

English 125: Writing and Academic Inquiry
English 125.037 The Politics of Travel
Fall 2015
MoWe 11.30AM-1PM
171 LORCH

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Office Location: 6734 Haven Hall
Office Hours: Mo & We 2PM – 3PM
and by appointment

EDWP Course Description for English 125:

This class is about writing and academic inquiry. Effective arguments stem from well-formulated questions, and academic essays allow writers to gain deeper understanding of the questions that they are exploring. In this course, you will learn to create complex, analytic, well-supported arguments that matter in academic contexts. The course will also hone your critical thinking and reading skills. Working closely with your peers and instructor, you will develop your essays through workshops and extensive revision and editing. Readings cover a variety of genres and often serve as models or prompts for assigned essays. The specific questions that you will pursue in your essays will be guided by your own interests.

Course Description of English 125.037: The Politics of Travel

What do you think about when you think about travel? Do you think about discovering new places, meeting new people, and learning a new language? Or, do you think about displacement and getting lost in translation? What does politics have to do with any of this? This course will introduce you to writing and academic inquiry by way of asking tough questions about political and ethical dimensions of travel. We will read a variety of texts about issues of tourism, migration, globalization, colonialism, and diaspora. We will use different types of writing assignments to reflect on these readings, and to question the meanings we attach to travel.

Learning Goals for English 125:

- To produce complex, analytic, well-supported arguments that matter in academic contexts.
- To read, summarize, analyze, and synthesize complex texts purposefully in order to generate and support writing.
- To analyze the genres and rhetorical strategies that writers use to address particular audiences for various purposes and in various contexts.
- To develop flexible strategies for revising, editing, and proofreading writing of varying lengths.
- To develop strategies for self-assessment, goal-setting, and reflection on the process of writing.

Required Texts and/or Coursepack:

- All readings for this course will be available on the course Canvas site.

Course Requirements:

I will determine your final grade according to the following rubric:

- **10% daily engagement:**
 - attendance
 - participation in class discussions and small group activities
 - low-stakes writing assignments
- **10% Essay #1**
- **20% Essay #2**

- **20% Essay #3**
- **20% Essay #4**
- **10% peer review workshops:**
 - typed peer review letters
 - complete drafts for workshops
 - active participation in workshops
- **10% reflective cover letters, informal self-reflections, Cumulative Reflection Letter**

Grading Standard:

- **The grading standard for the course will be as follows:**
 - “C” designates “average” work.
 - “B” designates “good” work.
 - “A” designates “excellent” work.
 - You will need to perform work that is consistently above average in order to receive a letter grade of “B” or “A” in the course.
- **I will hold your work to high standards for two reasons:**
 - I believe that it is crucial for you to learn to communicate your ideas clearly in writing. Most people find writing much more difficult than talking. Although I may know what you’re trying to say because I have heard you discuss your ideas during class or in office hours, I will evaluate your written work on the basis of how well the words on the page communicate your ideas.
 - Developing your abilities as a writer will help you to succeed in your remaining classes, in graduate or professional school, and in the workplace. You may not enjoy receiving rigorous feedback or a “B” or “C” on an assignment, but receiving honest feedback will enable you to improve your writing and achieve greater success in your post-college career.
- **I will grade your work using the following scale:**

	B+ 87-89.99	C+ 77-79.99	D+ 67-69.99
A 93-100	B 83-86.99	C 73-76.99	D 63-66.99
A- 90-92.99	B- 80-82.99	C- 70-72.99	D- 60-62.99

Attendance:

- Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other’s writing, attending class is crucial for your own success and for the success of the course.
- **You may miss two class sessions without penalty.**
- I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.
- **Once you have reached your limit of two unexcused absences, I will lower your final daily engagement grade by one letter for each additional absence (i.e., an “A” grade will become a “B”).**
- If you miss class, please ask another student to share his/her notes and tell you about what you missed.
- Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others. **I will count three late arrivals as one absence.**

Religious Observances:

- If a class session or due date conflicts with your religious holidays, please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with UM policy on religious/academic conflicts, your absence will not affect your grade in the course.

Participation:

- The success of our course depends on each of you being prepared to participate.
- **Effective participation entails being an engaged reader.**
 - As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:
 - underlining or flagging important passages and key phrases
 - writing key words at the top of various pages
 - writing notes in the margins of pages or in a reading journal
 - jotting down questions that you want to raise about the reading
 - listing pages or specific passages that contain especially confusing or intriguing material.
 - Please make sure to **bring reading materials to class** on the day that we'll be discussing them.
- **Effective participation entails being an engaged listener and balanced contributor.**
 - If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation.
 - Participation can take many forms, including:
 - offering a comment or reflection about the readings during class
 - posing a question or responding to others' questions
 - identifying a passage or section that you find difficult to understand
 - sharing an insight from your writing assignment
 - posting an observation or question on our online course site
 - making links between our discussions and events in the wider world
 - listening carefully and respectfully to other students' contributions.

Cell Phones, Electronic Devices, and Laptops:

- Please be sure to turn off your cell phones and put all electronic devices in your bags before class begins. It will be distracting for all of us if you text or use an electronic device during class, so **I will mark you absent for the day** if you do so.
- If you expect a call during class (e.g., for a family emergency), please let me know in advance.
- For most days of the semester, I will ask that you **refrain from using your laptop** in class. Laptops tend to make us far less attentive to each other and far more susceptible to online distractions. Please plan to take notes by hand.
- On a few specified days of the semester, I will allow you to use laptops for a classroom activity; I will announce in advance when laptops will be permitted.
- If I find that using laptops distracts us from achieving our learning goals, I will no longer permit any use of laptops during class.

Sequence of Major Essays:

- Over the course of the semester, I will ask you to produce four formal essays, each of which will involve a **process of drafting, peer review, revision, and self-assessment**.

- Here is a brief description of each major essay. We'll discuss each of these assignments in much greater detail as the semester proceeds:

GENRE	LENGTH	AUDIENCE	TARGETED WRITING SKILLS	% OF FINAL GRADE
Close Reading Essay (a careful, detailed analysis of evidence)	3-5 pages	<ul style="list-style-type: none"> • other students in your English 125 course 	<ul style="list-style-type: none"> • reading like a writer • carefully unpacking and analyzing evidence • incorporating quotes • building an argument from careful analysis of a text, object, or phenomenon 	10%
Open Letter (a letter that is addressed to a particular individual or group but is meant to be published for a broader audience)	4-6 pages	<ul style="list-style-type: none"> • readers who have an interest in— or may be affected by—the issue, text, or cultural phenomenon that you're discussing 	<ul style="list-style-type: none"> • close reading • identifying your interlocutors; participating in a broader conversation or debate • formulating a driving question • analyzing, incorporating, and citing various kinds of evidence • formulating a nuanced, debatable thesis statement • using rhetorical appeals (ethos, logos, pathos) to support your argument • engaging with possible resistance to your argument • articulating the “so what?” or broader significance of your argument 	20%
Comparative Analysis Essay (a thesis-driven argument that arrives at new insights by putting two texts or phenomena into conversation with each other)	8-10 pages	<ul style="list-style-type: none"> • readers with interests in one or both of the texts or phenomena that you're discussing 	<ul style="list-style-type: none"> • creating a nuanced, debatable thesis • structuring comparisons • generating new insights from putting texts or phenomena into conversation with each other • incorporating quotes from multiple sources • engaging with possible resistance to your argument • connecting different parts of your argument 	20%
Narrative-based Argument (a narrative that illuminates an important insight that you've	Essay Format: 7-9 pages OR Podcast Format:	<ul style="list-style-type: none"> • future students of English 125 	<ul style="list-style-type: none"> • using writing as a tool for grappling with lingering questions, reflecting on personal development or change, and experimenting with new ways of thinking • drawing on personal experience to create an argument 	20%

gained during the semester, or that highlights ways in which you have developed as a thinker, reader, writer, and/or member of a scholarly community)	4-6 pages of polished “script” along with recorded and edited podcast (15-20 minutes)		<ul style="list-style-type: none"> using elements of narrative to craft an argument (e.g., description, character development, in-scene exposition, dialogue, narrative time) 	
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Late Submission of Formal Essays:

- Unless you **notify me in advance** about extenuating circumstances that will prevent you from submitting your essay on time, I’ll lower your grade for the assignment **by one letter for each day** that it is late. For instance, if you submit a “B” paper two days late, your grade will become a “D.”

Brief Writing Assignments:

- Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class discussions and as building blocks for your major essays.
- These assignments will count towards your **daily engagement grade**, which is worth 10% of your final grade.
- Late Submission of Brief Writing Assignments:**
 - If you miss class, please check our online course site for information about writing assignments.
 - If you cannot make it to class due to illness or an emergency, you can receive full credit for your assignment if you email it to me by 9 p.m. on the day it is due.
 - Otherwise, you will receive no credit for an assignment submitted after the class period or posting time when it is due.

Peer Review Workshops:

- Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, **peer review workshops will play a central role in our course**. By identifying what is working and not working in each other’s drafts, you will help each other to clarify and strengthen your arguments. Commenting on others’ work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers’ drafts will heighten your awareness of strengths and weaknesses in your own work.
- We’ll have a range of **different kinds of workshops** throughout the semester. For some of these workshops, I’ll ask you to read each other’s work during class and offer each other oral feedback. These workshops will focus on shorter pieces of writing such as your thesis statement, a paragraph that incorporates quotes from another scholar, or a paragraph that addresses counter-arguments.
- For workshops that focus on the four formal essays**, I’ll assign you to a particular peer review group and ask you to do the following:

- Email a **complete draft** of your assignment to me and to your group members by the date and time specified on the syllabus. Drafts will typically be due **two days before the scheduled workshop**.
 - Before the workshop, read your group members' drafts and offer each group member **feedback in the form of a typed letter**. We'll practice providing useful feedback during class, and I'll distribute guidelines for writing each set of peer review letters.
 - On the day of the workshop, **bring hard copies of your typed letters** to class (one copy of each letter for me, and one copy of each letter for all members of your group).
- **It is crucial that you attend class on days when peer review workshops are scheduled.**
 - If you miss a workshop, you'll not only miss an invaluable opportunity to improve your own draft; you'll also deprive your group members of feedback on their drafts.
 - **If you miss a peer review workshop, you must arrange to receive feedback on your draft.** You can meet with a tutor at the Sweetland Center for Writing or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. **If you do not arrange to receive feedback on your draft, you will not receive credit for completing the draft.**
 - **Please send a complete draft of your essay for peer review workshops, and submit those drafts by the designated time.**
 - A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a **full-length draft** in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
 - **Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you will not receive credit for completing the draft.**

Self-Reflection Assignments:

- Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. Throughout the semester, I will ask you to submit some **self-reflection assignments that will help you to think about your writing process and your development as a writer**.
- These assignments will include reflective cover letters, which will be due with each of your formal essays, and some low-stakes reflections that I will ask you to complete at various stages of the drafting process.

Office Hours:

- I look forward to meeting with you individually during office hours. We'll meet for at least one required conference, during which we'll discuss a draft of one of your essays. I also encourage you to come to my office hours throughout the term. We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans.
- If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

Accommodations for Special Needs:

- The University of Michigan is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please ask Services for Students with Disabilities (SSD) to provide documentation of the accommodations that you need. Then, please share this documentation with me as soon as

possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.

- If you suspect that you may have a disability and would like to be tested, Services for Students with Disabilities can provide free screenings and referrals to low-cost diagnostic services.
- Here is the contact information for Services for Students with Disabilities:
 - location: G-664 Haven Hall
 - phone: 734-763-3000
 - website: <http://ssd.umich.edu/>

Mental Health Resources:

- As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. The University of Michigan offers several confidential services that you might find helpful for addressing such challenges, including
 - Counseling and Psychological Services (CAPS): 734-764-8312
 - Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333
 - Psychiatric Emergency Services: 734-996-4747.
- If you have a diagnosed mental health condition, you may also be able to register with Services for Students with Disabilities: see <http://ssd.umich.edu/mental-health-conditions>.

Sweetland Center for Writing:

- The Sweetland Center for Writing—located at **1310 North Quad**—is an amazing, free resource! If you would like additional feedback or assistance as you're planning, drafting, or revising your writing assignments, you can schedule an individual appointment with a Sweetland faculty member, drop in for a peer-tutoring session, correspond online with a peer tutor, or submit your work online to receive feedback within 72 hours.
- Sweetland faculty members and peer tutors will not edit or proofread your work, but they can assist you with understanding assignments, generating ideas, developing and organizing arguments, using evidence and sources, and clarifying your writing.
- For more information, please visit: <http://www.lsa.umich.edu/sweetland/undergraduate>.

Plagiarism:

- Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community.
- If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.
- We will discuss what constitutes plagiarism, but if you have additional questions about how to reference material that you find in books or online, please let me know.
- **All students enrolled in English 124 or English 125 are required to attend a 50-minute workshop about academic integrity.** This interactive workshop, designed and facilitated by undergraduate students from LSA's Student Honor Council, will focus on the topic of plagiarism. Working in small groups, workshop participants will discuss:
 - 1) various forms of plagiarism,
 - 2) techniques for citing and incorporating material from other sources, and
 - 3) strategies and resources for addressing the challenges that first-year writing courses present.

- **If you commit an act of academic dishonesty in this course either by plagiarizing someone’s work or by allowing your own work to be misused by another person, you will face the following consequences:**
 - You will fail the assignment and may fail the course.
 - I will report the incident to the Director of the English Department Writing Program.
 - I will also forward your case, with an explanatory letter and all pertinent materials, to the LSA Assistant Dean of Student Affairs.
 - The Dean will determine an appropriate penalty, which may involve academic probation and/or community service.
 - If you commit plagiarism while you are already on probation for plagiarism, you may be asked to leave the University.

DAILY COURSE SCHEDULE:

UNIT ONE: CLOSE READING ESSAY			
DAY & DATE	FOCAL POINTS FOR DISCUSSION	MATERIALS FOR DISCUSSION	WRITING ASSIGNMENTS DUE
<p><i>9/9/2015</i></p> <p>Introductions; Academic Argument</p>	<ul style="list-style-type: none"> • key terms for discussing academic writing (audience, purpose, genre, evidence) • elements of effective academic writing • the writing process • course syllabus, policies, and expectations 	<ul style="list-style-type: none"> • course syllabus 	
<p><i>9/14/2015</i></p> <p>Reading like a Writer</p>	<ul style="list-style-type: none"> • reading like a writer • key terms for discussing academic writing (audience, purpose, genre, evidence) • close reading (i.e., carefully unpacking and analyzing evidence) 	<ul style="list-style-type: none"> • Mike Bunn, “How to Read Like a Writer,” <i>Writing Spaces: Readings on Writing 2</i> (2011), 71-86, http://writingspaces.org/bunn--how-to-read-like-a-writer • Brent Crane, “For a More Creative Brain, Travel,” <i>The Atlantic</i>, Mar 31, 2015, http://www.theatlantic.com/health/archive/2015/03/for-a-more-creative-brain-travel/388135/ • LeGuin, Ursula K., “The Ones Who Walk Away from Omelas 	<ul style="list-style-type: none"> • Draft Bonderman Fellowship qualifications essay

		(Variations on a theme by William James)” in <i>Utopian Studies</i> , Vol. 2, No. 1/2 (1991), pp. 1-5	
9/16/2015 Reading Like a Writer; Incorporating Evidence	<ul style="list-style-type: none"> • reading like a writer • key terms for discussing academic writing (audience, purpose, genre, evidence) • close reading • incorporating and citing evidence 	<ul style="list-style-type: none"> • Anderson, Sharma, and Wright, “Editorial: Why No Borders?,” in <i>Refuge</i>, Volume 26, No.2, 2009, pp.5-18 • Balibar, Etienne, “Borderland Europe and the Challenge of Migration,” https://www.opendemocracy.net/can-europe-make-it/etienne-balibar/borderland-europe-and-challenge-of-migration, September 8, 2015 	<ul style="list-style-type: none"> • Blog Post/Comments begin
9/21/2015 Incorporating Evidence; Identifying an Argument or Central Claim	<ul style="list-style-type: none"> • close reading • incorporating and citing evidence • identifying an argument or central claim from careful analysis of a text, object, or phenomenon • developing effective topic sentences 	<ul style="list-style-type: none"> • Susan McWilliams, “Introduction: Points of Departure,” in <i>Traveling Back: Toward a Global Political Theory</i>, pp. 1-17 	
9/23/2015 Practicing Peer Review	<ul style="list-style-type: none"> • writing as a process • offering effective feedback for other writers • improving your own writing by offering feedback for other writers and by hearing other writers’ feedback about various drafts 	<ul style="list-style-type: none"> • Peer Review Guidelines • Jeremiah Chamberlin, “Workshop Is Not for You” 	<ul style="list-style-type: none"> • complete draft of your Close Reading Essay
9/28/2015 Peer Review Workshop: Close Reading Essay	<ul style="list-style-type: none"> • writing as a process • offering effective feedback for other writers • improving your own writing by offering feedback for other writers and by hearing other writers’ feedback about various drafts • developing strategies 	<ul style="list-style-type: none"> • complete drafts of your Close Reading Essays • your typed peer review letters for each member of your group 	<ul style="list-style-type: none"> • typed peer review letters for each member of your group

	for revision		
UNIT TWO: OPEN LETTER			
DAY & DATE	FOCAL POINTS FOR DISCUSSION	MATERIALS FOR DISCUSSION	WRITING ASSIGNMENTS DUE
9/30/2015 Entering the Conversation	<ul style="list-style-type: none"> identifying your interlocutors; participating in a broader conversation or debate formulating a driving question the “so what?” question: identifying authors’ motivating moves 	<ul style="list-style-type: none"> Mark Gaipa, “Breaking Into the Conversation: How Students Can Acquire Authority for Their Writing,” <i>Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture</i> 4.3 (2004): 419, 422-433 “Motivating Moves” (handout) 	<ul style="list-style-type: none"> final Close Reading Essay (including drafts, letters from your peer reviewers, and your reflective cover letter)
10/5/2015 Formulating a Driving Question	<ul style="list-style-type: none"> identifying your interlocutors; participating in a broader conversation or debate formulating a driving question the “so what?” question: articulating the broader significance of your argument 	<ul style="list-style-type: none"> Jeremy Bentham, “Emancipate Your Colonies! Addressed to the National Convention of France Anno 1793,” http://oll.libertyfund.org/titles/bentham-the-works-of-jeremy-bentham-vol-4#lf0872-04_head_246 	
10/7/2015 The Art of Persuasion	<ul style="list-style-type: none"> using rhetorical appeals (ethos, logos, pathos) to support your argument 	<ul style="list-style-type: none"> Frantz Fanon, “Letter to the Resident Minister (1956),” and “Letter to the Youth of Africa,” in <i>Toward the African Revolution</i>, pp.52-54 and pp.113-119 Declaration on the Right to Insubordination in the War in Algeria (Manifesto of 121), https://www.marxists.org/history/france/algerian-war/1960/manifesto-121.htm 	
10/12/2015 Creating a Nuanced	<ul style="list-style-type: none"> creating a nuanced, debatable thesis statement using rhetorical appeals 	<ul style="list-style-type: none"> your thesis statements for your Open Letters 	<ul style="list-style-type: none"> draft of your thesis statement for your Open Letter

Thesis Statement	(ethos, logos, pathos) to support your argument		
10/14/2015 Engaging with Resistance	<ul style="list-style-type: none"> creating a nuanced, debatable thesis statement engaging with possible resistance to your argument 	<ul style="list-style-type: none"> Lila Abu Lughod and Maya Mikdashi, "Tradition and the Anti-Politics Machine: DAM Seduced by the "Honor Crime," Jadaliyya.com, Nov 23, 2012 Tamer Nafar, Suhell Nafar, and Mahmoud Jrery, "DAM Responds: On Tradition and the Anti-Politics of the Machine," Jadaliyya.com, Dec 26, 2012 <p><i>OPTIONAL: Abu-Lughod and Mikdashi, "Honoring Solidarity during contentious debates..." Jadaliyya.com, Dec 26, 2012</i></p>	<ul style="list-style-type: none"> complete draft of your Open Letter
10/21/2015 Peer Review Workshop: Open Letter	<ul style="list-style-type: none"> writing as a process offering effective feedback for other writers improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts developing strategies for revision 	<ul style="list-style-type: none"> complete drafts of your Open Letters your typed peer review letters for each member of your group 	<ul style="list-style-type: none"> typed peer review letters for each member of your group
UNIT THREE: COMPARATIVE ANALYSIS ESSAY			
DAY & DATE	FOCAL POINTS FOR DISCUSSION	MATERIALS FOR DISCUSSION	WRITING ASSIGNMENTS DUE
10/26/2015 Structuring Comparisons	<ul style="list-style-type: none"> putting texts or phenomena into conversation with each other structuring comparisons incorporating evidence from multiple sources 	<ul style="list-style-type: none"> LIBRARY SESSION 	<ul style="list-style-type: none"> final Open Letter Essay (including drafts, letters from peer reviewers, and your reflective cover letter)
10/28/2015 Structuring	<ul style="list-style-type: none"> putting texts or phenomena into conversation with each 	<ul style="list-style-type: none"> Edward Said, "Imaginative Geography and Its Representations: Orientalizing 	<ul style="list-style-type: none"> Have at least 1 blog post and 3 comments by

Comparisons	<ul style="list-style-type: none"> other structuring comparisons incorporating evidence from multiple sources 	the Oriental,” <i>Orientalism</i> , pp. 49 – 73	this session.
11/2/2015 Comparative Analysis: More than the Sum of Two Parts	<ul style="list-style-type: none"> structuring comparisons generating new insights from putting texts or phenomena into conversation with each other creating a nuanced, debatable thesis statement 	<ul style="list-style-type: none"> Hisham Aidi, “The Enchanted Mooress,” <i>Rebel Music: Race, Empire and the New Muslim Youth Culture</i>, pp.3-23 	
11/4/2015 Comparative Analysis: More than the Sum of Two Parts	<ul style="list-style-type: none"> structuring comparisons generating new insights from putting texts or phenomena into conversation with each other creating a nuanced, debatable thesis statement engaging with possible resistance to your argument 	<p><i>NO CLASS: INDIVIDUAL CONFERENCES WILL BE HELD ON 11/2 and 11/9-11/10.</i></p> <ul style="list-style-type: none"> your thesis statements for your Comparative Analysis essays Hisham Aidi, “American Banlieue,” <i>Rebel Music: Race, Empire and the New Muslim Youth Culture</i>, pp.195-220 	<ul style="list-style-type: none"> draft of your thesis statement for your Comparative Analysis Essay
11/9/2015 Organization; Introductions	<ul style="list-style-type: none"> connecting different parts of your argument; transitions writing a compelling introduction 	<ul style="list-style-type: none"> Sample Introduction: Draft and Revision [handout] Jürgen Habermas, “The European Nation-State and the Pressures of Globalization,” <i>New Left Review</i>, May-June 1999, pp. 46-59 Khanna, Parag, “The End of the Nation-State?” NYTimes, October 12, 2013. 	
11/11/2015 Organization; Conclusions	<ul style="list-style-type: none"> connecting different parts of your argument; transitions writing a compelling conclusion 	<ul style="list-style-type: none"> Ta-Nehisi Coates, “Acting French,” <i>The Atlantic</i>, August 29, 2014, http://www.theatlantic.com/features/archive/2014/08/acting-french/375743/ 	

<p>11/16/2015</p> <p>So What?</p>	<ul style="list-style-type: none"> the “so what?” question: identifying authors’ motivating moves generating new insights from putting texts or phenomena into conversation with each other 	<ul style="list-style-type: none"> Evan Osnos, “What did China’s First Daughter Find in America?,” <i>New Yorker</i>, April 6, 2015, http://www.newyorker.com/news/news-desk/what-did-chinas-first-daughter-find-in-america “Americans in China,” <i>This American Life</i>, Episode 467, 2012 	<ul style="list-style-type: none"> complete draft of your Comparative Analysis Essay
<p>11/18/2015</p> <p>Peer Review Workshop: Comparative Analysis Essay</p>	<ul style="list-style-type: none"> writing as a process offering effective feedback for other writers improving your own writing by offering feedback for other writers and by hearing other writers’ feedback about various drafts developing strategies for revision 	<ul style="list-style-type: none"> complete drafts of your Comparative Analysis Essays your typed peer review letters for each member of your group 	<ul style="list-style-type: none"> typed peer review letters for each member of your group

**UNIT FOUR:
NARRATIVE-BASED ARGUMENT**

<p>DAY & DATE</p>	<p>FOCAL POINTS FOR DISCUSSION</p>	<p>MATERIALS FOR DISCUSSION</p>	<p>WRITING ASSIGNMENTS DUE</p>
<p>11/23/2015</p> <p>Making an Argument in Narrative Form</p>	<ul style="list-style-type: none"> writing as a tool for grappling with lingering questions, reflecting on personal development, and experimenting with new ways of thinking drawing on personal experience to create an argument using elements of narrative to craft an argument (e.g., description, character development, in-scene exposition, dialogue, narrative time) 	<p><i>NO CLASS – INSTRUCTOR OUT OF TOWN FOR PROFESSIONAL CONFERENCE</i></p> <p><i>INDIVIDUAL CONFERENCES WILL BE HELD THE WEEK OF 11/30.</i></p>	<ul style="list-style-type: none"> final Comparative Analysis Essay (including drafts, letters from peer reviewers, and your reflective cover letter)
<p>11/25/2015</p> <p>Making an</p>	<ul style="list-style-type: none"> writing as a tool for grappling with lingering questions, 	<ul style="list-style-type: none"> “Abdi and the Golden Ticket,” <i>This American Life</i>, Episode 560, 	

Argument in Narrative Form	reflecting on personal development, and experimenting with new ways of thinking <ul style="list-style-type: none"> • drawing on personal experience to create an argument • using elements of narrative to craft an argument 	http://www.thisamericanlife.org/radio-archives/episode/560/abdi-and-the-golden-ticket	
<i>11/30/2015</i> Making an Argument in Narrative Form	<ul style="list-style-type: none"> • writing as a tool for grappling with lingering questions, reflecting on personal development, and experimenting with new ways of thinking • drawing on personal experience to create an argument • using elements of narrative to craft an argument 	<ul style="list-style-type: none"> • George Orwell, “Shooting an Elephant,” and “Why I Write,” in <i>A Collection of Essays</i>, pp.148-156 and pp. 309-316 	
<i>12/2/2015</i> Looking Backwards and Forwards	<ul style="list-style-type: none"> • assessing how you’ve grown as a thinker, reader, writer, and member of an academic community • setting new goals for yourself as a writer 	<ul style="list-style-type: none"> • David Dunning, “We Are All Confident Idiots,” <i>Pacific Standard</i>, 7 Oct. 2014, http://www.psmag.com/health-and-behavior/confident-idiots-92793 • your DSP essays 	
<i>12/7/2015</i> Looking Backwards and Forwards	<ul style="list-style-type: none"> • assessing how you’ve grown as a thinker, reader, writer, and member of an academic community • identifying and analyzing patterns in feedback that you’ve received from your peers and instructor • composing a <u>Cumulative Reflection Letter</u> 	<ul style="list-style-type: none"> • One of your formal essays and the written feedback that you’ve received from your peers and your instructor 	<ul style="list-style-type: none"> • complete draft of your Narrative-based Argument
<i>12/9/2015</i> Peer Review Workshop: Narrative-based	<ul style="list-style-type: none"> • writing as a process • offering effective feedback for other writers • improving your own writing by offering 	<ul style="list-style-type: none"> • complete drafts of your Narrative-based Arguments • your typed peer review letters for each member of your group 	<ul style="list-style-type: none"> • typed peer review letters for each member of your group

Argument	feedback for other writers and by hearing other writers' feedback about various drafts <ul style="list-style-type: none"> • developing strategies for revision 		
<i>12/14/2015</i> Final Reflections	<ul style="list-style-type: none"> • assessing how you've grown as a thinker, reader, writer, and member of an academic community • setting new goals for yourself as a writer 	<ul style="list-style-type: none"> • Revised Bondermann Fellowship qualifications essay 	<ul style="list-style-type: none"> • Revised Bondermann Fellowship qualifications essay • Last day of the blog
<i>12/17/2015 by 5pm</i>			<ul style="list-style-type: none"> • <u>final Narrative-based Argument</u> (including drafts, letters from peer reviewers, and your cumulative reflection letter)