Module C: Representation and Text
Elective 2: Representing People and Landscapes

Key Terms for Module C

<table>
<thead>
<tr>
<th><strong>Medium of production</strong></th>
<th>How is the text made? Is it filmed, written, drawn? Etc.</th>
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<tr>
<td><strong>Perspective</strong></td>
<td>The point of view being offered on the subject by the composer</td>
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<td><strong>Choice of language</strong></td>
<td>Language (or filmic, etc.) techniques which help the composer to convey their message in this text</td>
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Representation

- The act – constructedness of a text
- Medium of production, form and structure
- Language techniques
- Reasons for these choices: purpose and perspective
- Meaning conveyed

Representing People and Landscapes

- The ways in which texts represent the *relationship between the lives of individuals or groups and real, remembered or imagined landscapes*
- Analyse representations of people’s experience of particular landscapes and their significance for the individual or society more broadly
- How the *relationship* between various textual forms, *media of production* and *language* choices influences and shapes meaning

Marking Centre Notes (texts have changed, Module the same)

- Stronger responses demonstrated a perceptive understanding of how composers use different ways to construct meaning and evoke responses through textual features and details.
- These responses presented a *cohesive, focused and incisive thesis* that dealt confidently and directly with the demands of the question.
- The *analysis and evaluation* of the textual evidence from the prescribed text – and text of own choosing – were used skillfully to consider how the unique act of representation in both texts evoked responses.
- The exploration of how the text’s form, medium of production, *language features and purpose shape meaning* was seamlessly integrated and used to further the thesis

*It is really important that you understand that the act of representation is influenced by perspective, audience and purpose.*
The Art of Travel, Alain De Botton

Landscapes and People in the Text
The relationship between the traveller and the landscape is shaped by:

- Familiarity
- State of mind
- Imagination
- Emotions
- The senses
- Expectations
- Curiosity Search for beauty and the sublime

Main Ideas
- We seek to find a connection to places and landscapes
- Nature can be restorative
- Anticipation vs. Reality: ‘the reality of travel is not what we anticipate’
- Sublime: ‘A landscape could arouse the sublime only when it suggested power…’
- Religion and the sublime: ‘The landscapes offered them an emotional connection to a greater power…’
- Complacency and myopia (narrow-mindedness) – ‘We have become habituated and therefore blind.’
- Relationship to landscape is governed by our mindset: ‘the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.’
- Our relationship to a landscape is shaped by others – ‘we temper our curiosity to fit in with the expectations.’

Purpose
He looks at travel through the eyes of those who have gone before to ask why we travel – an epistemological search for understanding:

- ‘Write about the influence of places on our psychology; to write about beauty, why we want it, what it does to us’
- ‘What I wanted to do was to cover certain feelings that we have in certain places, the psychology of places’ (de Bottom in an interview).

As a philosopher and a humanist he is drawn to study humanity’s response to the landscapes:

- ‘I wanted to write about the influence of places on our psychology. Having written about people, I now wanted to write about beauty - why we want it, what it does to us’ (de Bottom in an interview).

Form and Media
- Multimodal text with visual and verbal representations that blends the personal and the philosophical
- Critical and self-reflexive (i.e. reflecting one’s own self)
- A dialectic between word and image
- Weaving together episodic narrative tales of travel (anecdotes), philosophical discourses and reflections on the art of travel
- Paintings provide a mediated cultural perspective on the landscape
- Stories of others provide a counterpoint to each chapter’s focus

Language
- Visceral (strong emotions and feelings) and sensory imagery palpable
- Verbal cinema
- Intimacy of the first person
- Collective pronoun invites reader to remember their travels – “we”, “our”
- Intertextual links and allusions
**Mindset**

Travel is a mindset requiring receptivity and the ability to see anew:

- ‘the pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.’

The response to a landscape reveals as much about the beholder as it does about the landscape itself:

- ‘I had inadvertently brought myself to the island.’
- ‘My body and mind were to prove temperamental accomplices in the mission of appreciating my destination.’

**Senses**

- ‘I’m constantly reminded of the difference there can be between experiencing something with one’s senses open or closed. It’s really the difference between looking at things like an artist and like an ordinary person.’
- ‘The really precious things are thought and sight.’

**Imagination**

Our imagination is culturally and textually mediated:

- ‘We may best be able to inhabit a place when we are not faced with the additional challenge of having to be there.’
- The artist fuels how we imagine a landscape.

**The Response**

- Conceptual thesis grounded in representation
- Sub-theses linked to individual’s or group’s relationship with the landscape
- Integrated evaluation of the Art of Travel and the texts of own choosing
- Must refer to media of production, form and structure
- Ideas balanced with textual analysis