Course Office Hours and Contact Information
Office: ENVD, 1B30B
Office hours: MW 12:00-1:30, F 1:00-1:50 and by appt.
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“We travel initially, to lose ourselves; and we travel, next, to find ourselves. We travel to open our hearts and eyes and learn more about the world than our newspapers will accommodate.” --Pico Iyer

Course Description:
Why do we leave home to venture into the unknown? What does travel literature have to teach us about the culture, history, and politics? What does travel literature have to teach us about rhetoric? In this course, we will read travel literature that will help us explore other cultures: writings by Bill Bryson, Jon Krakauer, Elizabeth Gilbert, Paul Theroux, Cynthia Zarin, Kevin Fedarko, Jack Kerouac, Pico Iyer, and Rory Stewart. Focusing primarily on 20th century travel literature, we will study the art and craft of this genre, paying particular attention to the ways that authors write effectively to particular readerships. We will read dozens of travel essays as a means to producing our own persuasive arguments. We will pay particular attention to the ethical, political, cultural, and environmental issues.

Required Texts and Materials:
- *Best American Travel Writing* 2007 Ed. Susan Orlean. This text contains models of professional travel literature which we will study, critique, analyze, and emulate.
- *The Places in Between* by Rory Stewart. Stewart’s use of ethos will be studied as a model for how to write factually and persuasively from a cultural outsider’s perspective.
- Various handouts, web downloads, emails, and e-Reserves
- Articles and Assignments posted on CU Learn: [https://culearn.colorado.edu](https://culearn.colorado.edu).
- “Silva Rhetoricae” Web site (humanities.byu.edu/rhetoric/Silva.htm). This
website will be a central text which we will draw on for our understanding of the history of rhetoric and different writing appeals and terms as we gain understanding of how to address the challenges of a given rhetorical situation.

- The Purdue University OWL  [http://owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/)  This site provides writing resources for all stages of the writing process.

**Colorado Commission on Higher Education Criteria**

The course is intended for juniors and seniors in humanities-related degree programs in the College of Arts and Sciences. This 3000-level course meets CCHE criteria for an Advanced Writing Course (GT-CO3) in the Colorado system of higher education through:

**Rhetorical Knowledge**

Rhetoric is the art of persuasion, or the ability to tailor one’s argument for a particular purpose and audience in a particular context. Knowledge of rhetoric sharpens one’s ability to choose the most effective evidence, reasoning, and communication strategies for a given audience and purpose. By closely analyzing travel literature, we will be able to study the rhetorical strategies used by professional travel writers. Various concepts will be taught through instructor handouts derived from Rosenwasser and Stephen’s *Writing Analytically*, specifically the practice of making observations or “noticing” to create an “analytical habit of mind” which will help students formulate their claims for their argumentative essays. The exemplary essays from *Best American Travel Writing 2007* will help us gain a deeper understanding of rhetorical concepts such as voice, tone, and structure. Rory Stewart’s *The Places In Between*, a historic account of one man’s walk across Afghanistan, will be closely examined for its exemplary use of interviews and observation to achieve credibility (or ethos). As students write these essays, they will emphasize the importance of critical thinking and authentic intellectual inquiry and creativity.

**Writing Process**

This course offers opportunities to learn about audience-centered writing by focusing on peer reviews of work in progress. By actively participating in a series of small- and whole-class workshops of drafts and by revising your own writing in light of audience feedback, you’ll develop the ability to critique your own work with the same insight and honesty with which you’ll learn to critique the work of others. Through this approach, you’ll discover how revision is central to writing as an academic and professional activity. You will also have opportunities to integrate various technologies (e.g. Internet search engines, electronic discipline-specific
databases) into your creative travel narratives, critical analyses, and academic arguments and to develop advanced information literacy skills pertinent to your research area. You’ll collaborate with classmates in a presentation and discussion of a travel piece to your classmates. Through this, you will try to meet the demands of educated readers who enjoy complex ideas propelled by personal narrative, reflection, and a lively engagement with the text.

Conventions
In this course, you will tailor your writing – in both style and form – to suit the expectation of sophisticated readers who enjoy publications such as Outside, Gourmet, The New Yorker, and Harper’s – in short, audiences of the sorts of publications routinely selected for the Best American Travel Writing 2007 anthology.

Effective application
Each assignment in the course is geared to a real-world audience – including members of your discipline or professional and potential employers. As we progress, you will become familiar with writing in a disciplinary or specialized rhetorical situation, even as you make your work accessible to secondary audience in other related fields.

Assignments and Readings
We will begin with an articulation of a travel experience in the form of a short Epiphany directed to CU’s Honors Journal. The purpose of this assignment is to clearly recreate a moment of insight experience while traveling – one that provided a sense of discovery, truth, or “ah-ha.” The ability to craft a short piece of writing in a compact, highly concise manner is transferrable to writing in many professions.

You will write several Homages, which will require you to mimic the style/rhetoric of another author, even as you respond to the ideas presented. This assignment will expand your existing repertoire of syntactical choices, lexicon, voice, tone, use of research, and rhetorical strategies.

A Professional Writing assignment will require you to give your assessment of a piece of writing in the form of a memo. Written to your superiors in the publishing industry, you will explain how and why a work suits particular readership. This highly structured assignment will strengthen your analytic abilities as you articulate how and why a piece appeals to the demographics and values of an intended audience. The writing skills honed in this assignment are applicable to many professions including marketing/public relations, and education.
Extending the analytic skills of the memo, we will undertake an Argumentative Essay based on Rory Stewart’s *The Places In Between*. You will create an original thesis arising from the patterns you see and interpret; this will require close reading of the text, turning your observations into an arguable, provable claim supported by persuasive evidence and rhetorical strategies. The skills honed in this assignment are applicable to writing in advanced civic contexts, law, business, environmental writing, and journalism/public relations.

Using all that you have learned about first-rate travel literature and how it achieves its rhetorical power, you will have the opportunity to produce an original Travel Narrative based on a journey you have taken or an in-depth site you have visited. This narrative will apply or modify various narrative structures we have studied from the essays we’ve read in class. In this writing, you will employ strategies of effective rhetoric including irony, humor, cultural meditation, or a “mind in motion” that pushes toward larger meanings: ethical, political, or personal. This piece will exhibit a kairos, (or timeliness) a characteristic of travel literature in today’s changing cultural and societal context. As for all of the major writings for this course, it will be workshopped and critiqued for aspects of language, sequence, and implied persuasive techniques. The travel narrative skills are transferable to writing in the fields of publishing, journalism, public relations, and political citizenry work. This narrative will originally be presented in the form of a Proposal to be approved by the Instructor.

**Calculation of Grades**

Epiphany 5%
Professional Writing 15%
Homages 10%
Quizzes 10%
Discussion/Presentation 10%
Argumentative Essay 15%
Travel Narrative & Proposal 20%
Class participation/Peer Evaluation/Postings 15%

**Workshop Format**

This course will be taught as a Workshop in which student texts play an important role in producing the course “text.” Writing will be viewed as an ongoing process requiring multiple drafts to be shared with others through critical dialogue. We will all work closely together to move your ideas to greater originality, depth, logic, and clarity.
On the days we workshop, you will be expected to contribute constructive comments to your classmates’ drafts. The writers of these drafts will receive your comments and decide how to incorporate the feedback into their revisions. All students are responsible for reading essays in advance of workshops. With all workshops, your responsibility is to arrive ready to comment on the work of your colleagues and to share in their inquiry. High quality participation in workshops involves identifying weaknesses in the writing and suggesting ways to remedy them.

You will need to pick up the papers we will be discussing (electronically or in hard copy) in advance of the class. Student presentations on drafts submitted by classmates will be a regular feature of the workshop. Presentations should be prepared in advance of class and be well organized, and cogent. In workshops, writers want and need more than empty praise. They want an attentive and discerning audience, one that is ready to help improve their writing and thinking.

Be sure to have your drafts (typed, double-spaced) ready to distribute according to the workshop schedule. If you miss classroom critiques because you do not turn in a draft, the quality of your papers will almost certainly suffer. I will not accept final essays that have not been reviewed on a regular basis over the course of the assignment. “First draft“ final versions are unacceptable and will receive an F. Late papers will not be accepted (except under extraordinary circumstances).

Attendance
Because this class is structured as a workshop/seminar, it is crucial that you attend class consistently to make the course worthwhile. If you miss class, you need to ask a classmate for the material you missed. Three absences are allowed during the semester, taken for any reason including illness. Absences four and beyond will lower your final grade by a fraction of a letter (i.e. A- to B+) for each absence after the third. Seven absences will result in an automatic F for the course. Please arrive promptly (two late arrivals later than 10 minutes count as one absence). Failure to be prepared for class may also be counted as an absence.

Grading Criteria for Writing
A Excellent in form and content – insightful; clear, eloquent style, no mechanical errors
B Good, interesting writing with some minor flaws, but no major ones
C Adequate, reasonably competent; a mixture of strengths and weaknesses
D Poor in content – lacking careful thought, in form or mechanics – generally slipshod
F Incoherent, seriously flawed or difficult to understand, or not turned in when due.
Grading Criteria for Participation
A Always prepared for class; participates without being called upon; criticism of other student essays shows insight, close reading; comments clear, succinct, and helpful.
B Generally prepared for class; occasionally participates without being called on; criticism of other student papers shows mastery of the course goals; comments generally clear and helpful.
C Adequately prepared for class; only participates when called on; mastery of the course goals generally evident, but criticism of other student papers, although somewhat helpful, demonstrates a less than thorough reading of the paper.
D Preparation is less than adequate; never participates unless called on; criticism of other student papers demonstrates a casual reading, at best; comments demonstrate a failure to master the course goals.
F Disruptive in class (texting, talking, continual tardiness), unprepared when called on, unable or unwilling to participate in class discussions.

Format of Final Papers:
All peer-reviewed drafts and final drafts must be typewritten. Double space them and use 1-inch margins and 12-point font.

The Writing Center: The CU Writing Center is now located in the new Learning Commons in Norlin library. It provides face-to-face assistance to help you on any kind of writing from brainstorming your initial ideas to organizing your ideas to polishing your final work. They require appointments for their one-hour sessions. The Writing Center website gives information on hours and services:
http://www.colorado.edu/pwr/writingcenter.html

Cell phones and computers: All cell phones must be put on silent and put away during class. Texting in class will result in losing a percentage point from your final semester grade for every time you text in class. Laptops are not needed in class; transcribe your notes onto a computer OUTSIDE of class.

Here are various University-wide policies you need to know:

Scholastic Honesty and Plagiarism: Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty. If any part of a paper up to two sentences is plagiarized, you will receive an F on the paper with no possibility for a rewrite. If any more than two sentences is plagiarized, you will fail the course and the incident will be reported to the Honors Council. All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this
policy may include cheating, plagiarism, academic dishonestly, fabrication, lying, bribery, and threatening behavior. I will report all incidents of academic misconduct to the Honor Code Council. Students who are found to be in violation of the academic integrity policy will be subject to both academic and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Additional information may be found at http://www.colorado.edu/academics/honorcode/index.htm

**Religious Observances:** Please notify me at least one week in advance if you will be absent due to religious observances. These missed classes will not be counted as absences. I will make every effort to accommodate your absence including giving make-up exams or extra credit work for in-class assignments missed. [See policy details at http://www.colorado.edu/policies/fac_relig.html]

**Student Conduct Code:** Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat students with understanding, dignity and respect, to guide classroom discussion, and to set reasonable limits on the manner in which students express opinions. Professional courtesy and sensitivity are especially important with respect to differences of race, culture, religion, politics, sexual orientation, gender, and nationalities. See policies at http://www.colorado.edu/policies/classbehavior.html and http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

**Discrimination and harassment:** The University of Colorado Policy on Discrimination and Sexual Harassment applies to all students, staff, and faculty. Any student, staff or faculty member who believes s/he has been discriminated against or sexually harassed should contact the Office of Sexual Harassment at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the OSH and the campus resources available to assist individuals who believe they have been sexually harassed may be found at http://www.colorado.edu/sexualharassment/

**Disabilities:** If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact 303-492-8671, Willard 322 or www.colorado.edu/disabilityservices
Tentative Course Schedule

Week 1 Jan 11-15 —Rhetorical Foundations to Travel Writing

M Jan 11 – Course Introduction
HW: Read Early Travel Writings. Bring to class two sentences of concise response to each piece. What strikes you in each piece— is anything surprising, memorable, strange, or noteworthy in these early travel accounts?

HW: Read about pathos, ethos, and logos on http://courses.durhamtech.edu/perkins/arlis.html (scroll down to the longer paragraphs) Be prepared to explain which works contain which means of persuasion. Identify several in each.
HW: Read “Five Epiphanies” by Paul Theroux (handout) Come prepared to state what you believe each epiphany was.

F 15 Discussion of ethos, logos, and pathos and audience assumptions as applied to Early Travel Writings. In class writing (ungraded).

HW: Bring to class completed Travel Inventory:
1. How and where have you traveled or how and where would you like to travel if you haven’t already?
2. How have you written about any travel experiences (or not)?
3. Ideally, how would you like to write about your travel experiences?
4. What travel writing have you been influenced by?
5. What kinds of writing do you expect to do professionally?

Week 2 Jan 18-22 The Lenses through which Travelers Experience Journeys

M 18 – MLK Day No class

W 20 Discuss “Five Epiphanies” and “showing vs. telling”
HW: Read “Why We Travel” by Pico Iyer (online salon.com) “At Louvre, Many Snap but Few Focus, and Mona Lisa Smiles On” by Michael Kimmelman and “The Loss of the Creature “ by Walker Percy. (last two on CU-Learn); Post on CU-Learn a 100-word response to one of these essays.
F 22  Discussion of above three works. 
HW: Write your epiphany

Week 3 Jan 25-29 Exploring the Use of Ethos in Modern Travel Writing

M 25 Workshop epiphanies in small groups (bring 4 hard copies) 
   HW: Post your epiphany on CU-Learn no later than Th 26. Then read your 
   classmates’ epiphanies and give constructive feedback to four others no later than 
   W 27. Due F 27. 
   HW: Read “A Brief and Awkward Tour of the End of the Earth” (Best and e- 
   Reserve) and excerpt from In a Sunburned Country by Bill Bryson (CU-Learn)

W 27 Discuss “A Brief and Awkward Tour” and Sunburned 
   HW: Read “Desperate Passage” by Michael Finkle (online)

F 29 Epiphany Due. Discuss “Desperate Passage.”
   HW: Read three articles (see below)

Week 4 – Shaping Rhetoric to Specific Demographic/Values Readerships

M  Feb 1 Discuss “Long Day’s Journey into Dinner” by Elizabeth Gilbert, “Fantasy 
   Island” by Cynthia Zarin and “The Lonely Planet Guide to My Apartment” by 
   Jonathan Stern (all in Best) 
   HW: Write homage on one of the above.

W 3 Workshop Homage in small groups. (Bring 4 hard copies). 
   HW: Revise homage. 
   HW: Read “Sausages Come to Town” by Joy Dodds (online) and consider its 
   audience/rhetorical connection.

F 5 Homage due. Discuss Professional Writing Assignment. Discuss “Sausages Comes 
   to Town.” Draw inferences from the four stories about audience/rhetorical 
   connection.

Week 5 – Writing Persuasively to Professional in the Publishing Industry

M  8 Workshop Professional Writing 
   HW: Read “Lost in America” by Steve Friedman (Best)
W 10 Discussion/Presentation “Lost in America”
F  12 Workshop Professional Writing
Week 6 – Combining Rhetorical Strategies to Reach Skeptical Audiences

M 15 Address writing issues relating to Memo assignment.
HW: Finish Memo; decide on Travel Narrative idea

W 17 Professional Writing due. Discuss Travel Narrative ideas in small groups.
HW: Watch Anna Baltzer’s YouTube on Witness in Palestine.

F 19 Discuss Witness in Palestine Chs 1-3 in terms of visual rhetoric.
HW: Watch Rory Stewart’s YouTube video and read The Places up to p. 73. Email instructor Travel Proposal by Sun pm.

Week 7 Feb 22-26 – Implicit Arguments in Travel Writing

M 22 Discuss The Places in Between to p. 73.
HW: Read “Death of an Innocent” by Jon Krakauer
http://outside.away.com/outside/features/1993/1993_into_the_wild_1.html

W 24 Discussion/Presentation “Death . ..”
HW: Read “Where They Love Americans for a Living” by Sean Flynn

F 26 Discussion/Presentation “Where they Love . . .”
HW: Read Stewart to p. 161

Week 8 Travel Literature as a Tool for Social/Political Change

M Mar 1 Discuss The Places. . to p. 161
HW: Post on CU-Learn what Stewart seems to be telling readers and how you know.

W 3 Discussion/Presentation
HW: Read “Magic Mountain” (Best)
F 5 Discussion/Presentation “Magic Mountain”
HW: Finish Stewart

Week 9 Travel Literature as a Tool for Social Political Change

M Mar 1 Discuss The Places in Between
HW for Mon 15— from your observations, choose an arguable/provable/supportable claim to pursue.
HW: Read “High in Hell” (Best)
W 3 Discussion/Presentation “High in Hell.”
   HW: Read excerpt from On the Road
F  5 Discussion/Presentation On the Road
   HW: Review Stewart to formulate claim for Stewart essay.

Week 10 Using Inferences to Construct Persuasive Arguments
   M 15 Workshop thesis statements for Stewart essay
   W 17 Workshop Stewart essay
   F 19 Workshop Stewart essay

March 22-26 Spring Break

Week 11 Using Evidence Effectively in Argumentation
   M 29 Workshop Stewart essay
   W 31 Discussion/Presentation
   F  Apr 2 Workshop Stewart essay

Week 12 Using Evidence Effectively in Argumentation
   M  5 Final Small Group Workshop of Stewart essay
   W  7 Stewart Essay due.
   HW: Bring outline or first draft of Travel Narrative
   F  9 Travel Narrative Workshop (bring 4 copies of outline/beginning)

Week 13
   M  5 Travel Narrative Workshop
   W  7 Discussion/Presentation
   F  9 Travel Narrative Workshop

Week 14
   M 12 Travel Narrative Workshop
   W 14 Discussion/Presentation
   F 16 Travel Narrative Workshop

Week 15 Applying Rhetorical Strategies to a Specific Audience
   M 19 Discussion/Presentation “Hutong Karma”
   HW: Read “Hutong Karma”
   W 21 Travel Narrative Workshop
   F 23 Final Small Group Travel Narrative Workshop
HW: Finish Travel Narrative.

Week 16 Outsider’s Perspective on American Culture
M 26 Travel Narratives Due. Watch God Grew Tired of Us
W 28 TBA
F 30 Hand in Final Portfolio containing all of your graded work. Final Reflections.