Course Description

Why do we leave home to venture into the unknown? What can reading about travel experiences teach us about culture, history, politics, the environment? In this course, we will discover these things, focusing primarily on what travel literature teaches us about writing well and using rhetoric effectively in persuasive interdisciplinary contexts.

In this course, we will read travel literature that will take us through history and across cultures: writings by Bill Bryson, Pico Iyer, Jon Krakauer, Elizabeth Gilbert, and Paul Theroux. In doing so, you will improve your critical thinking and advanced writing skills by focusing on the rhetorical strategies used to convey sophisticated and engaging arguments. You will learn to shape your ideas by expressing an analytical or argumentative purpose, making observations, drawing inferences, and presenting ideas in support of that expressed purpose. The course will be interdisciplinary in nature: you will research and engage in theoretical perspectives from your discipline to discuss issues related to travel.

Required Texts

- **WRTG 3020 The Rhetoric of Travel Writing Course Packet** (UMC Bookstore). This instructor-designed collection of travel literature includes essays from acclaimed travel writers such as Jon Krakauer, scholarly research about travel, theoretical essays on the tourist gaze by John Urry, and travel narratives published by *New York Times* journalists. Articles on advanced composition strategies are also included such as excerpts from Rosenwasser and Stephen’s *Writing Analytically* and Nancy Sommers’ “Revision Strategies of Student Writers and Experienced Adult Writers.”

- **Best American Travel Writing 2007**. Ed. Susan Orlean. Boston: Houghton Mifflin. 2007. This collection of highly acclaimed professional travel literature will be critiqued, analyzed, and used as inspiration for our own travel narratives.

- “Silva Rhetoricae” Web site (humanities.byu.edu/rhetoric/Silva.htm). This website will be a text from which we will draw 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/  This site provides writing resources for all stages of the writing process.

A CU email account that you check daily

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:

Extend Rhetorical Knowledge
Rhetoric is the art of persuasion, or the ability to tailor one’s argument to a particular purpose and audience in a particular context. An advanced knowledge of rhetoric used within specialized disciplines sharpens the ability of a communicator to choose the most effective evidence, reasoning, and communication strategies for a professional audience and purpose.

By closely analyzing travel literature aimed at specialized audiences, you will be able to study the rhetorical strategies used by professional travel writers. Exemplary essays from Best American Travel Writing 2007 will help you gain an advanced understanding of rhetorical concepts and strategies used to reach specialized audiences in the original publication venues. The works and the publications will be studied carefully to determine the ways that values, language, specialized knowledge, and underlying assumptions connect text with audience. Advanced treatment of syntax, tone, diction, imagery, structure, and style will further this understanding. Handouts developed by the instructor will distill those concepts to a form that can be readily remembered and applied.

Extend Experience in Writing Processes
Writing – including the writing involved in speaking – is an ongoing process that requires multiple drafts as well as a range of strategies for developing, revision, and editing texts. This course offers opportunities to understand writing from the audience or reader’s perspective by focusing on peer reviews of work in progress. By actively participating in a series of critiques of others’ work, you will develop nuanced ways of giving constructive feedback, highly applicable to professional settings in which collaborative writing is increasingly pervasive. Peer review also provides opportunities to incorporate feedback into the development of your own work. Specific criteria checklists will be used in peer review to ensure focus on advanced aspects of writing and rhetoric. As drafts evolve, evidence and reasoning will be repeatedly examined in order to develop practice in evaluating sources for accuracy, relevance, credibility, reliability, and bias. Critical Reflections for each major piece of writing will help to reinforce the insights gained from brainstorming and outline through to the final draft.

To ensure more elegant and nuanced thesis statements are developed, insights from Rosenwasser and Stephen’s Writing Analytically will be used. 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. Students will move toward more advanced understanding of revision, using strategies from the Harvard Writing Project to move from a word-centered to a broader, idea-centered approach. This approach highlights the ways that revision
works as an ongoing, recursive process. Students will also have opportunities to integrate various technologies (e.g. Internet search engines, electronic discipline-specific databases) into your essays and to develop advanced information literacy skills pertinent to your research area.

**Extend Mastery of Writing Conventions**
You will shape your writing in both style and form to suit the expectation of educated and sophisticated readers of publications such as *Outside, Gourmet, The New Yorker, and GQ*: in short, audiences who read works selected for *Best American Travel Writing* 2007. The Rhetorical Analysis assignment will require the use of conventions to connect to professional colleagues in the publishing and marketing context. The challenge of proofreading one’s own writing will be addressed: you will gain strategies of identifying and addressing elements of your own writing that can be improved, including syntax, punctuation, and spelling.

**Advance Content Knowledge**
As you write in your own disciplines using peer-reviewed sources to develop their arguments, you will develop the facility to adopt content and communication strategies to the expertise, needs, and expectations of a particular audience. Exposure to the expertise and research of your peers will heighten your awareness of the relationship between specialized content and various audiences. The theoretical essay will ask you to research and apply a disciplinary perspective in the context of a scholarly argument.

**Overview of Assignments**

**Epiphany**
This early essay captures a memorable moment you have experienced while traveling. The skill of crafting a highly concise piece of writing using sensory detail transfers to writing in many professions.

**Rhetorical Analysis**
This essay will explore the ways that rhetorical strategies and approaches are used successfully in a travel essay to reach a professional readership in the publishing industry.

**Theoretical Persuasive Essay**
Extending the analytic skills practiced in the Rhetorical Analysis, you will develop an original thesis for a persuasive essay using a theoretical perspective in your discipline. By looking at a piece of travel literature through the lens of anthropology, psychology, sociology, tourism, integrated physiology, or another discipline, you will use your specialized knowledge in your major to interpret a complex piece of travel literature.

**Researched Travel Narrative**
This writing will be based on a journey you have taken or an in-depth site you have explored. This narrative will apply or modify the narrative structures we’ve studied and incorporate outside research in ways that we have explored. Capturing both an outer journey as well as an outer journey, you will craft an original shape compatible with your narrative, be it straightforward sequence, a cultural meditation, or “mind in motion” that reaches toward larger meanings: ethical, political, or
personal. Your narrative will exhibit kairos, the important characteristic of timeliness central to today’s rapidly changing cultural and societal landscape. As in all major assignments, your travel narrative will be peer reviewed. The skills practiced in the narrative are transferable to writing in the fields of journalism, grant writing, environmental writing, advertising, public relations, and political citizenry work.

Critical Reflections 10%
For each major essay (rhetorical analysis, theoretical essay, and researched travel narrative) you will write a critical reflection on what you accomplished with each piece. Each critical reflection will address how you pursued your goals for the paper and why you made specific changes to your essay. Critical Reflections set the stage for the instructor to understand the revised draft and for you to capture the insights gained about your own writing development and outcomes. You also may identify and describe other in-class activities, writing prompts and/or homework assignments that helped you develop your writing skills as you wrote these essays.

Writing Exercises and Quizzes 20%
Writing Exercises will help you analyze the readings and practice new skills; you’ll be able to try new writing styles and develop ideas for major papers. Exercise writings will arise from the weekly readings and will give you feedback on the important writing skills presented in class. Reading quizzes will be frequent and announced.

Evaluation and Calculation of Grades
Epiphany 5%
Rhetorical Analysis 10%
Theoretical Essay 20%
Researched Travel Narrative 20%
Critical Reflections 10%
Writing Exercises and Quizzes 20%
Class Participation, Preparation, and Peer Review 15%

Peer Review
Peer Review will be a central part of the course. The careful close reading of your classmates’ writing and yours to theirs will help both writers and reviewers to develop rhetorical awareness, apply critical reading skills, refine and reflect on the writing process, and use conventions of language that are appropriate to audience and genre.

The Role of Peer Reviewers: peer reviewers will carefully consider and critically appraise the work of their peers; workshops require application of rhetorical skills by each reviewer to enable writers to understand how they might improve. Thus, peer comments need to explain why the reviewer is making a particular suggestion, so that the logic informing the suggestion is visible to the writer. Techniques for how to deliver constructive peer comments will be covered extensively in class. Coming to class prepared, with all of the reading done and with written and oral comments for other student papers, is a substantial part of your course grade.
The Role of Writers: writers should listen carefully to comments offered by their peers and consider why a peer might offer suggestions for revision. While writers are under no obligation to implement every suggestion they receive, the peer responses should enable writers to look at their work with fresh eyes, and to recognize where sections of the paper are succeeding and where the argument needs improvement.

Revision is an essential part of the writing process. I expect that you will make substantive changes to each draft of your major papers.

Drafts of Papers
You will be required to write multiple drafts of each of the major papers and of some of the writing exercises. Essays must go through the draft and revision process to receive a grade. If you do not turn in drafts, you will earn a zero for the assignment.

You will be expected to work on these documents throughout the term, even on days when your draft may not come up for discussion.

Each student is responsible for saving copies of all drafts of work submitted. It is best to save work (including various drafts) in computer and paper files.

FORMAT: All drafts must be typed. Your name and page number should appear at the top of every page. Final drafts should have 1” margins, 12 point font, and be double-spaced. An assignment sheet will be provided for each assignment with detailed formatting instructions.

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 what you missed. You are responsible for obtaining materials missed from a classmate. Since we only have 29 class sessions, 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, it will count as ½ an absence. Failure to be prepared for class may also be counted as an absence. In the event of individual conferences in lieu of scheduled class, a conference is counted as attendance (or absence).
Grading Standards for the Essays are as follows:

A  A paper that is excellent in content, form and style: original, substantive, insightful, persuasive, well-organized, and written in a clear, graceful, error-free style. Although not necessarily “perfect,” an “A” paper rewards is reader with genuine insight gracefully expressed. Such a paper is an ambitious project that engages interesting, complex ideas in a perceptive manner. It offers a nuanced, specific claim that responds to a genuine question at issue, and it follows a compelling line of reasoning. It engages and responds to questions and counterarguments in a thoughtful manner, and explores well-chosen evidence in a detailed and revealing way. The paper does not repeat, but rather enhances what writer and reader already know. Offering a context for its ideas, the essay could be read and appreciated by someone outside of the class. The style is clear, precise, and graceful, and the author’s voice engaging.

B  A clearly written, well-developed, interesting paper that shows above average thought and writing craft. The essay reaches high, and meets many, though not all of its aims. The thinking and writing are generally very solid, but the paper may have some unresolved problems in argument and style, some thin patches in content, or some tangents that don’t fit in. Despite these problems, the paper does not have major flaws that compromise the general effectiveness of the case it presents or the overall readability of its prose. OR  A paper that is far less ambitious than an “A” paper, but reaches all of its aims. This is an essay that may be well organized and cleanly, even elegantly written, but whose reasoning and argument may nonetheless be somewhat routine or self-evident.

C  A paper that represents a mixture of strengths and weaknesses. The paper may be somewhat readable, organized at the surface level, and have a claim, but it will have real unresolved problems in one or more key areas: conception, quality of the claim, line of reasoning, use of evidence and language, style, or grammar. The paper may fulfill the basic requirements of the assignment, but finally, say little of genuine importance or significance. OR  A competently written essay that is largely descriptive. OR  An essay that offers scant intellectual content and little more than personal opinion, woven when well written.

D  A paper that is seriously underdeveloped of seriously deficient in content, form, style, or mechanics. It may be disorganized, illogical, confusing, unfocused, or contain pervasive errors that impair readability: in essence, a paper that does not come close to meeting the basic expectations of the assignment.

F  A paper that is incoherent, disastrously flawed, unacceptably late, plagiarized, or non-existent.

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  Usually 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 Sometimes 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.

Late Assignments and Drafts
All assignments must be turned in at the time they are due. 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
This class will celebrate the art of talking to one another and sharing ideas face to face. This means that you’ll have no need for your cell phone. Once class begins, you need to turn off your cellphone and put it out of sight. Texting is not permitted. If your cell phone is in your lap or visible in your bag, I will assume you are waiting for, sending, or reading messages. If you worry about the time, please wear a watch. If you need to input your classmates’ emails or mark something on your calendar—I ask that you do this after class. Text messaging in class or any non-course related electronic activity conducted in class counts as an absence. Laptops are not needed except on rare occasions. Transcribe your notes onto a computer outside of class.

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

Readings and assignments are to be completed for the date listed. Each reading is accompanied by a writing assignment. Additional readings and/or assignments may be added. If you miss class, look for homework assignments and handouts on D2L and get notes from a classmate. This schedule is tentative and may be changed.

**PROGRESSION ONE: Foundational Concepts of Rhetoric**

**WEEK ONE**
T Jan 14 Introduction to course
Defining travel writing, travel literature, rhetoric

Th Jan 16
Discuss claims/assertions/facts/ (D2L)
Reading:
"Why We Travel" (Course Packet)

**WEEK TWO**
T Jan 21
Discuss the readings in the context of pathos, logos, purpose, rhetorical triangle
Group work identifying rhetorical patterns in travel writing
Readings:
- Rhetorical Strategies (D2L)
- Early Travel Writing from *Lapham’s Quarterly*: (Course Packet)
  c. 700 BC: Boeotia “Sailing Time”
  c. 425 BC: Ancient World “Travels with Herodotus”
  c. 1283: Asia “Marco Polo’s Notes”
  c. 1338: Mount Ventoux

Th Jan 23
Discuss reading in terms of tone, style, denotative/connotative diction; purpose, audience, message, writer.
Reading:
- Epiphany Assignment (D2L)
  “Brief and Awkward Trip to the End of the World” (Best)

**WEEK THREE**
T Jan 28
Readings:
- “Five Epiphanies” (Course Packet)
- “Introduction” (Best)
- Showing and Telling Handout (D2L)
Th Jan 30  
Review claims/evidence  
Discuss Lonely Planet piece  
Share *Lonely Planet* homage (bring 4 copies)  
Readings:  
“*Lonely Planet Guide to My Apartment*” (Best)

**Fri Jan 31: Email Homage to Instructor before 5pm**

**WEEK FOUR  EPYPHANY**

T Feb 4  
Discuss reading  
Reading:  
“*Long Day’s Journey into Dinner*” (Best)  
Peer review of epiphany (bring 4 hard copies)  
Writing Exercise: conciseness; writing conventions; advanced punctuation

Th Feb 6  
**Epiphany DUE in class**  
Readings:  
*The Tourist Gaze* Ch. 1 (Packet)  
“*Lost in America*” (Best)  
Writing Exercise: relationship between style and content

**PROGRESSION TWO: Writing for specific audiences; Argumentative strategies; Connecting to values**

**WEEK FIVE**  
T Feb 11  
Discuss induction/deductive writing  
Readings:  
Rhetorical Analysis Assignment (D2L)  
Magazine readership demographics (D2L)  
“*Fantasy Island*” (Best)  
“*Loss of the Creature*” (Course Packet)  
Writing exercise: reaching specialized audiences through technical language and literary devices

Th Feb 13  
Discuss readings  
Distinguish descriptive from analytic claims and support  
Readings:  
“*High in Hell*” (Best)  
“I Stand Here Writing” (Course Packet)
Brainstorm, discuss, and develop topics for rhetorical analysis; read model essays

**WEEK SIX**
T Feb 18
Bring outline for rhetorical analysis including thesis statement
Readings:
“Death of an Innocent” (Course Packet)
*Writing Analytically* “Thesis Statements” Ch. 12 (Course Packet)

Th Feb 20
Readings:
Instructor reviews claims and body paragraphs; using textual evidence persuasively

**WEEK SEVEN**
T Feb 25
Peer review of RA revised body paragraphs (bring 4 copies)
Readings:
“Desperate Passage” (Course Packet)
Read Carolyn McCarthy’s articles (D2L)

Th Feb 27
Guest Lecturer: Carolyn McCarthy, veteran travel writer for the *Lonely Planet*

**WEEK EIGHT**
Tue Mar 4
Final peer review of Rhetorical Analyses (bring 4 hard copies)

**Wed Mar 5: Rhetorical Analysis DUE in ENVD mailbox or 1338 Grandview office by 5 pm.**

Th Mar 6
Bring in 3-4 theoretical perspectives from your discipline
Discuss disciplinary perspectives in context of travel narratives studied
Reading:
Theoretical Essay Assignment (D2L); discuss model essays

**PROGRESSION THREE: Interpretation and ideas; Incorporating scholarly sources**

**WEEK NINE**
Tue Mar 11
Lecture: Effective introductions
Discuss effective thesis statements (D2L)
Reading:
“Introductions” Ch. 11 from *Writing Analytically* (Course Packet)
Th Mar 13
Peer review of introductory paragraphs including thesis statement (bring 4 hard copies)

**WEEK TEN**
Tue Mar 18
Synthesize perspectives/ using evidence/ shaping body paragraphs/ using transitions effectively
Discuss effective paragraph development
Reading:
   “Revision Strategies” (Course Packet)

Th Mar 20
Reading:
   “Conclusions” Ch. 11 (Packet)
Individual Conferences with instructor about theoretical essay and proposed travel narrative

**WEEK ELEVEN**
SPRING BREAK

**WEEK TWELVE**
Tue April 1
Final Small Group workshop (bring 4 hard copies of complete theoretical essay)

April 2 Wed **Theoretical Essay DUE** in ENVD mailbox or at 1338 Grandview

Th April 3
Brainstorm and develop ideas and shapes of travel narratives (Bring Best 2007 and Course Packet)
Discuss establishing ambiguity, tension in course readings
Reading:
   Researched Travel Narrative (D2L); read model essays
   “Bolivian Highways” (Course Packet)

Fri Apr 4: Proposal for Travel Narrative due: email to instructor by 5pm.

**PROGRESSION FOUR: Shaping a narrative; Incorporating research**

**WEEK THIRTEEN**
Tue Apr 8
Discuss strategies of incorporating research into narrative
Reading:
   “In a Sunburned Country” (Course Packet)
   “Portrait of a Traveler as a Young Man” (Course Packet)
Writing Exercise on incorporating research

Th Apr 10
Peer Review of narrative; bring two paragraphs and outline (4 copies)
Reading:
   Rhetorical Fallacies (Course Packet)

WEEK FOURTEEN
Tue Apr 15
Review rhetorical fallacies
Reading:
   TBA

Th Apr 17
Instructor leads discussion on selected student narratives
Writing Exercise: identifying fallacies

WEEK FIFTEEN
T Apr 22
Discuss selected student narratives

Th Apr 24
Peer review of travel narrative (bring 4 copies)
Writing Exercise: analyzing fallacies

WEEK SIXTEEN
Tue Apr 29
Discuss student narratives
Discuss proofreading techniques

Th May 1
Final peer review of travel narratives (bring 4 copies of complete draft)

Fri May 2 Final copy of Travel Narrative DUE in Grandview Office or ENVD mailbox by 5pm.