

# ENC 3254: Travel Writing

Section: 27515

Instructor: Dr. Jessica-Jean Stonecipher

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## COURSE DESCRIPTION

“Traveling—it leaves you speechless, then turns you into a storyteller.” Ibn Battuta

This writing-intensive course focuses on the art and practice of travel writing. Why do we write about travel—to share our experiences, to convince others to go places, to share the possibility of seeing new cultures, or to help us to know ourselves and others? All of these intentions can be reasons people write about travel, but ultimately, we want readers to see something through our eyes. We can find travel writing in journalism, on the internet and television, in podcasts, and, without question, in literature. What makes travel writing powerful? What words or images make us want to go places? What stories do we tell? To find out, throughout this semester, we will read and analyze exemplary genres of travel writing, and you will write your own travel articles and stories.

Because writing is a process, you will produce rough drafts of all but one of your major papers. If you put your best efforts into your rough drafts and carefully revise your work, you should produce your best possible writing, and you will leave this class a much stronger and more confident reader, writer, and thinker than when you entered it.

## LEARNING OUTCOMES

In ENC 3254, students will learn to

- plan, draft, edit, and revise travel articles and essays
- adapt writing to an academic or professional critical audience
- synthesize the professional or critical essays used in travel writing
- write in a clear, concise, coherent, and well-organized style appropriate for specific audiences
- understand and employ the various forms of writing in the humanities, including summary, analysis, argument, and research
- avoid plagiarism

## REQUIRED READINGS

Critical articles and professional examples of texts are available in Canvas on the UF library’s course reserves system (ARES).

Students will also read in the academic literature related to their major research projects.

## MAJOR ASSIGNMENTS

<b>Assignment</b>	<b>Assignment Description</b>	<b>General Education SLOs Met</b>	<b>Minimum Words</b>	<b>Grade</b>
<b>DESTINATION ARTICLE</b>	Students will identify an audience and publication and describe a place in a 10-item “round-up” piece, with visuals in order to convince readers to go.	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	1000	100
<b>SPECIAL INTEREST ARTICLE</b>	Students will identify an audience and publication and provide an in-depth look at a specific interest at a location.	<i>Communication, Critical Thinking, Connection</i>	1500	150
<b>TRAVEL NARRATIVE</b>	Students will write an autobiographical extended travel story that draws upon an actual experience.	<i>Content (Analyze and Connect), Communication</i>	2000	200
<b>CRITICAL REFLECTION</b>	Analyze and reflect upon the readings and the lessons during the semester to write a thesis-driven critical reflection that addresses the goals of travel writing. Use class texts to support claims.	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	1000	125
<b>PEER REVIEWS (4)</b>	Submit full drafts and provide detailed peer feedback on assigned reviews.			100
<b>PITCH PRESENTATION</b>	Students will pitch one of their stories.		500	100
<b>WRITER’S JOURNAL AND PEER WORKSHOP CHECKPOINTS (6)</b>	Students will keep a journal with both prompted and unprompted writing. Feedback on the contents will come from peers in small workshopping groups.			125
<b>IN-CLASS ACTIVITIES &amp; HOMEWORK</b>	Students will complete some activities in-class or as homework. These activities help students practice skills and/or develop content.			100
<b>Total Points</b>			6000	1000

Grading for this course will be rigorous. Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit. Final grades will NOT be curved.

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### General Education Learning Outcomes

#### Composition (C)

Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts.

Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement. Course content must include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students are expected learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

#### Writing Requirement (WR 6,000)

For courses that confer WR credit, the course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher. You must turn in all papers totaling 2,000 words to receive credit for writing 2,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of "C-" will not confer credit for the University Writing Requirement. The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the

following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

General Education Writing Assessment Rubric

	<b>Satisfactory (Y)</b>	<b>Unsatisfactory (N)</b>
<b>CONTENT</b>	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas.  Papers may also lack sufficient or appropriate sources.
<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline.  Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline.  Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error- free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader’s understanding or severely undermine the writer’s credibility.

## SCHEDULE OF CLASSES AND ASSIGNMENTS

This schedule is subject to change. Changes will be posted to Canvas. The online version of the schedule and due dates supersedes any paper copies. Assignments are due on the day they are listed. Readings will be posted on Canvas.

Week	Theme	Readings	Assignments
1	What is travel writing?	“Why We Travel” by Pico Iver	
2	Writing about Place; Rhetorical context; Sentences & Ideas	“The Ultimate Way to Seek Solitude” by Lisa Abend  “The Wrong Side of the Tapestry” by Harriet Beecher Stowe “On Keeping a Notebook” by Joan Didion	Journal Checkpoint 1
3	Writing about Place: Destination Article; Audience, Drafting	“Places” (excerpt) by Dorothy Allison  “How to Write Creative Nonfiction: Writing About Place” from <i>On Writing Well</i> by William Zinsser	Workshop
4	Audience; Description; Revising & Editing	“The Audience”, “Words”, & “Usage” from <i>On Writing Well</i> by William Zinsser	Peer Review  Journal Checkpoint 2  <b>Destination Article due</b>
5	Special Interest; Research	“Why the French Don’t Suck” episode 1 of <i>No Reservations</i> with Anthony Bourdain  “Five Places in the United States to See Carnivorous Plants in the Wild” by Jennifer Nalewicki (Smithsonian Magazine)  “Take a Tour of Hollywood” by Jane	Workshop

		<p>Friedman and Aaron Gilbreath” (VQR)</p> <p>“My Entire Appalachian Trail Thru-hike in 10 minutes” by Taylor the Nahamsha Hiker (YouTube)</p> <p>“Cycling Through Stockholm” by Rick Steves (website)</p> <p>“Three Chopsticks” by Calvin Trillin (The New Yorker)</p>	
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Week	Monday	Wednesday	Friday
<b>1</b> What is travel writing?		Intro to Course	Travel “Why We Travel” by Pico Iver
<b>2</b> Rhetorical context; Sentences & Ideas	<p>Places</p> <p>“The Ultimate Way to Seek Solitude” by Lisa Abend</p> <p>“The Wrong Side of the Tapestry by Harriet Beecher Stowe</p>	<p>Writing</p> <p>“On Keeping a Notebook” by Joan Didion</p>	<p>Workshop: Journal entries</p> <p>Journal Checkpoint 1</p>
<b>3</b> Audience; Drafting	<i>No classes – university holiday – Martin Luther King, Jr. Day</i>	<p>Writing about Place</p> <p>“Places” (excerpt) by Dorothy Allison</p> <p>“How to Write Creative Nonfiction: Writing About Place” from <i>On Writing Well</i> by William Zinsser</p>	Workshop: Destination article ideas

<p><b>4</b></p> <p><b>1/24-28</b></p> <p>Peer review; revising and editing</p>	<p>Audience</p> <p>“The Audience” from <i>On Writing Well</i> by William Zinsser</p>	<p>Description</p> <p>“Words” and “Usage” from <i>On Writing Well</i> by William Zinsser</p>	<p>Peer Review</p> <p>Journal Checkpoint 2</p>
<p><b>5</b></p> <p><b>1/31-2/4</b></p> <p>Special Interest examples and analysis</p>	<p>Special Interest</p> <p>“Why the French Don’t Suck” episode 1 of <i>No Reservations</i> with Anthony Bourdain</p> <p><b>Destination Article due</b></p>	<p>Research</p> <p>“Five Places in the United States to See Carnivorous Plants in the Wild” by Jennifer Nalewicki (Smithsonian Magazine)</p> <p>“Take a Tour of Hollywood” by Jane Friedman and Aaron Gilbreath” (VQR)</p> <p>“My Entire Appalachian Trail Thru-hike in 10 minutes” by Taylor the Nahamsha Hiker (YouTube)</p> <p>“Cycling Through Stockholm” by Rick Steves (website)</p> <p>“Three Chopsticks” by Calvin Trillin (The New Yorker)</p>	<p>Workshop: Special Interest article</p>
<p><b>6</b></p>	<p>Incorporating sources and other voices</p>	<p>“Meet the Unlikely AirBNB Hosts of Japan” by Sara Corbett (The New York Times)</p> <p>“Daughters of the Springs” by Lauren Groff (Oxford American)</p>	<p>Workshop</p> <p>Journal Checkpoint 3</p>
<p><b>7</b></p>	<p>Drafting</p>		<p>In-class conferences with Dr. C</p>
<p><b>8</b></p>	<p>Description; Paragraphs</p>	<p>“The Lead and the Ending” and “Bits and</p>	<p>Peer Review</p> <p>Journal Checkpoint 4</p>

		Pieces” from <i>On Writing Well</i> by William Zinsser	<b>Special Interest Article due</b>
<b>9</b> <b>2/28-3/4</b>	Creative nonfiction; narrative	“9 Creative Writing Tasks” by Priyanka Gupta (blog)  “Story Elements” by Innovative Teaching Ideas (YouTube)	Workshop
<b>10</b>	Storytelling; Voice & Style	“The Clues to a Great Story” by Andrew Stanton (YouTube)  “The Sound of Your Voice” from <i>On Writing Well</i> by William Zinsser	Workshop  Journal Checkpoint 5
<b>11</b>	Travel Narratives	“In the City of Saints” by Sarah Khan  “My New York: I” by Peter Selgin  “How My Love of Regional Airports Took Off” by Britta Shoot  “The Soul of the South” by Paul Theroux	Workshop
<b>12</b>	Drafting; Readability; Critical Reflection; Audiovisual storytelling		Peer Review  Journal Checkpoint 6  <b>Travel Narrative due</b>
<b>13</b>	Presentations		<b>Presentation due</b>
<b>14</b>	Reflection		Group Reflection Activity  Workshop
<b>15</b>	Course wrap-up		Peer Review  <b>Critical Reflection due</b>



## COURSE POLICIES

### Attendance

Attendance is required. If a student misses more than six periods during a semester, he or she will fail the entire course. Missing class on a double period counts as two absences. Only those absences deemed excused according to UF policy, including university-sponsored events, such as athletics and band, illness, and religious holidays will be exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

Writing skills are gained by experience, so sessions often include in-class activities and discussion, which are difficult or impossible to replicate outside of class. Consequently, frequent absences will affect students' success in the course.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: Late arrivals disrupt the entire class. Multiple late arrivals will affect students' success in the course. If you know of instances when you will be late, please let me know.

### Make-Up Work and Late Papers

Late work is accepted without penalty—HOWEVER, there are some important caveats:

- Certain things like journal entries and peer review drafts MUST be ready by their due dates and times. Other people and other learning activities and processes depend on you having work done by this time.
- This shouldn't be a blank check for you to procrastinate all semester. YOU are responsible for telling me when something will be turned in if you need to turn it in later than the due date/time.
- If you plan to turn something in the day after it is due, you don't have to tell me. That first 24-hours is a grace period.

### Honor Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code ([sccr.dso.ufl.edu/process/student-conduct-code/](http://sccr.dso.ufl.edu/process/student-conduct-code/)) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007

<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

## Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in Turlington 2215 for one-on-one consultations and workshops.

## Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions.

Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

## In-Class Work

Check Canvas for the readings and homework that should be completed by the time you come to class. Drafts for peer review must be ready by class time on the day of peer review.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. Some in-class work cannot be made up.

Writing workshops require that students provide constructive feedback about their peers' writing. In general, students are expected to contribute constructively to each class session.

## **Paper Maintenance Responsibilities**

Students are responsible for maintaining copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

## **Mode of Submission**

All assigned papers will be submitted as MS Word (.doc, .docx) or Rich Text Format (.rtf) documents to Canvas. Final drafts should be polished and presented in a professional manner. If no formatting requirements are listed on an assignment's instructions, the paper should be submitted in 11- or 12-point Calibri or Times New Roman font, double-spaced with 1-inch margins and pages numbered.

## **UF Recording Policy**

Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

## **Course Evaluations**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

## **Students with Disabilities**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## **Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.