Tell me: why do we require a trip to Mount Everest in order to be able to perceive one moment of reality? I mean...I mean: is Mount Everest more "real" than New York? I mean, isn't New York "real"? I mean, you see, I think if you could become fully aware of what existed in the cigar store next door to this restaurant, I think it would just blow your brains out!

*My Dinner With Andre*
by Wallace Shawn and Andre Gregory

Instructor: Kerry Reilly
Email: kerry.reilly@colorado.edu (E-mail is the best way to reach me.)
Phone: (303) 492-3515
Office: 1338 Grandview Avenue
Office hours: MW 1:00-2:30pm and by appointment

BRIEF COURSE OVERVIEW:
In this class, we will study the craft of travel writing and we will also consider the moral and philosophical questions raised by the acts of travel and exploration. What makes successful travel writing? What are the struggles and ethical dilemmas the responsible travel writer faces? We will write different types of academic and civic-oriented essays about what we read and discuss and we will also practice crafting our own magazine-style travel narratives. (Look to The Best American Travel Writing series for examples of the latter.) We will read the work of many different types of writers and we’ll analyze the ways each uses argumentative strategies and conventions, such as genre, form, syntax and voice to suit different purposes and appeal to various audiences. We will also study the work of several documentary-makers. This class will help you to examine your own assumptions and to practice critical and open-minded questioning and reasoning.

Like professional writers, you will develop strategies for brainstorming ideas, crafting arguments, and for writing, revising and editing drafts. You will practice critiquing your own work, the work of your classmates and the work of published writers. You will also get a lot of practice conducting research within the CU Library system and beyond.

You need not have traveled extensively to take this course. Some of you may be writing about road trips to Kansas and others may have just come back from a study abroad program in Italy or even had experiences camping in Madagascar.

TEXTS:
(Available in the special orders section in the basement of Boulder Bookstore on the west end of the Pearl Street Mall. Look for my name and the course title. You may also purchase these books online or from other stores. Please do so as soon as possible.)
*The Places in Between* by Rory Stewart
*Wild* by Cheryl Strayed
Essays and passages I have posted to D2L. You must print all essays and annotate them with pens/pencils/highlighters. This will help you to quickly refer to specific passages during our discussions.

A writer’s notebook (hard covered, preferably unlined. You may find writers’ notebooks at Boulder Bookstore, Trident, Borders, Barnes and Noble, art supply stores, McGuckin’s Hardware, etc. Many students like Moleskine brand notebooks, which were made popular by Ernest Hemingway and travel writer Bruce Chatwin.) Please bring your notebook to every class.

If you do not have the text in class on the day we are discussing it, you will lose one point from your final participation grade.

EASSES:
You will write three essays for this class. On the day an essay is due, please post it to D2L and bring a hard copy to class. Over the course of the semester, you will be required to revise these pieces.
- Essay One (Travel Narrative/Personal Essay—8-10 pages)
- Essay Two (Hybrid Essay—8-10 pages)
- Essay Three (Theoretical Critique of one of the travel documentaries we watched in class—3-5 pages)

Please note I will not accept work that is not stapled or fastened with a paper-clip. I make no exceptions to this policy.

HOMAGE:
One of the best ways to learn to write is by imitating other writers. Over the course of the semester, you will be required to write one-page, single-spaced tributes to several of the writers we study. You will look carefully at the ways a particular writer uses language, sentence structure and rhetorical strategies. For these exercises, it is your job to write very short scenes/pieces in which you practice the techniques the assigned writers employ.

READING DISCUSSIONS:
Each of you will sign up to lead a thirty-minute discussion on a section of one of the assigned full-length books. You will work in groups of four. Separate handout to follow.

WORKSHOPS and PEER CRITIQUES:
You are a community of writers who will help each other to become more skilled over the course of the semester. In their manual True Stories: Guides to Writing from Your Life, Susan Wheeler and Rebecca Rule say, ”In a successful workshop, everyone roots for each other and everyone benefits.” In class, we will talk about what Wheeler and Rule call “the ingredients of successful workshops” and why it is important to receive plenty of feedback on your writing and to give feedback to others.
Every time an essay is due, I will break you up into groups and you will critique each other’s work, sometimes in class and sometimes on D2L. You will read your group members’ essays, write comments throughout and add a substantial paragraph of comments at the end of each piece.

PARTICIPATION AND QUALITY OF YOUR PRESENCE IN CLASS AND WORKSHOP:
It is important for everyone to participate in class discussions and workshops. If you are shy or quiet, I urge you to push yourself. Attendance is also mandatory. If you are absent more than twice, your grade will drop a letter with each additional absence. You will also be penalized for chronic lateness. Each lateness counts and half an absence.

Students who are absent must ask classmates for any handouts, information and assignments they have missed

Unless you have a medical excuse or an emergency, all work must be turned in the day it is due. If you turn in a draft one day late (24 hour period), your grade will drop a full letter grade. If you turn in a draft a class day late, your grade will drop two letter grades. I will not accept work that is more than one class day late.

Please keep your laptops closed at all times and please do not text or check your mobile devices during class time. I will deduct a point from your final grade every time you text or open your laptop in class.

WRITING CENTER:
I encourage you to take advantage of the services offered at the Writing Center. The Writing Center is a place where students and faculty may go for help during all stages of the writing process. Make sure to make an appointment before you go. For more information, email wrtghelp@colorado.edu. And see the Writing Center home page: www.colorado.edu/pwr/writingcenter.html

GRADIES:
Because this is a process course, I will not grade early drafts. I believe an obsession with grades often inhibits the desire to take risks and push your selves in new ways. I also understand that grades are important to you. If at any point in the semester, you are concerned about how you are doing, don’t hesitate to make an appointment or stop by during my office hours.

To earn a top grade in this class, your work must:
-be ambitious and insightful
-be filled with clear and original thinking
-contain convincing support for major arguments
-contain correctly documented findings in current research
-be well organized
-be free of spelling and grammatical errors
To earn a top participation grade, you must:
- always bring the texts we are discussing on a given day
- come to class having carefully read the texts that are due
- participate freely in class discussions and workshops
- bring copies of your classmates essays AND a copy of your own essay to every workshop
- provide your classmates with thoughtful written and verbal feedback on their work

PERCENTAGES:
- Participation and Quality of Your Presence in Classes, Conferences and Workshops: 10%
- Essay Drafts: 30%
- Homage Drafts: 15%
- Discussion You Lead: 15%
- Final Portfolio 30%

COLORADO COMMISSION ON HIGHER EDUCATION:
This upper-division writing course is part of the state-wide “Guaranteed Transfer” pathway of courses as defined by the Colorado Commission on Higher Education (CCHE) and fulfills your upper-division writing requirement within the College of Arts and Sciences at CU Boulder. Here are the goals for this course as set forth by CCHE:

1. Deepen and extend rhetorical knowledge:
   a) Focus on rhetorical situation, audience and purpose.
   b) Use voice, tone, format, and structure appropriately, deepening understanding of the relationships between form and content in writing.
   c) Write and read texts written in several genres for specified discourse communities. These communities may include professional or disciplinary discourse communities.

2. Deepen experience in writing processes:
   a) Use multiple drafts
   b) Develop strategies for generating ideas, revising, editing, and proofreading for extensive, in-depth and/or collaborative projects.
   c) Learn to critique own and other’s work, including the work of professional writers and/or scholars
   d) Use a variety of technologies (writing and research tools).
   e) Learn to evaluate sources for accuracy, relevance, credibility, reliability, and bias

3. Deepen understanding of writing conventions
   a) Select appropriate formats for different writing tasks.
   b) Apply genre conventions ranging from structure and paraphrasing to tone and mechanics to more extensive or in-depth writing projects.
   c) Use specialized vocabulary, format, and documentation appropriately in more extensive or in-depth writing projects.
   d) Control features such as syntax, grammar, punctuation, and spelling in more extensive and/or in-depth writing projects.

4. Demonstrate comprehension of content knowledge at the intermediate level through effective communication strategies, including:
   a) Ability to compose a message for a specific audience and purpose
   b) Ability to communicate to a variety of audiences or ability to communicate to an audience within a specific profession or discipline
   c) Ability to adapt content and style to respond to the needs of different audiences and different rhetorical situations or ability to adapt content and style within a professional discipline

AND for all Introductory Writing (CO1), Intermediate Writing (CO2) and Advanced Writing (CO2), and Advanced Writing (CO3) courses:
5. Competency in critical thinking
6. Competency in written communication (courses must meet all competency criteria)
7. Competency in reading
[See separate handouts for 5-7]

UNIVERSITY POLICIES:

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 a zero 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 dishonesty, 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/policies/honor.html and http://www.colorado.edu/academics/honorcode/.

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.

Religious holidays: Campus policy requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled assignments or required attendance. Let me know in the first two weeks of class if you will miss any scheduled classes/assignment due dates because of religious observances. See policy details at http://www.colorado.edu/policies/fac_relig.html.

Discrimination and harassment: CU’s 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 Discrimination and Harassment at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. http://www.colorado.edu/odh
TRAVEL WRITING SCHEDULE

Week One: What is Travel Writing?
T 1/13
Introductions

R 1/15
Read handouts: “Why We Travel” by Pico Iyer and Jason Wilson interview

Week Two: What is “The American Dream?”
T 1/20
Read: “A Double Life” by Da Chen and “How I See America as an Iraqi-Canadian” by Leilah Nadir
- Write a one-page, single-spaced homage to one of the writers. **Your piece should in some ways reflect the style and subject matter of the writer you choose to imitate.**

R 1/22
Print, read and bring to class: “Is Just Like America” by Brad Wetzler

Week Three: Travel Writing as Colonizing Discourse of Gendered, Racial and Class Privilege
T 1/27
Read: “Flagging Multiculturalism: How American Insularity Morally Justifies Itself” by Uzma Aslam Kahn
Documentary: *God Grew Tired of Us*

R 1/29
Read: Sample Student Essays: “Navigating the Death Road” by Julia Gobin and “Sir Frederick” by Ryan Callahan
Documentary Continued

Week Four: Literary Nonfiction
T 2/3
Read: “Goodbye to All That” by Eula Biss

R 2/5 “The Art of Writing a Story About Walking Across the Andorra” by Rolf Potts

Week Five: Drafts and Workshops
T 2/10
Travel Narrative Due. Please post to D2L and bring a hard copy to class.
The topic for this assignment is open. If you are struggling, look to the creative nonfiction pieces we have read so far (by professional and student writers). You are also welcome to expand an homage. The following link is filled with great prompts that might
also help you get started:
http://www19.homepage.villanova.edu/karyn.hollis/prof_academic/Courses/2041-
Travel/travel_topics.htm

R 2/12
Comment on group members’ essays on D2L

Week Six: On Assignment
T 2/17
Read: “Teaching the ‘F’ Word” by Hauquan Chau

R 2/19
Read: “As Long as We Were Together, Nothing Bad Could Happen to Us” by Scott
Anderson

Week Seven: Looking for a Story
T 2/24
Write an homage to Chau’s, Anderson’s or Wisner’s essay (note that we read Wisner in
class and that I distributed hard copies.)

R 2/26
Film: Buena Vista Social Club

Week Eight: The Places In Between
T 3/3
Read: The Places In Between by Rory Stewart (pages 1-144. In case page numbers differ
on editions, please make sure you read to the end of Part 3)

R 3/5

Week Nine: Revision
T 3/10
Read: Finish The Places in Between by Rory Stewart

R 3/12
Read: excerpt form The Craft of Revision by Donald Murray
Bring to class: a clean, one-sided copy of your Travel Narrative

Week Ten
T 3/17
Due: Revised Travel Narrative

R 3/19
Conferences. Class will not meet at the regular time.
Week Eleven: Have Fun
SPRING BREAK

Week Twelve: Wild
T 3/31
Read: Wild by Cheryl Strayed (From the Prologue to the end of Part Three)

R 4/2
Finish Wild by Cheryl Strayed

Week Thirteen: Research, Ethnography and Immersion Travel Journalism
T 4/7
Read: “Now Ye Know Who the Bosses Are Here Now” by J. Malcolm Garcia

R 4/9
Read: “City of Walls” by Robin Kirk

Week Fourteen: Let’s Talk About Publishing
T/ 4/14
Due: Hybrid/Immersion Essay. This piece must contain research.

R 4/16
Comment on group members’ essays on D2L

Week Fifteen: “The Migratory Impulse” (Bruce Chatwin’s phrase)
T 4/21
Documentary: Winged Migration

R 4/23

Week Sixteen: Hard Work and Celebration
T 4/28
Final Reading
Please be prepared to read a passage of your writing from this semester to the class.

R 4/30
Final Portfolio
Must Include:
-A letter in which you introduce and critique each piece and comment on your
development as a writer over the course of the semester (at least two single-spaced pages)
-Revised Travel Narrative
-Revised Hybrid Essay
-Theoretical Critique
-Two Homage