opening sentence should make a strong, debatable, and carefully considered claim in response to one of the posed questions. The rest of the words should be devoted to supporting that claim with the use of direct quotations, description, explanation, and close reading. If your essay makes sense as one long paragraph, that's fine, but also feel free to structure your support in a way that makes sense to you. *****Remember: the most important thing to do in this paper is use quotes AS EVIDENCE, which means doing more than merely *having* quotes. For quotes to become evidence, you have to explain the relationship of the quote to your claim, showing your reader the language, idea, etc. in the quote supports your claim.

MLA format and documentation: Because you are not using outside resources, you are not required to produce a works cited page; however, you should use MLA format for quotations and page set-up.

Further Guidelines:

Conferences: I am willing to discuss ideas, drafts, close reading strategies, and any other questions you might have about this assignment. Please make an appointment with me in office hours. I will not look at drafts however over email, nor will I check your essay to make sure it's "OK." I will be happy to answer manageable questions over email.

Lateness Reminder: Per my syllabus, remember that I don't accept late work. Should something prevent you from making it to class on the morning of the due date, please send me the essay via email *before* class begins. Should something prevent you from *doing* the assignment on time, you absolutely need to contact me if you wish for me to consider giving you extra time. Late papers, should I choose to accept them at all, may be subject to a point penalty.

QUESTIONS FOR THE SECOND ESSAY: choose ONE of the following questions to respond to with a thoughtful, well-developed and supported claim. Below each question is a set of references you may want to use to develop your essay. Your essay *must* use quotations from at least one text as the primary support for your claim (remember that quotations do not count in your word count).

ONE: Compare and contrast two authors' versions (Coleridge, Percy Shelley, Williams, Coxe, Mary Shelley) of the sublime experience/description. Use this comparison to make an overall claim about the sublime; in other words, how do these similarities and/or differences reveal a something about the sublime? (There will be many ways to compare and contrast these author's works: make sure you consider what might be the most interesting thing you can say about the sublime).

TWO: Can a view be both picturesque AND sublime? Using evidence from at least two works from the course, make and support a claim that answers this question with yes, no, or maybe. (Though it's not required strictly, you probably want to use Gilpin's "On Sketching Landscape" as one of your texts.)

THREE: Describe the most interesting characteristic/convention/commonplace of Romantic Travel Writing that you can think of (that is, what is something that all Romantic Travel Writing [we've read] seems to have in common?). Use evidence from at least three texts from the course (choose wisely!) to support this claim. (In shaping your claim, you'll want to choose something that is specific to the works we've read and that might distinguish it from other kinds of travel writing and travel experiences).

FOUR: Robert Bloomfield dreamed of a travel book that would include etchings, a prose journal section, and a poem section. This would suggest, along with the Shelleys' inclusion of journal, letter, and poetry in their travel volume, that Romantic travel writers seemed to *need* multiple ways of representing travel experience, especially sublime and picturesque encounters. Using evidence from at least two of the works from the course, make a claim that answers the following: **WHY** might travel writers be compelled to write in more than one genre about their experiences? Is there something in particular about the pursuit of the picturesque and the sublime might drive writers to seek multiple modes of representation? Is it mere conventions of travel writing? Does it have something to do with the need to demonstrate the *truth* of the travel experience?, etc.

ENG 202-02

Texts of Travel

DISCUSSION LEADERS—Assignment Description

For this assignment, you will be responsible for presenting some kind of material to generate class discussion. There are many ways to approach this; some of the possible ways are listed below. This is *not* a presentation; the goal is for you to engage the class in a thinking activity or in discussion. You can do this primarily by asking questions.

Student—lead discussion sessions will happen on Fridays, as listed in the Course Schedule.

You will sign up for a date at the beginning of the term.

There will always be several other students presenting on the same day, so you won't be going it alone.

I ask that you submit to me some representation of what you plan to discuss/demonstrate/offer to the class by the THURSDAY night before your Friday date, by 8pm (this way I know how each of your discussion directions might relate).

THE BASICS: any material that we've encountered is fair game for these discussions—you might wish, for example, to use the first reading of the course and ask questions that try to relate it to what we are reading during your week. Also, any material that is not a part of the course but is related to our topic is also fair game. Other texts and figures associated with Romantic travel, romantic writing about place, and other travel writing from the period can be the focus of your discussion, provided you give enough info to the class to generate connections with the content of the course.

Everyone should strive in these discussion sessions to make connections between ideas and texts (as discussion when we don't have leaders will be focused largely on individual texts).

A Few Possible Ways to Build your Discussion:

- Problem-Posing: what "problems" emerge when we look at two or more texts of travel together? Or what discrepancies, contradictions, confusions emerge in a set of texts?
- Something Old, Something New: on your own or with my help, find a new Romantic text of travel, info on a Romantic traveler, or travel sight, and bring it into class (we can read something short, if necessary). Pose questions that ask us to understand the new thing by using the materials we've covered already.
- Something Current, Something Old: bring in a more contemporary artifact associated with travel and pose questions that ask us to understand the new thing through the 18th and 19th century materials we've already discussed.

Depending on how you pose your discussion, you might have to read or explain something to the class, or give us a text to read or an object to examine. In addition to any of this kind of background, everyone is required to

generate 3 to 5 thoughtful discussion questions (probably only some of which will be posed to the class, as we won't have time to fully discuss each person's discussion thread).

EVALUATION: My expectations for this assignment are that you take it seriously, that you spend a decent amount of time on it, that you demonstrate and provoke some interesting thinking, and that you present with enthusiasm and interest.

ENG 202-02

Texts of Travel

MULTIMODAL PROJECT—Assignment Description

These projects asks you to, alone or with up to two other classmates, create a multimodal product that raises a concept or issue from the course or creatively (re)interprets a text from course. In creating this project, you have the utmost creative freedom with only a few strict requirements:

- 1) The project must have a **defined purpose** and in that purpose a clear **intellectual connection** with some aspects(s) of the class material and concepts
- 2) The project must be **MULTIMODAL**, meaning it must rely on more than one medium: a blend of text, images, film, color, sound, music, voice, etc.
- 3) Along with the multimodal product, each student must produce an accompanying project **rationale** that answers questions below

TECHNOLOGY: You probably have access to some technology that can aid you in this project: a cell-phone camera, a digital camera that takes video, I-Movie, etc. If you need something—a camcorder, sound recorder, camera, etc., the library loans items like this out: http://libraries.uc.edu/services/tech_services/mms.html

COLLABORATION: You may choose to work on this project alone, or with up to two partners from the class. If you choose to work alone, you might consider soliciting friends outside the class to help you in the execution of your project (star in your skit, play guitar for you, help you with I-Movie, etc.). If you work in a group or pair, *each partner must submit their own rationale—don't work on this together*. If you work in a pair or group, I will have higher expectations for your project. If you plan to collaborate, you must notify me of the arrangement at least one week prior to the due date.

RATIONALE: in at least 500 words (2 double-spaced pages) answer the following questions about your project:

- What is the purpose or goal of this project? What does it hope to communicate to its audience?
- How does the project relate to the content and material of the course?
- What rhetorical choices did you make in creating this project? What impact do you hope those choices will have on your audience?

I DON'T KNOW HOW TO START.... This project description intentionally doesn't give you much direction and you might have no idea what to do. Giving examples outright might limit the possibilities of what you can come up with, so we will spend class time brainstorming some possibilities for the project. And I am always happy to discuss possibilities for projects by email or in office hours.

EVALUATION: This project is worth 100 points total. Remember, I expect a more complete and impressive project if you're working in a group. Points will be awarded for:

- Creativity
 - (Did you have fun and take risks?)
- Intellectual Engagement
 - (Was the project thoughtful and connected to the content of the course?)
- Effectiveness
 - (Was the project thoughtfully composed? Did you make effective rhetorical choices?)

ENG 202, Final Exam Preview and Review Sheet

The final exam is worth **100 points total**.

You will take the exam in two parts: **the first part is the take-home essay portion**. You will receive the prompts in class on Friday, March 11th. You will have until the in-class exam on Wed. March 16th to complete the essay portion (which will consist of one shorter essay question of your choice and one longer essay question). For the take-home essay portion, you can use your readings and notes. The essay portion of the exam will be worth 50 points.

The second part of the exam is scheduled for Wed. March 16th, from 8am until 10am (in our regular classroom). This part of the exam, also worth 50 points, will include **identification, multiple choice, and short answer questions**. For this portion of the exam, you may create a “cheat sheet” of notes to use on the exam. This “cheat sheet”, which is optional, can be *one side* of an 8.5 X 11 sheet of paper. I don’t expect that many of you will need more than an hour to complete this portion of the exam.

Exam Review

- The primary thing I recommend you do in preparation for this exam is “get to know” each author and text again. Likely, some of these texts are blurring together for you, or perhaps you missed reading one along the way. You might make a chart with author, title, and notes about the content and things we discussed to help you keep the readings straight. Bonus: you can bring that chart in with you on the exam!
- The next thing I recommend you do is review your course notes. Because this exam is open note, I’m going to ask about specific details, including dates, concepts, historical events and movements, etc. All the notes that I’ve presented in class are posted or will be posted to Blackboard under “Readings.”
- Generally, I will not ask you about a topic presented in student-lead discussion, UNLESS we also addressed it in class

Here are a list of things that you can expect questions about on the exam...

(this list is not exhaustive—please do see your own notes and the posted notes on Bb):

- General understanding of Romanticism
 - Time period, contexts, causes, characteristics, etc
- Contexts for understanding the emergence of travel writing—empiricism, autobiography, etc.
- Picturesque
- Picturesque: Gilpin v. Burke
- Gilpin’s picturesque rules
- Picturesque description (in other author’s works)
- “Problems” with the Picturesque
- Tintern Abbey
- River Wye
- Genre—what forms did travel writers write in? Poetry v. Prose; Bloomfield’s hope for a 3-genre travel book, Bloomfield’s prose v. poetry encounter with Tintern, Shelleys’ HSWT
- Authenticity, truth, “fireside travelers”
- Sublime
- Burke on Sublime; Coleridge on the sublime
- Sublime description (how each writer engages in sublime discourse)
- Why discourse?
- Conventions/Expectations for Romantic travel writing
- Coleridge’s “Hymn” and Prefatory note
- Grand Tour

- Travel writer as reporter, social commentator
- Continental Travel
- Reasons for Romantic travel

ENG 202—Final Exam—TAKE-HOME ESSAY PORTION

Due: Hard-copy in class at exam time—**Wednesday, March 16th, 8am**

This portion of the final exam will be worth 50 points total—it has two parts:

20 points possible total on the shorter essay response

30 points possible on the longer essay response

Much like the 1pg. Essays, in these responses I will be looking for specific examples and references to material from the course, developed thinking and writing, and well-supported claims. You should refer to your readings as you craft your responses.

- I. Choose **ONE** of the following questions to respond to in short essay form—expect your response to be around 250 words (or 1 full page, double spaced). Be sure to indicate which question you’re responding to. (20 points possible)
- a) At the beginning of the course, we discussed EMPIRICISM—the philosophy that argues that knowledge comes from sense experience, from human bodies’ sense perceptions of the world (rather than from primarily the rational mind)—as an influence on the Romantic movement and more specifically on travel writing in the Romantic Period. In what ways do you see this influence in the texts we’ve read and/or the kinds of travel undertaken? (**do refer specifically to at least one of the course texts)
 - b) One of the most common refrains in the writing we read this term was the lamentation that so many writers had already described the sight the writer was viewing, making a new description either too difficult or unnecessary. But as we know, people kept traveling to these oft-described places, and they kept writing about them. Referring to at least two of our travel writers, characterize how they deal with this problem in their writing and how the ways they deal with it might say something about their motivations for traveling and writing.
 - c) Our own modern-day understandings and practices of travel are undoubtedly influenced by the history of travel. Explain what you see as some of the biggest ideas about traveling and travel writing/representation that we’ve inherited from the Romantic travel writers.
 - d) AUTHENTICITY in travel writing—that is, the need to show that your travel experience is “real”—was sought in different ways by our travel writers. Explain how you see at least two of the writers from the course seeking authenticity in their writing and try to explain why you think it was important to them.
- II. Respond to the following prompt in approximately 500 to 750 words (or 2-3 pages, db. spaced). (30 points possible)

Imagine yourself around the dinner table with members of your family over spring break. Imagine that our Topics In Literature course on Romantic Travel Writing comes up. **What are the most interesting and important things you’d teach your family about travel and travel writing in the Romantic period?**

Helpful hint: I don’t expect you to say everything you’ve learned—rather, I really want you to think about this how to teach this imagined audience—an audience that was much like you at the beginning of the course, with no familiarity of this literature or historical period—several key points about Romantic travel writing.