Instructor: Lara Jacobs
Email: lara.jacobs@colorado.edu
Office Hours: ENVD 1B27H: Tuesdays and Thursdays 12:20-1:50 and by appointment

Required Texts and Supplies:
* A Moveable Feast, Ernest Hemingway
* The New Granta Book of Travel
* Infinite City, Rebecca Solnit
* The Art of Travel, Alain de Botton
A notebook for writing exercises and travel journaling
Readings and other media distributed in-class, through Desire2Learn, or via email

Course Description:
“There is no frigate like a book.”
   -Emily Dickinson

“The real voyage of discovery consists not in seeking new landscapes but in having new eyes.”
   -Marcel Proust

We often ask where to travel yet rarely consider how to travel or why to go. Through readings, discussions, lectures, and writing assignments, we will deconstruct the act of travel. Are journeys of the imagination as satisfying as firsthand experiences? Can traveling around our neighborhoods challenge us as much as trips across the world? Is traveling a mindset, a perspective as much as a physical act? From anticipation, to journey, to destination, to return, we will question our motivations for leaving, examine our relationships to our native countries, pause at travel’s liminal space and time, and evaluate how the traveler’s gaze has shifted inward. We no longer travel to record new worlds but to see ourselves and to gain insight into what we already know. We will focus on the traveler’s outsider status—a perspective that is both the travel writer’s strength and inherent weakness. We will rhetorically analyze travel narratives to evaluate their merits and for insights into writing our own.

Similar to travel’s conversation between the traveler and the place, students’ writings will engage with factual research, visual representations, maps, and narratives of previous travelers, in addition to firsthand observations. Through our engagement in creative, analytical, argumentative, researched, and reflective genres of writing, students will hone analytical and rhetorical skills, writing and reading consciously and critically. Whether reading work by one of our published authors or by someone in the class, students will go beyond “I like this,” or “I relate to this,” to consider what is the author doing or intending here? Is it effective? Through assessments of classmates’ work and the drafting process, students will learn to edit on macro, meso, and micro levels. Each assignment will be workshopped and revised so students learn to organize and refine ideas clearly and persuasively for the reader. Assignments in visual rhetoric and exploration of digital media will test students’ conceptions of audience, purpose, and expression.

Because thoughtful and lively discussions are integral to our class, I will grade the quality of participation in discussions. Most often, our class will be a balance between a writer’s workshop and Socratic seminar. During workshops, students will share writing with the class or with a small group of writers, giving and receiving feedback on work in progress. During seminars, students will contribute insights and questions to a community of other writers and readers. By the end of the semester, our deconstruction of travel will not reduce our perspective but expand our vision.
The Colorado Commission on Higher Education (CCHE):
WRTG 3020 also meets CCHE criteria for an Advanced Writing course (GT-CO3) in the Colorado system of higher education:

Develop Rhetorical Knowledge: Rhetoric is the art of persuasion--effective written, spoken, and visual communication tailored to a specific audience.

- Lectures on rhetorical analysis and visual rhetoric will introduce the rhetorical concepts that serve as the framework for the course.
- Handouts, assignments, and exercises developed by the instructor will distill those concepts to a form that can be readily remembered and applied.
- Reading and analyzing *The Art of Travel* and *A Moveable Feast*, travel narratives, critical essays, and photographs, maps and paintings will challenge students’ critical thinking, developing rhetorical skills.

Develop Experience in Writing Processes: The writing process refers to students’ ability to accurately and perceptively observe--a sentence, a place, a circumstance--to analyze and interpret what they see, and to express those thoughts in a clear, persuasive and eloquent manner. Writing is an ongoing process that requires multiple drafts as well as a range of strategies for developing, revising, and editing texts.

- Workshops and feedback forums provide opportunities to develop skill in giving constructive feedback as well as incorporating feedback into the development of students’ own work.
- Writing assignments across genres provide practice tailoring messages to specific audiences, developing narratives, researching, and honing analytical writing skills and fluency in a variety of styles.
- Visual rhetoric exercises include writing about images as well as analyzing and creating maps for social commentary. Communication and online research tools integrate writing and technology.
- Research focused on students’ final essay’s theme exposes students to specialized sources.
- Repeated examination of evidence and reasoning in the development of students’ research will help them hone their abilities to evaluate sources for accuracy, relevance, credibility, reliability, and bias.

Writing Conventions: The sequence of assignments will give students practice in analyzing and developing common forms of essays--rhetorical, argumentative, persuasive, researched, and reflective genres of writing. Students will learn to write clearly and concisely. They will also become aware of elements of in their writing that can be improved, including syntax, diction, grammar, punctuation, and spelling through the drafting process.

Writing with Technology: Students will conduct research in online databases to develop the content for their essays. As a class, we will often communicate online, students will workshop each others work electronically, and discussions will often include audio and visual clips. Additionally, students may choose to create their maps on computers rather than by hand.

Effective Communication Strategies: Through readings and writing assignments students will become skilled at communicating within specific rhetorical circumstances and learn how to successfully tailor arguments based on different contexts and audiences. These writing and critical thinking skills can be translated across disciplines.

Workshops:
The Workshop Writer:
Sharing your work is one of the most challenging yet fundamental aspects of being a writer, since writing is traditionally valued by its ability to connect readers. I encourage you to check your ego and your personal feelings at the door the day your paper is workshopped. Strive to be open to what is said about your piece and to critically evaluate the feedback’s merit. All writing has room for improvement.
The Workshop Reader:
Above all--be the thoughtful reader you would like to have for your work. Your job is to do a close reading of each piece--refer to our discussions on providing valuable feedback for guidance. Please begin your comments by highlighting what you think is working in the piece. I invite you to consider the term “hotspot” for highlighting elements of a paper, such as a unique argument or use of an unusual outside source, that still need revision but are compelling and captivating. Identify those places for the writer, so he or she can continue to improve those areas, yet also be aware of and encouraged by their potential. Your comments should be a balance of what is working well and of what can be revised. It is not enough to say something like “vague.” I want you to show me that you know what this means and to show the writer what this means in the context of his or her essay. Each comment you make should have a page reference to a specific place in the text as well as a suggestion for improvement. You should aim for roughly three or four thoughtful comments. This is also an opportunity for you to learn from the critiques of your classmates’ writing and to revise your own work accordingly. Please remember that we are workshopping writing in its early forms. The danger in this, inherent in all workshops, is that a writer can feel so discouraged from the workshop that he or she doesn’t realize an essay just isn’t there yet. Your responsibility as a reader is not only to devote adequate time to your comments, but also to ensure that your feedback is intended to help the writer make his or her writing better. Remember, you are on the same team. There will be no tolerance for comments that are not constructive.

Drafts of Essays
You will be required to write multiple drafts of each of the major papers for this course. Papers MUST go through the draft and revision (workshop) process to receive a grade. If you do not bring drafts to workshops, you will earn a zero for the assignment. If you are absolutely unable to attend a workshop, you must still submit your draft by the beginning of class and provide feedback for the other students in your group.

Before each workshop, I will inform the class whether you are to post your essay to Desire2Learn or to bring multiple copies to class. Your paper will be considered late and graded down if you do not follow workshop instructions--e.g., bringing your essay on a computer is not acceptable if the workshop requires you to print off three copies, sharing a significantly incomplete draft (two pages when the assignment calls for five), or forgetting written feedback for the other members of the class, if the workshop format dictates that you should respond before class. (See Late Work for more information.)

Rewrites
You have the option to rewrite your rhetorical analysis, travel essay, and persuasive essay and resubmit them to me within two weeks of receiving your graded copy of each essay. When I return papers, I’ll note the rewrite deadline. You may rewrite each of these essays only once. The rewrite will be regraded, and if you earn a higher grade that grade will replace your original one for the assignment. Note that a rewrite requires significant revision and does not automatically earn a higher grade.

Writing Assignments and Grading Criteria:
Formatting:
All assignments (including drafts) must be typed, double-spaced and 12 point font. Your name and page number must appear at the top of every page. Your essays must include a title beyond the name of the assignment. (The notebook essay will have different formatting requirements.)

*You will receive detailed assignment sheets for each essay.

Writing Exercises: Throughout the semester, I will assign writing exercises. (1-2 pages, double-spaced) Each exercise will focus on developing a skill and/or material for one of the larger essays. Exercises will be graded on a ten point scale.
**Rhetorical Analysis (4-5 pages, double-spaced):**
Identify one of de Botton’s themes in *The Art of Travel*. How does he argue his point? What is the theme’s significance or function in the narrative? Consider allusions, language, imagery, and style, as well as rhetorical appeals. Is his argument convincing? Are there any points or omissions that complicate or contradict his claim? You do not need to include all of these devices--however, you must include specific examples from the text and your analysis or close-reading of those passages.

**Travel Essay (4-5 pages, double-spaced):** Referring to course readings as a model, you will travel to a nearby location and write your own travel essay, or employ Hemingway’s strategy and write a travel essay from memory. The essay will need to transcend your observations to create a narrative about the place or journey that reveals a larger truth. The purpose of this essay is to examine a philosophy or theme of travel through a lens of your choice and to assert and support a rhetorical argument. (Balance rhetorical appeals--logos, pathos, ethos--and employ rhetorical devices--metaphor, imagery, repetition, sentence variety, precise language.) Your lens could be disciplinary--environmental, philosophical, historical anthropological, literary--or less academic--Chief Lefthand’s Curse, immigration, homelessness, travel in your own town, the carvings in the Dushanbe Tea House, an activity or event, local coffee shops, Sink burgers, the Boulder Creek Path. Remember that if your lens is focused more on a location than on an angle, you will still need to filter your observations through a theme to avoid simply describing the place and to determine a larger significance. As you travel somewhere, take notes, perhaps interview people, record your observations through photos or sketches. How does your experience differ if you travel to a place you know well versus explore somewhere new? Are you writing from the perspective of an observer or a participant? Does the experience teach you about yourself or about the place? You must include outside research.

**Visual Rhetoric and Persuasive Essay (3-4 pages, double-spaced) and Map:** Using Solnit as a model, students will create a map that juxtaposes disparate facts, forces, statistics etc., to make a social commentary. To accompany the map, students will write a persuasive essay and balance rhetorical appeals (logos, pathos, ethos) to argue the purpose of the visual symbolism. Name how your map captures the identity of a place and promotes a new way of seeing the location, emphasizing contrast and connection.

**Notebook Essay (8-9 pages):** A notebook essay derives its name from a looseleaf notebook. A central theme holds your entries together as a metal spiral binds separate pieces of paper. Choose one of the themes we have discussed throughout the course theme--anticipation, food, time, etc.--and develop a multi-genre essay. This final essay will incorporate rhetorical analysis, argument, observations, visual rhetoric, and creative writing and be a culmination of our work this semester. Your integration of sources--paintings, photography, literature, scientific surveys, maps, editorials--ensures that you analyze, develop and explore your thoughts on a theme while in conversation with others’ work on the same subject. (Think of Sebald’s use of images, Macfarlane’s citing of Strindberg’s experiments, Hemingway’s references to Cezanne, and de Botton’s allusions to philosophy.) Your inclusion of sources should deepen and complicate your treatment of a theme. To ensure that each of your entries develops your theme, consider what angle(s) you are examining your theme from. Similar to a thesis, what are you proving about your subject? What are you arguing? While you do not need to explicitly state a thesis, all of your entries should contribute to a central interpretation of your subject.

Your theme must relate to travel; use this as an opportunity to develop your thoughts on a topic we’ve discussed--such as anticipation, liminal space and time, journeys, destinations, travel as a mindset, etc. Your entries should balance the analytical, argumentative, and the creative.

Example: My theme is the invention of railroad travel. The angle I will portray is that railroad travel revolutionized our concept of space and time.

Sample Entries:
1. History of railroads: I will begin by establishing how railroad travel literally changed our accessibility to space.
2. Railroads and the standardization of time: I will include a source that discusses how railway companies standardized time. I will parallel this with a personal narrative about how I never changed my watch in college from MST to CT because I always wanted to be connected to Colorado.

3. Edward Hopper’s painting of a woman in a train car: I will analyze the painting’s lighting, colors and subject to highlight the isolation and anonymity of travel.

4. Passage from Dickens’ novel *Dombey and Sons*: I will cite Dickens’ passage describing a conversation between two characters in a train car. I will analyze Dickens’ language to show that Dickens’ syntax and diction mimic the speed of the train. I will also incorporate my experience riding a train from New London, CT to New York this summer and discuss the disconnect between the world outside the window and the inside of the car.

**Research:** You must incorporate at least four outside sources—one must be visual— that are integrated with your writing and contribute to your study of the theme. Respond to others’ representations of your theme. Treat your essay as a conversation. Include the visual source in your essay.

**Rhetorical Analysis:** You must analyze at least one source (text, image, video).

**Observation:** You may include entries that incorporate your experience and perspective.

**Argument:** You must have an explicit or implicit thesis. Entries must provide evidence and analysis that support your claim. You may include entries that counter or complicate your claim.

**Themes:** Each entry must explicitly connect to your theme and further your exploration and analysis. You must include a works cited with your essay (MLA format).

Assignments will count as follows:
- Rhetorical Analysis: 15%
- Travel Essay: 15%
- Persuasive Essay: 15%
- Notebook Essay: 30%
- Writing exercises: 10%,
- Class participation: 15%: In-class exercises, short responses, reading quizzes, class participation, including contributions to class discussions and workshops.

*Keep all of your in class exercises together. Occasionally, I will collect your notebooks.*

**Grading Scale:**
Your work will be held to high standards, according to the following criteria:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>(90 to 100 points)</td>
<td>Excellent in content, form, and style—original, substantive, insightful, persuasive, clear, and free from mechanical errors.</td>
</tr>
<tr>
<td>A+</td>
<td>98 to 100 points</td>
<td>A 94 to 97 points</td>
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<tr>
<td>A</td>
<td>90 to 93 points</td>
<td>A- 90 to 93 points</td>
</tr>
<tr>
<td>B</td>
<td>(80 to 89 points.)</td>
<td>Good, with no major flaws—interesting, with above-average thought and expression.</td>
</tr>
<tr>
<td>B+</td>
<td>88 to 89 points</td>
<td>B 84 to 87 points</td>
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<tr>
<td>B</td>
<td>80 to 83 points</td>
<td>B- 80 to 83 points</td>
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<tr>
<td>C</td>
<td>(70 to 79 points.)</td>
<td>Adequate or reasonably competent. May have a mixture of strengths and weaknesses.</td>
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<tr>
<td>C+</td>
<td>78 to 79 points</td>
<td>C 74 to 77 points</td>
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<tr>
<td>C</td>
<td>70 to 73 points</td>
<td>C- 70 to 73 points</td>
</tr>
<tr>
<td>D</td>
<td>(60 to 69 points.)</td>
<td>Poor in content, form, or style—disorganized, illogical, confusing, unfocused, or containing pervasive errors that impair readability.</td>
</tr>
<tr>
<td>D+</td>
<td>68 to 69 points</td>
<td>D 64 to 77 points</td>
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<tr>
<td>D</td>
<td>60 to 63 points</td>
<td>D- 60 to 63 points</td>
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<tr>
<td>F</td>
<td>(0 to 59 points.)</td>
<td>Incoherent or disastrously flawed, OR late (0 points), plagiarized (0 points), never workshopped (0 to 59 points), or never handed in (0 points).</td>
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</tbody>
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Grading scale for participation:
A: Always prepared for class; participates without being called on; makes insightful comments and connections as well as asks probing questions; written and oral responses to other students’ papers show insight, close reading; comments are clear, succinct and helpful.
B: Generally prepared for class; occasionally participates without being called on; comments in class are mostly insightful and show connections between ideas; responses to other students’ papers demonstrate mastery of the course goals; comments are generally clear and helpful.
C: Sometimes prepared for class; only participates when called on; mastery of the course goals is generally evident, but comments can lack insight, specifics, or analysis; responses to students’ papers, although somewhat helpful, demonstrate a less-than-thorough rhetorical awareness or reading of the paper.
D: Inadequately prepared or cannot always participate when called on; comments are infrequent and rarely beyond plot-level; responses to other students’ papers demonstrate a superficial or inaccurate reading; comments demonstrate a failure to master the course material.
F: Disruptive to class (talking inappropriately, continual tardiness, text-messaging, etc.); absent; unprepared when called on, unable or unwilling to participate in class discussions or peer review of papers.

Late Work:
Late writing exercises will be accepted for half-credit (if you earned an 8/10 your grade becomes a 4), if it is turned in by the class period following the original due date. Plan ahead: computer or printing problems do not excuse late work.

Emailed exercises: You may email me ONE exercise and earn full credit, as long as it is emailed before the beginning of the class period in which it is due, and you bring me a hard copy the following class. Subsequent emailed exercises will earn half-credit only, even if they are emailed before class begins.

Late paper drafts interfere with your workshop group’s ability to function; thus, late drafts of your papers will lower your final paper grade. Some class periods will require that you bring multiple copies of paper drafts to class, and some class periods will require that you post a draft electronically and respond to other drafts before class--you need to read the assignment sheets and follow the directions. If you don’t post electronic drafts by the time period on the assignment sheet or if you don’t bring sufficient copies, your essay will count as late. Drafts also count as late if they are incomplete (significantly shorter than the page limit for the essay).

Late drafts will cause the final paper to be marked down by one-third for each instance (A- to B+, for example). Repeated late work will lower your final grade for the course, regardless of the total of your individual assignments.

Late final papers will also be marked down by one-third for each day they are late. You must turn in hard copies of your final essays. Emailed copies will be considered late. If you would like to ask for an extension, you MUST ask me at least 24 hours before the due date.

Participation:
Participation both in discussions and in workshops is crucial to the success of our class. Being prepared for class will ensure that you can contribute to a vibrant discussion. No comment or question is stupid--if you’re wondering about something, chances are the person next to you is as well. I will often ask you to prepare for a discussion by responding to a short question or by bringing relevant quotes from the reading to class. If it seems as if students aren’t doing the reading, I will give a reading quiz. If you are disruptive to other students’ learning, your participation grade will be lowered.

Attendance Policy:
Because of the workshop-seminar format of the course and small class-size, your attendance and active participation are essential. Class time is for the exchange of ideas and for deepening your understanding of the readings, writing strategies, and conventions. If you don’t attend class; you won’t get much from the course. You are allotted 3 ABSENCES (1.5 weeks of class) without consequence. For each absence over three, your participation grade will be lowered by one grade (From a B to a C, for example). If you miss 6
classes, you will earn a zero for class participation. For each absence beyond 6, your final grade will drop by one-third. Students missing 8 classes or more may fail the class.

An absence is an absence. I do not distinguish between “excused” and “unexcused” absences, so be careful not to use up your three absences early in the semester. Two noticeably late arrivals and/or two noticeably early departures count as one absence. Text messaging in class or any non-course related electronic activity counts as an absence. If you are absent, you are responsible for finding out what you missed from a classmate before the next class. You cannot make up work—such as quizzes or in-class writings for classes missed. Extenuating circumstances, such as a documented extended illness (hospitalization), will be assessed on a case-by-case basis.

**Writing Center:**
If you want additional help with your writing, the Writing Center in Norlin Library is a great place to go to talk about ideas, improve your thesis or essay organization, or just generally work on your writing skills. Check the Writing Center website for more information about hours and services, or request an appointment online at: [http://www.colorado.edu/pwr/writingcenter.html](http://www.colorado.edu/pwr/writingcenter.html).

**Disabilities**: If you qualify for accommodations because of a disability, please submit to me 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 may be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability services at 303-492-8671 or by email at dsinfo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website and discuss your needs with me.

**Religious Observances**: Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or required attendance. In this class, I ask that you contact me at least one week ahead of the date(s) that you will be absent so that we can discuss any assignments/class material that you will miss. See full details at [http://www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html).

**Classroom Behavior**: 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, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. 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](http://www.colorado.edu/policies/classbehavior.html) and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.).

**Discrimination and Harassment**: The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs 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](http://www.colorado.edu/odh).

**The Honor Code**: 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, 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; 303-725-2273). 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/behavior.html](http://www.colorado.edu/policies/behavior.html).
Final thoughts:
I can’t stress enough that good writing requires revision and time. Start your work early enough that you will have time to go through at least a couple of drafts. There is nothing more frustrating than listening to a critique of something that you know could be better but didn’t have time to change. Frequent grammatical errors and typos are indicators that you have not spent enough time on your piece and will result in a lower grade.

Itinerary:
* Bring all handouts/books to class.
* **Bold text** identifies assignments due that day.
* Note that additional exercises and readings may be assigned. If you are absent, email me or someone in the class to confirm what is due the following class.

January 15
“Where Heaven and Earth Come Closer” Eric Weiner; introductions; Jonah Lehrer *Imagine*

January 17
*The Art of Travel* “Departure” Alain de Botton
The traveler’s mindset; the evolution of travel and of the travel writer (from traveling to discover the world to discover ourselves); trains, planes and automobiles (the liminal time and space of travel); the standardization of time and the invention of the railroads; Maggie Shipstead

January 22
*The Art of Travel* “Motives” Alain de Botton
Why we travel; Theroux essay; *Stuff White People Like*

January 24
*The Art of Travel* “Landscape” Alain de Botton
Exercise 1: Imaginary Journey--research one of de Botton’s allusions to discover something not included in the text. Consider how the allusion function in the text and why de Botton includes it. Share imaginary journeys; discuss first paper

January 29
*The Art of Travel* “Art” and “Return” Alain de Botton
Travel and happiness; our relationship to home

January 31
Outline rhetorical analysis.
Workshop outlines; discuss editing vs. writing. Macro, meso, and micro levels of editing

February 5
Draft of rhetorical analysis. Bring three copies.
Workshop rhetorical analysis

February 7
Rhetorical analysis due.
Journeys and our American consciousness; roadtrips; Galton’s advice to travelers; the traveler vs. the tourist; “Reclaiming Travel” Ilan Stavans and Joshua Ellison; *Travels with Charley* Steinbeck

February 12
“Arrival” Albino Ochero-Okello (Granta)
“Airds Moss” Kathleen Jamie (Granta)
“Trespass” Paul Theroux (Granta)
“Dervishes” Rory Stewart (Granta)

Exercise 2: The Journey as Destination
Deconstruct travel essays; Edward Curtis

February 14
“The Road to Ouidah” Bruce Chatwin (Granta)
“When I Was Lost” James Hamilton-Paterson (Granta)
“Walking” Thoreau (D2L)
Rebecca Solnit *A Field Guide to Getting Lost*

February 19
“Twilight of the Vampires” Tea Obreht (D2L)
“The Liberation of Sydney” Robert Hughes (D2L)
“Arctic” Lavinia Greenlaw (Granta)
“Nightwalking” Robert Macfarlane (Granta)

Exercise 3: Travel
Traveling to places we are from

February 21
*A Moveable Feast* Introduction—Chapter 7
Memory, truth, and travel; Gould’s *Time’s Arrow, Time’s Cycle*

February 26
*A Moveable Feast* Chapter 8-16
Analyzing Hemingway; the Lost Generation

February 28
*A Moveable Feast* Chapter 17 –19

Exercise 4: Observe a pattern in the text and analyze its function
Food and travel

March 5
Exercise 5: Writing from memory
“On Keeping a Notebook” Didion
“The Personal Essay A Form of Discovery” Epstein
How to write a travel essay— you may choose to develop either your travel or your memory exercises for this assignment. You must include research.

March 7
Workshop draft of travel essay. Bring three copies.

March 12
Travel Essay due.
Images as symbols; maps

March 14
*Infinite City* Introduction, maps/reading TBA
Maps as social commentary; what defines a place

March 19
*Infinite City* maps/reading TBA
Juxtaposition, the personal, and the political

March 21
Mapping Day

March 26 and March 28
Spring Break

April 2
Persuasive essay and map workshop. Bring four copies of your essay. You can share your map electronically.

April 4
Persuasive essay and map due.
Point of origins, history, and souvenirs; exercise on what we keep; introduction to the notebook essay and selection of themes.

April 9
“Going Abroad” Sebald (Granta)
Reading TBA
Exercise 6 TBA
What is a notebook essay; “A View from Canada” Margaret Atwood

April 11
Write up your theme and list of possible entries to share with the class.
Share themes and entries

April 16
Inquiry and integrating research, places, and ideas

Group 1 post your essay to Desire 2 Learn by 5pm April 17
Read and comment on Group 1’s essays for class.

April 18
Group 1 Workshop notebook essay

Group 2 post your essay to Desire 2 Learn by 5pm April 22
Read and comment on Group 2’s essays for class.

April 23
Group 2 Workshop notebook essay

Group 3 post your essay to Desire 2 Learn by 5pm April 24
Read and comment on Group 3’s essays for class.

April 25
Group 3 Workshop notebook essay

April 30
Editing refresher

April 2
Final notebook essay due
The return trip