Course and Contact Information
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Course Description:
Why do we leave home to venture into the unknown? What can travel teach us about the world? What can reading travel literature teach us about culture, history, and global issues? What can travel literature teach us about rhetoric, the art of persuasion? In this course, we will discover all these things, but most importantly, what travel literature has to teach us about using rhetoric effectively and writing well.

In this course, you will have the opportunity to study travel literature in order to engage closely with the tools of rhetoric, to hone your own critical thinking skills, and to craft your own persuasive essays. We will read both literary and popularly acclaimed travel writers such as Kevin Fedarko, Rick Bass, Jon Krakauer, Paul Theroux, Elizabeth Gilbert, Jack Kerouac, Bruce Chatwin, Pico Iyer, and others. Focusing primarily on 20th century travel literature, we will study the art and craft of the genre, paying particular attention to the ways that authors direct their writing to specific audiences. We will uncover the often implied argument embedded in travel essays as we seek to craft essays of our own. Of particular interest will be the global issues raised in these works: ethical, gender, political, cultural, and environmental, which offer a rich understanding of the changing world in which we live.

Required Texts and Materials:
• Best American Travel Writing 2007 Ed. Susan Orlean. ISBN: 978-0-618-58218-1. This collection contains a broad range of highly acclaimed professional travel literature which we will study, critique, analyze, and emulate.
• Writer’s Help (free online resource) Go to writer’shelp.com
• Scholarly articles about travel and psychology from CU’s University Libraries databases
• Articles, links, and videos posted on Desire2Learn
Handouts using theoretical perspectives from Rosenwasser and Stephen’s *Writing Analytically* and revision strategies from the Harvard Writing Project

“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 in the following areas:

**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. 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.

**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 in light of this feedback, you’ll develop the ability to critique your own work with the same insight and honesty with which you critique the work of others. To effectively formulate claims and create strong thesis statements, we will draw from Rosenwasser and Stephen’s *Writing Analytically*. One concept in particular, the practice of making observations or “noticing” to create an “analytical habit of mind,” will be employed to help formulate analytic claims for an argumentative essay. Revision strategies from the Harvard Writing Project will provide you with a broader, more idea-centered approach to the revision process than merely choosing better words. This approach highlights the ways that revision works as an ongoing, recursive process. 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.

**Conventions**

In this course, you will shape your writing – in both style and form—to suit the expectation of educated and sophisticated readers who enjoy publications such as *Outside, Gourmet, The New Yorker, and Harper’s*—in short, audiences who read publications selected for the *Best American Travel Writing 2007* anthology. The Professional Writing assignment will require the use of conventions to connect to professional colleagues in the publishing and marketing context.
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 audiences in other related fields.

Overview of Assignments

Epiphany
We will begin with an articulation of a travel experience in the form of a 400-500-word Epiphany (5%) directed to CU’s Honors Journal. The purpose of this assignment is to recreate a moment of insight experienced while traveling— one that provided a sense of discovery, truth, or “ah-ha.” The skill of crafting a highly concise piece of writing using sensory detail is transferrable to writing in all professions.

Writing Portfolio/Blog
The writing performed for the Writing Portfolio/Blog (20%) will serve as relatively “low stakes” writing to help ramp up your skills for the formal assignments. Sometimes submitted in hard copy, other times shared digitally on the D2L course blog, this writing will allow you to rehearse new rhetorical skills and explore concepts covered in class. You will be asked to complete a series of short writings before each class given to you on D2L. This writing, brought to each class or posted online, will form the basis of class discussions. You will be expected to write formal 3rd person accounts in reaction to various aspects of the readings. You will also have the opportunity to compose 1st person informal reflective pieces based upon how your initial interpretations and theoretical applications have changed (or not) as a result of class lecture and discussion. Specific skills will be practiced – claim making, summary writing, paraphrasing, and using quoted material effectively. At times, you will “try on” the style of a professional writer in the form of an homage.

Professional Writing
In the Professional Writing (20%) assignment, you will defend the choice of a travel story for a given publication. Writing to your colleagues and superiors in the publishing industry, you will present a case analyzing how specific readership demographic is effectively reached through the values and rhetoric displayed in a particular work of travel literature. This thesis-driven assignment will strengthen your analytic abilities by requiring you to articulate specifically how and why the issues, language, and values satisfy readers’ expectations and desires. The writing skills honed in this assignment are applicable to many professions including marketing, public relations, education, and business.

Argumentative Essay
Extending the analytic skills practiced in the professional piece, you will develop an original thesis for an Argumentative Essay (20%) based on Zombies on Kilimanjaro or another essay. This essay will use one of many theoretical lenses through which to view the representation of the writer’s travel experiences: anthropology, the sociology of tourism, psychology, eco-criticism, feminism, or a theoretical framework from another discipline. This essay will ask you to employ a range of rhetorical
strategies that will address multiple perspectives and connect with your audience. This argumentative essay will hone writing skills applicable to writing in advanced civic contexts, law, business, environmental work, journalism/public relations, and your major.

**Travel Narrative**

Last, you will produce an original Travel Narrative (20%) based on a journey you have taken or an in-depth site you have explored. This narrative will apply or modify the narrative structures you’ve studied and incorporate outside research in ways that have been modeled through our readings. It will most likely contain an outer journey as well as an inner journey. You will work to find a shape to this narrative, whether it is a story, a cultural meditation, or a “mind in motion” piece that reaches toward larger meanings: ethical, political, or personal. Your narrative will exhibit kairos, the important characteristic of timeliness central in today’s rapidly changing cultural and societal landscape. As in all major assignments for this course, your travel narrative will be workshopped and critiqued by your peers. The skills practiced in the narrative will be transferable to writing in the fields of journalism, grant writing, environmental writing, advertising, public relations, and political citizenry work.

**Evaluation and Calculation of Grades**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Epiphany</td>
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<td>Professional Writing</td>
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<td>Argumentative Essay</td>
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<td>Travel Narrative</td>
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<tr>
<td>Writer’s Help Exercises</td>
<td>5%</td>
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<tr>
<td>Writing Portfolio/Blog</td>
<td>20%</td>
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<tr>
<td>Class Participation, Peer Reviews, and Preparedness</td>
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**Workshop Format**

This course will be taught as a workshop in which student texts play a role in producing part of the course “text.” Student writing will be discussed through critical dialogue in small groups of whole class discussion. We will all work closely together to move each person’s ideas toward greater originality, depth, logic, and clarity.

On the days we workshop, you will be expected to contribute constructive comments to your classmates’ drafts. Writers need and deserve an attentive and discerning audience, one that is ready to help improve their writing and thinking. Writers need more than praise. High quality participation in workshops involves identifying weaknesses in the writing and offering ways to remedy them. The writers, in turn, will receive peer feedback and decide how to incorporate it into their revisions. All students are responsible for reading the assigned student essays in advance of workshops. With all workshops, your responsibility is to arrive with hard copies of the drafts, (sometimes downloaded from D2L), fully prepared to comment on the work of your colleagues and to share in their inquiry.

All final essays need to go through a drafting process with some peer or instructor review. **I will not accept final essays that have not been reviewed on a regular basis over the course of the assignment.** I cannot accept first-draft final papers.
Preparedness
Mastering the course material in this class will depend on your preparedness. Readings and writings are required for each class session, serving as the basis for the class discussion and activities. Preparedness means always bringing the articles, books, handouts, and writings needed for that day. Sometimes we will concentrate on a piece for multiple days and the handouts used with them.

Attendance
In writing courses, attendance is essential. Please arrive on time and attend every class. In the event of an absence, please refrain from emailing me to ask me “what did I miss?” You are responsible for obtaining materials missed on that day from one of your classmates. Since we only have 29 days of class, each class is important. You are allowed THREE absences to use in any way you choose. I do not excuse absences except in the most extreme circumstances. For each class session missed over THREE, your overall grade will drop one fraction such as A- to a B+. If you have six or more absences, you will have missed out on substantial course material that your final course grade will be no higher than a C. Seven or more absences will result in an F – NO EXCEPTIONS. If you arrive more than 10 minutes late or have to leave early, this will be counted as ½ an 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 and double spaced with 1-inch margins and 12-point font.

Late Assignments and Drafts
All assignments must be turned in at the time they are due at the class they are due, or in some cases, in my mailbox at the PWR. Please do not email any submissions unless you’ve been given permission to do so. Final drafts turned in one day late (24 hr. period) will drop a full letter grade; no work will be accepted more than one class day late. Missed work CANNOT be made up. If you are going to be absent from a class when an assignment is due, you must submit the assignments (in hard copy) prior to class in order to receive credit for the assignment.

Cell phones and computers
Once class begins, you need to turn off your cellphones and put them out of sight. Texting is not allowed under any circumstances. If your cell phone is in your lap or visible in your bag, I will assume you are communicating, sending, or reading messages. If you need to check the time, wear a watch. If you need to input your classmates’ emails or mark something on your calendar—do so after class. The bottom line is this: if you text or use your phone during class time, you will be marked absent. Laptops are not needed except on rare occasions. Transcribe your notes onto a computer outside of class. Those students who have texted in class can expect that any letters of recommendation for employment, graduate school, or future prospects written by me will mention the inappropriate use of cell phones.

Classroom Conduct
Our classroom environment will use a discussion format in which you will be expected to put forth your perspective on issues discussed. For this to be productive, we must treat one another with the highest respect. This means avoiding any disparaging remarks and instead valuing all honest contributions. I reserve the right, if necessary for behavioral reasons, to request a student to leave the room. Inappropriate, lewd, and/or aggressive behavior will not be tolerated.

Writing Center
All students are invited to bring their writing to the Writing Center in Norlin Library for feedback and advice. Bring any writing from any discipline at any stage of the writing process. Fifty-minute consultations with experienced writing consultants are available by appointment at no charge. Because the Writing Center is very popular, make reservations at least one week in advance. Reservations can be made through the Writing Center website or in person. Here are several benefits of going to the Writing Center:

- Improve your planning, logic, and organization
- Refine your clarity, style, citation, and grammar
- Prevent procrastination and writing anxiety

Find more information at: http://www.colorado.edu/pwr/writingcenter.html

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

Honor Code: 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 are plagiarized, you will fail the course and the incident will be reported to the Honors Council. All students of the CU-Boulder are responsible for knowing and adhering to the academic integrity policy.
of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/.

**Religious Observances:** The University and your professors respect students’ need for religious observations. 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. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters list the legal names of students, but I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

**Discrimination and harassment:** The University of Colorado Boulder is committed to maintaining a positive learning, working, and living environment. CU does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. CU-Boulder will not tolerate acts of discrimination or harassment based upon race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

**Disabilities:** If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu.
If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.

Day-by-Day Course Readings and Assignments
(All assigned readings have a written component due the day of the discussion. Additional details on each class assignments are available on Desire2Learn (D2L). This schedule is tentative and may be changed.)

WEEK ONE     Foundational Concepts and Terms
M Aug 27  Introduction to Course

W Aug 29
Readings:
“Why We Travel” by Pico Iyer  (D2L)
Early Travel Writing from Lapham’s Quarterly:  c. 700 BC: Boeotia “Sailing Time” (D2L)
“Five Epiphanies” by Paul Theroux
  Credibility Handout
  Claims/Evidence/Opinions Handout

WEEK TWO     Achieving Concise, Credible Prose
M Sept 3 LABOR DAY

W Sept 5
Readings:
"Introduction” (Best)
  c. 1283: Asia “Marco Polo’s Notes”; c.425 BC: Ancient World “Travels with Herodotus” (D2L)
  Showing vs. Telling Handout

WEEK THREE
M Sept. 10
Readings:
c. 1336: Mount Ventoux “The Road Less Traveled” (D2L)
  “A Brief and Awkward Tour of the End of the Earth” by Jason Anthony (Best)
    Summary Handout
  On 9/10 bring 3 copies of your completed epiphany to class to workshop with two others.

W Sept. 12
Readings:
“Lost in America” by Steve Friedman (Best)
“Fantasy Island” by Cynthia Zarin (Best)

Writing Portfolio due no later than Fri. Sept 14 in my PWR mailbox. Include your revised Epiphany.
WEEK FOUR
M Sept. 17
Readings:
   *The Tourist Gaze (Ch.1)* by John Urry (D2L)
   “High in Hell” by Kevin Fedarko (Best)

W Sept. 19
Readings:
   “Desperate Passage” by Michael Finkel (D2L)
   “The Loss of the Creature” by Walker Percy (D2L)

WEEK FIVE
M Sept. 24
Readings:
   “Long Day’s Journey into Dinner” by Elizabeth Gilbert (Best)
   Rhetorical Strategies Handout
If you have not conducted research within CU’s databases, I highly recommend that you take this online tutorial before class. See especially Part 1 (keywords) and Part 2 (Find books, articles, newspaper articles)
GO TO: http://ucblibraries.colorado.edu/pwr/public_tutorial/home.htm

W Sept. 26
Readings:
   Excerpt from *On the Road* by Jack Kerouac (D2L)

WEEK SIX
M Oct. 1
Workshop Thesis Statements
Readings:
   *Writing Analytically* (Fixing Weak Thesis Statements) (D2L)

W Oct. 3
Workshop Introductions
Redings:
   *Writing Analytically* (Introductions) (D2L)

WEEK SEVEN
M Oct. 8
Workshop Body Paragraphs

W Oct. 10
Workshop Full Drafts
*Professional Writing due no later than Fri. Oct. 12th in my mailbox*

WEEK EIGHT
M Oct. 15
Readings:
   Chs 1-2 Zombies on Kilimanjaro by Tim Ward

W Oct. 17
   Continue reading Zombies
   Writing Portfolio due in class Wed. Oct. 15. Please include your Travel Narrative idea (1/2 page)

WEEK NINE
M Oct. 22
Guest Speaker: Tim Ward
Readings: Finish Zombies

W Oct. 24
Guest Speaker: Sally Green
Readings:
   “From the Hip” by Sally Green (D2L)

WEEK TEN
M Oct. 29
Readings:
   “Death of an Innocent” by Jon Krakauer (D2L)
   http://rpucolo.colorado.edu/ebsco-web/ehost/pdfviewer/pdfviewer?sid=cdddf5ec-85c4-40b4-8603-5f6710f8d6fe%40sessionmgr110&vid=2&hid=107

W Oct. 31
Readings:
   “Magic Mountain” by Matthew Power (Best)

WEEK ELEVEN
M Nov. 5
Workshop Thesis Statements

W. Nov. 7
Workshop Introductions

WEEK TWELVE
M Nov. 12
Workshop Body Paragraphs

W Nov. 14
Workshop Full Drafts

*Argumentative Essay due in my mailbox no later than noon on Thurs. Nov. 15*

**WEEK THIRTEEN**
THANKSGIVING BREAK

**WEEK FOURTEEN**
M Nov. 26
Workshop Travel Narratives

W Nov. 28
Workshop Travel Narratives

**WEEK FIFTEEN**
M Dec. 3
Workshop Travel Narratives

W Dec. 5
Workshop Travel Narratives

**Week 16**
M Dec. 10
Workshop Travel Narratives

W Dec. 12
**Travel Narratives DUE.** Final Reflections