

WRI 153/154: On the Move!

Professor: Patrick Luiz Sullivan De Oliveira

Class Time: Tue./Th. 7:30 pm – 8:50 pm

Classroom: Blair Hall, Room T5

Office: E-005 Baker Hall

Office hours: Tue./Th. 11 am – 12 pm

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Mobility manifests itself in myriad forms in our everyday lives: when we walk to class, when we fly back home, and when we use Facebook Messenger to communicate across campus or around the globe. But movement and transportation also become the focus of conflict and negotiation: borders disrupt the travel rhythms of nomadic communities, airlines define multiple classes of passengers, and the debate concerning net neutrality may fundamentally shape Internet accessibility. In this Writing Seminar, we explore what mobility can tell us about past and present societies. What effects does increased mobility have on social cohesion? How do different forms of moving through space shape the way we see the world? We begin by analyzing the movements of medieval shepherds in Emmanuel Le Roy Ladurie's book *Montaillou* and of corporate travelers in the movie *Up in the Air*. Next, we explore how the railroad—the nineteenth-century's quintessential mobile technology—transformed modern America. For the research paper, students develop an original argument about mobility in a discipline of their choosing. Possible topics include travel narratives like the one by the medieval globetrotter Ibn Battutah, the fluidity of transitional spaces like the train station, the advent of technologies like Google Maps, and the contemporary refugee crisis.

Overview of Assignments:

Unit 1: Lens Essay (5-6 pp.)

Addressing the dynamic between mobility and immobility in either Emmanuel Le Roy Ladurie's *Montaillou: The Promised Land of Error* or Jason Reitman's *Up in the Air*, make an argument that critiques and refines or extends Tim Cresswell's discussion of the concepts of "*sedentary metaphysics*" and "*nomadic metaphysics*."

Unit 2: Supernova Essay (7-8 pp.)

Make an original argument that contributes to the scholarly conversation concerning the expansion of the railway in nineteenth-century America. As you develop your argument you can either work within the boundaries of one of the disciplinary fields or take a more interdisciplinary approach. Regardless, you should engage substantially with one (or a set of) primary sources and construct a scholarly debate using three secondary sources, one of which should be a key text (Schivelbusch, Fogel, Orsi, and Kern).

Unit 3: Research Essay (10-12 pp.)

Make an original argument about a contemporary or historical economic, social, or political issue that can be understood in a new light if interpreted from a mobility perspective. Be sure to draw on a variety of primary and secondary sources and to situate your argument within the existing scholarly literature.

Dean's Date Assignment: Personal Mobility Narrative (~3 pp.)

Drawing on the theoretical toolbox and historical knowledge you have acquired throughout this course, produce a personal narrative about how mobility has shaped your experience in the world. The narrative can be written like a typical personal narrative, or take other forms (like a comic strip, annotated collage, or narrated video) Focus on specific experience that illuminates your insight (like a family trip, your move to another country, or your commute to school).

Due Dates of Major Assignments

Assignments are due by 9 am (with the exception of the DDA, which is due by 5 pm).

Unit 1:	Draft (D1) Revision (R1)	Saturday, February 17 Saturday, March 3
Unit 2:	Draft (D2) Revision (R2)	Saturday, March 17 Saturday, April 7
Unit 3:	Revised Research Proposal Draft (D3) Revision (R3)	Monday, April 16 Saturday, April 21 Saturday, May 5
DDA:	Personal Mobility Narrative	Monday, May 14

Required Texts and Materials:

Available from Labyrinth Books on Nassau Street

Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th edition, Bedford/St. Martin's, 2017.

Available in Class or by Other Means

All other readings will be available through our Blackboard site, Pequod course packet, and handouts. Please refer to the syllabus schedule for details. If you miss a handout or are unable to locate the assigned material, please contact me as soon as possible, as you are ultimately responsible for completing all required reading. Please print out and bring paper copies of all downloaded materials to class.

Course Policies:

Conferences

We will have four conferences during the semester to discuss your writing and ideas. The first will be a 45-minute individual draft conference with me on your first draft. The second will be a 60-minute paired conference, where you will meet with one other student and me to discuss each other's drafts for Essay #2. This paired conference is designed to give you added perspective on your draft by having another reader offer feedback on your work. It will also give you practice providing constructive comments on a fellow student's writing, which is a crucial component of Writing Seminar. We will build on this experience in the third unit, when you'll participate in a 90-minute group draft conference with two other students and me. There will also be a 15-minute individual conference on your research proposal.

I expect you to be prepared for these conferences. This means you should review your writing before coming in, and you should try to have specific ideas or questions about how you hope to address the appropriate revisions. In addition, for the group conferences, it means you should read your group mates' drafts and come ready to give detailed feedback on the most promising ideas in the papers, each paper's specific strengths, and where you find the most room for revision.

Email

I will use email to schedule meetings, respond to common questions, and distribute updates about the course. I ask that you check your email every day and give my messages as much attention as you do the assignment prompts. Likewise, if any questions arise outside of class, the best way to reach me is via email. If you haven't heard from me within 24 hours, please send a follow-up email to make sure the first was received.

Office Hours

Office hours are on Tuesdays and Thursdays, from 11 am to 12 pm. You can guarantee a spot by booking through WASE. If your schedule conflicts with those hours, I'm happy to try and arrange an appointment to discuss writing, course materials, or any other issues pertaining to this seminar. Just ask or email me, and we will try to arrange a time to meet.

Homework, Pre-drafts, and Drafts

In addition to your active participation during class time, this course also requires your active engagement with course materials outside of class, including writing in preparation for our class meetings as you brainstorm ideas and develop your arguments for the major essay assignments.

Homework and pre-drafts should be understood as opportunities to think “out loud” on the page. These assignments will ask you to generate ideas you might be uncertain about or new key terms that may or may not make it into the final draft. Think of them as springboards into the research and writing process. As opportunities to explore your thinking, they are not expected to be polished pieces of writing.

Similarly, drafts are opportunities to take risks—go out on a limb and test the strength of ideas that fire up your imagination! The drafting process provides you with an opportunity to discover what you really think about a topic or scholarly question. The process also gives you the chance to get constructive feedback, and it's through engagement with feedback that you can craft a revised argument made stronger for having taken a reader's perspective into account. The more complete your drafts, the more you'll discover in writing them and the more useful the feedback your readers will be able to give. Please make a point of writing a full, complete draft for each essay.

Cover Letters (for Drafts and Revisions)

Each time you submit a draft or revision, you'll include a one-page, single-spaced cover letter (“page 0”). The purpose of these cover letters is twofold: offer you the opportunity to reflect on what you've accomplished, and provide readers with a snapshot of your argument and your writing process for each assignment.

In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- Use the “Writing Lexicon” to explain what you think are the strongest elements in your essay and what you think could use the most improvement.

Draft Workshops and Draft Response Letters

You will also play a critical role in helping your fellow classmates' writing. Every unit will include a couple of draft workshops. Once drafts are submitted, I will select a few to be read by the class. As part of the workshop, each of you will be asked to comment on selected drafts. You should **print two hard copies** of each response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each draft response letter should be approximately **350-words long**. It should directly address the draft writer and feature three elements:

- A summary of their argument.
- An assessment of the draft's strengths.
- Respectful feedback on where you see room for improvement.
- Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

I will distribute guidelines for the workshops before we have our first one.

Formatting Guidelines

All writing assignments must be submitted as .doc or .docx files. Note that OIT provides MS Office to all students at no cost; search OIT's website for details and instructions (princeton.edu/oit).

All papers should use **Chicago Style** (*see the section with a sample essay*). For drafts and revisions, please follow the format of the sample paper posted on our class Blackboard site.

Also, always:

- Give your paper a title!
- Use Times New Roman 12, double-spaced.
- Set *all* margins at 1 inch and don't "justify" the right-hand margin.
- Use your software's automatic pagination to number your pages at the bottom right. Tip: Your first page will be a cover letter, so set this page number to 0 (e.g., in MS Word, select "Page Numbers" from the "Insert" menu, and then click on "Format" to see the option).
- Proofread your writing for typographical, grammatical, and punctuation errors.
- Include the University's required statement of original work, as well as a section where you acknowledge feedback and support.

Submission Guidelines

You will be submitting all writing for this seminar, unless otherwise specified, via our class Blackboard site. Simply log in (blackboard.princeton.edu) and click on our Writing Seminar. Blackboard is relatively intuitive to use, but feel free to contact the Blackboard help desk for assistance: blackboard@princeton.edu or (609) 258-0737.

On Blackboard, you'll submit your work to the relevant assignment folder in the "Shared Dropbox", where everyone in our class can access it. ***Please name your documents by combining your Net ID with the assignment abbreviation*** (e.g. "R1" for "Revision of Essay #1" or "PD3-2" for the second pre-draft of Essay #3). Thus, Tiger Princeton's draft of Essay #3 would be named 'tigerpD3.docx'.

Saving Your Work

Avoid digital disaster by regularly saving your work and periodically printing out drafts while you write. ***** I strongly advise you to save your work to your Google Drive (attached to your university Gmail account) ***** Data loss—however catastrophic—**does not** constitute automatic grounds for an extension.

Extensions and Late Assignments

All deadlines in this Writing Seminar are firm. Except in the case of medical or family emergency or religious observance, I give no individual extensions. If for such a reason, you cannot meet a deadline, please contact me as soon as possible so that we may work out an alternative schedule of due dates and times. In the event of a medical emergency, you must produce a note from University Health Services. In the event of a family emergency, please ask your residential college Dean or Director of Studies to contact me by email. ***The bottom line: keep open a line of communication and we'll figure out a plan together.***

There are serious consequences to missing deadlines. A late pre-draft assignment or a late draft will receive no written feedback. A late revision will be graded down by a third of a grade for every 24 hours that it's late, up until the final extended deadline, at which point you may not complete the course (see the "Completion of Work" policy below).

These policies have two concrete benefits for everyone in the class: (1) you may be less likely to fall behind if you know that your actions (and inactions) have real consequences, and (2) you can count on being treated the same as your classmates, which is another way of saying that no one will receive preferential treatment in this seminar.

Missed Conferences

Conferences will not be rescheduled except in cases of documented illness or family emergency. When signing up, keep in mind any reason that might prevent your attendance in a given time slot, and please notify me in advance should an unavoidable conflict arise.

Electronic Devices

While I do not ban the use of devices in class, I do ask that you refrain from unnecessary distractions. Think about it this way: are your devices helping you engage with sources and your seminar community? Or are they distracting you from fully engaging in class? If your engagement suffers, so too might your citizenship grade.

Course Portfolio

At the end of the semester, you will turn in a portfolio of all the writing you did in the course—so please save the copies with comments!

Seminar Librarian:

Alain St. Pierre

Every Writing Seminar is joined by a dedicated research librarian whose primary role is to collaborate with students in developing their final seminar paper. The librarian assigned to our class is Alain St. Pierre (apierre@princeton.edu), whose areas of expertise includes History, History of Science, and African Studies. We'll meet with Alain St. Pierre in class at several points during the semester, but I encourage you to also meet with him outside of class during the research unit.

After Your Writing Seminar

References & Letters of Recommendation

I am very happy to help with a reference or letters of recommendation. Looking forward, I just ask you to keep in mind the following advice.

As you begin your college career, which will eventually involve asking professors to recommend you for graduate programs, jobs, or internships, please be aware that professors are not obligated to write references for all students who request them. For example, I don't write a recommendation for a student unless I can write a very positive and specific one. Therefore, your job as a college student is to become the kind of student professors can rave about in recommendations — hardworking, collegial, and intellectually inquisitive and honest. Consider maintaining relationships over time with professors, so that they know you well enough to write for you. Many juniors and seniors tell me they wish they had thought about this during their first year.

As a sign of your professionalism, do your best to ask for a letter at least three weeks in advance; when such advance notice isn't possible, it's courteous to acknowledge the time constraint and the reason for it. It's appropriate to send a polite reminder to your recommendation writer when the deadline is approaching. In every case, follow up via email with a brief thank-you note.

End of Course Survey & Notes of Advice

At the end of the semester I will send out an anonymous survey requesting your feedback. I would be thrilled if you thoughtfully completed the survey, since it will help me improve the course for future students. In addition, you will have a chance to write notes of advice—and encouragement!—for the next semester's class.

Grading:

Final Grade

Most of your final grade comes from the major writing assignments. They are weighted more significantly as the semester goes along in order to recognize your improvement and acknowledge the assignments' increasing complexity. Here is the grade breakdown:

15%	Paper #1
25%	Paper #2
35%	Paper #3
5%	Revised Research Proposal
10%	Dean's Date Assignment
10%	Seminar citizenship (e.g., class participation, cover letters and draft responses, pre-drafts, and participation in writing groups)

Seminar Citizenship Grade

The Citizenship portion of your final grade will be evaluated using the following criteria and grading scale.

Citizenship Criteria:

- The student is always on time and prepared.
- The student participates actively in class, consistently contributing thoughtful and thought-provoking comments and questions; speaks not only to the professor but to other students; works energetically in small group or pair activities; overall, improves the day-to-day quality of the seminar for everyone.
- The student writes cover letters that reflect thoughtfully and critically on their own writing.
- The student submits thoughtful and complete pre-draft assignments.
- The student writes draft response letters that offer fellow students substantive criticism and suggestions for revision while demonstrating constructive engagement with the paper at hand.
- The student participates actively in group draft conferences, joining in the conversation about their fellow group members' essays.

Grading Scale:

- A student who earns an A-range grade for citizenship meets or surpasses all of the above criteria in a striking way
- A student who earns a B-range grade for citizenship commendably satisfies most or all of the above criteria.
- A student who earns a C-range grade for citizenship meets few of the above criteria.

Around midterms week, I'll ask you to write a reflection in class on your citizenship so far. I'll collect your reflection and respond with written feedback so you'll have a clearer sense of how to improve or sustain your citizenship performance.

Midterm Grade

To calculate your midterm grade, I'll average your grade on the revision of Essay #1 and your current citizenship grade. Note that for your final course grade, Essay #1 will count as 15% and citizenship 10%.

Grading Standards on Revisions

When grading, I evaluate the words on the page. Although neither effort nor improvement is factored into the essay grade, writing does tend to improve through revision. Effort and engagement are accounted for in the seminar citizenship grade. Below are the common standards to which papers are held in the Writing Seminars. Pluses and minuses represent shades of difference.

A paper in the **A range** demonstrates a high degree of command in the fundamentals of academic writing: it advances an interesting, arguable thesis; establishes a compelling motive to suggest why the thesis is original or worthwhile; employs a logical and progressive structure; analyzes evidence insightfully and in depth; and draws from well-chosen sources.

A **B-range** paper resembles an A-range paper in some ways, but may exhibit a vague or inconsistently argued thesis; establish a functional but unsubstantial motive; employ a generally logical but somewhat disorganized or underdeveloped structure; include well-chosen but sometimes unanalyzed and undigested evidence; or use sources in a limited fashion; confusing prose may at times obscure the argument.

A **C-range** paper resembles a B-range paper in some ways, but may also feature a confusing or descriptive thesis; provide a simplistic motive or none at all; lack a coherent structure or rely on an overly rigid structure like the five paragraph essay; fail to present enough evidence, or present evidence that is insufficiently analyzed; and drop in sources without properly contextualizing or citing them.

A **D** paper (there is no D+ or D- at Princeton) resembles a C-range paper but lacks a thesis or motive. It may have an undeveloped structure and draw on little analyzed evidence and sources. A D paper has trouble engaging with the assignment and may not show awareness of the conventions of academic discourse. It does, however, show signs of beginning to engage with the issues, topics, and sources of the assignment.

An **F** paper is similar to a D paper but is half the assigned length and addresses the assignment superficially.

A **0** paper is less than half the assigned length and does not fulfill the basic expectations of the assignment (for example, in a research paper, there is evidence of little or no research). Unlike an F paper, a 0 does not count as successful completion of the assignment and puts the student in jeopardy of failing the course.

• **Attendance:** Your active engagement in writing workshops and other in-class activities is integral to the Writing Seminar experience, which is grounded in a strong community of readers and writers. For this reason, you are normally expected to attend every class, with two absences considered cause for concern, and more than four absences grounds for not being permitted to complete the course.

❖ *Please note that a late arrival to class of more than 15 minutes will count as an absence.*

• **Completion of Work:** Writing Seminars are organized as a planned sequence of assignments, with each piece of writing building on previous writing. For this reason, you must complete all four of the major assignments to pass the course, and you must complete them within the schedule of the course, not in the last few days of the semester. If you fail to submit the final version of a major assignment by the final due date in that unit, you will receive an email from your professor specifying (1) the new date by which you must submit the late work and (2) any late penalties that will apply (these will be waived in the case of documented medical problems and family emergencies). The email will be copied to your Dean and Director of Studies, as well as the Writing Program Director. If you fail to meet the new deadline, you may not complete the course.

• **Acknowledgment of Original Work:** This course follows Princeton University policies on plagiarism, stated in *Rights, Rules, Responsibilities* and discussed at greater length in *Academic Integrity at Princeton*. According to these policies, you must properly cite your sources to distinguish your ideas from others'. You must also write the following pledge at the end of all drafts and revisions and then sign your name: "This paper represents my own work in accordance with University regulations." Suspicions of plagiarism will be reported to the Committee on Discipline and may have serious consequences.

• **Acknowledgment of Feedback and Support:** In keeping with common scholarly practice, you should express your indebtedness in an Acknowledgments section or footnote to anyone who gave you feedback on drafts or contributed informally to your thinking on your topic—for example, your classmates, roommates, and family members. Exceptions are the professor of this course and Writing Center Fellows.

Resources for Research and Writing:

The Writing Center

writing.princeton.edu/center

Located in Whitman College (enter through Baker Hall), The Writing Center offers student writers free one-on-one conferences with experienced fellow writers trained to consult on assignments in any discipline. The Writing Center is one of Princeton's most popular academic resources, holding nearly 6,000 conferences each year. I strongly urge you to sign up for an appointment. To do so, visit the Writing Center's online scheduler (wriapps.princeton.edu/scheduler/appointments). Writing Center Fellows also hold drop-in hours Sunday through Thursday evenings during the semester.

The McGraw Center

princeton.edu/mcgraw

Located in Frist Center (3rd Floor), The McGraw Center for Teaching and Learning provides a wide range of programming to help students get the most out of their coursework. Their one-on-one learning consultations can be particularly useful for developing active reading strategies, project management skills, and note-taking tactics. You can make an appointment for an individual consultation by visiting their website.

Princeton Undergraduate Research Calendar

undergraduateresearch.princeton.edu/calendar

Princeton's Undergraduate Research Calendar (PURC) helps you navigate the many programming opportunities and resources available to support your research endeavors at Princeton. Use this one-stop website to learn about upcoming events and plan ahead for important funding, internship, and fellowship deadlines. You can also search events by class year and/or division, request event reminders, and subscribe to calendar feeds!

Princeton Correspondents on Undergraduate Research

pcur.princeton.edu

Drawn from across class years and divisions, the Correspondents showcase and reflect on the undergraduate research experience. Their PCUR blog helps demystify the steps of the research process, highlights different kinds of research opportunities, and offers insight into what it's like to do research and independent work in different disciplines.

Tortoise: A Journal of Writing Pedagogy

tortoise.princeton.edu

Tortoise: A Journal of Writing Pedagogy is an annual journal that publishes excerpts of student scholarship from within the Princeton community. Showcasing writers from all disciplines and at all levels—both Princeton undergraduate and graduate students—it aims to emphasize the writing process as much as its “finished” product. Excerpts of exemplary academic writing are curated with reflective commentaries on the research and writing methods underpinning the prose.

Got Questions???

Ask!!!

When you reach this point in the Course Information, **PLEASE** feel free to email me with any questions about the seminar or its policies. I look forward to working with you this semester, and hope that we also get to have some fun!

Ann A. Student
WRI 108
D3

Sample pages formatted in *Chicago* manuscript style from “Equal but Separate? Building Sex, Gender, and Status into Public Restrooms in the United States, 1833-2015”

Innovation is a risky proposition for institutions of higher education. Like other formal organizations, colleges and universities exist neither in total isolation from one another nor solely within localized networks of exchange; instead, they operate within a much wider-ranging field of organizations populated with other, similar organizations. That institutional environment in turn exerts a powerful influence on how and why each individual organization undertakes particular kinds of action.¹ For sociological theorists of organizations, what DiMaggio and Powell call the “legitimacy imperative” – that is, the requirement that an organization’s actions be perceived as culturally legitimate among other organizations – is critical to this context of influence.² In other words, the behavior of each individual organization in a given field is heavily contingent on the most prevalent forms of organizational behavior in that field and, more importantly, on what types of organizational behavior are thought to be most reasonable in that same field.³

Consequently, although organizations change constantly in response to their ever-evolving social and cultural milieux,⁴ they tend to do so in ways that maintain their congruence

1. John W. Meyer, Francisco O. Ramirez, David John Frank, and Evan Schofer, “Higher Education as an Institution,” in *Sociology of Higher Education: Contributions and Their Contexts*, ed. Patricia J. Gumpert (Baltimore: Johns Hopkins University Press, 2008): 187.

2. Walter W. Powell and Paul J. DiMaggio, eds, *The New Institutionalism in Organizational Analysis* (Chicago: University of Chicago Press, 1991).

3. See also John W. Meyer and Brian Rowan, “Institutionalized Organizations: Formal Structure as Myth and Ceremony,” *American Journal of Sociology* 83, no. 2 (1977): 340-363; Lynne G. Zucker, “Organizations as Institutions,” *Research in the Sociology of Organizations* 2, no. 1 (1983): 1-47.

4. James G. March, “Footnotes to Organizational Change,” *Administrative Science Quarterly* 26, no. 4 (1981): 563-577; Michael T. Hannan and John Freeman, “Structural Inertia and Organizational Change,” *American Sociological Review* 49, no. 2 (1984): 149-164.

with dominant ideologies in their environment about what an organization should or should not do.⁵ Moreover, in an environment as strongly institutionalized as is the field of higher education, the adoption of new organizational forms or practices that challenge the status quo can pose a substantial threat to an organization's inclusion and status in their institutional field.⁶ As a result, when colleges and universities decide to implement especially innovative policies or practices, that choice to deviate from extant institutional norms and values can be a perilous undertaking.

For the first colleges and universities in the United States debating "so dangerous an innovation" as was the possibility of admitting women to study alongside men in their undergraduate programs of study,⁷ this danger was exceptionally pronounced. Public life in the United States in the early and middle decades of the nineteenth century was largely inaccessible to women: numerous markers of citizenship, including enfranchisement and property rights, were still decades away, and taking care of the home and children was deeply entrenched as the only appropriate aspiration for middle-class women of the period.⁸ This division of separate men's and women's spheres⁹ was so ubiquitous that it moved French political theorist Alexis de Tocqueville to note in his study of American democracy in the 1830s that,

The Americans are at the same time a puritanical people and a commercial nation; their religious opinions as well as their trading habits consequently lead them to require much abnegation on the part of woman and a constant sacrifice of her pleasures to her duties, which is seldom demanded of her in Europe. Thus in the United States the inexorable

5. See also Powell and DiMaggio, *The New Institutionalism*.

6. Pamela S. Tolbert, "Institutional Environments and Resource Dependence: Sources of Administrative Structure in Institutions of Higher Education," *Administrative Science Quarterly* 30, no. 1 (1985): 1-13.

7. "The Education of Woman," *The Liberator*, November 26, 1858.

8. Nancy F. Cott, *The Bonds of Womanhood: "Woman's Sphere" in New England, 1780-1835* (New Haven: Yale University Press, 1997).

9. The use of this phrase is highly contested among historians; for more information, see Linda K. Kerber, "Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History," *The Journal of American History* 75, no. 1 (1988): 9-39.

opinion of the public carefully circumscribes woman within the narrow circle of domestic interests and duties and forbids her to step beyond it.¹⁰

The majority of administrators at American colleges and universities in the nineteenth century thus believed, at best, that the preparation which a college education offered for a career in the public sphere served no useful purpose for young women and, at worst, that higher education for women violated some of the most fundamental moral boundaries in American culture. Moreover, for many of those deans and university presidents, to provide a college education to women was to simultaneously challenge the social organization of gender *and* the mission of higher education. Not only would admitting women into institutions of higher education defy the distinctive roles for men and women thought to be essential to a healthy society,¹¹ they reasoned, but the purported inferiority of the “natural mental capacities of the female sex” would dilute the quality of education able to be offered at the postsecondary level.¹² Put simply, coeducation was not merely risky because it was a new institutional innovation; it was also “a dangerous tendency in American society” which they imagined would threaten the very foundation of the existing social order.¹³

This paper represents my own work in accordance with University regulations.

Ann A. Student

10. Alexis de Tocqueville, *Democracy in America*, trans. Henry Reeve (New York: The Colonial Press, 1899).

11. Barbara Miller Solomon, *In the Company of Educated Women: A History of Women and Higher Education in America* (New Haven: Yale University Press, 1985).

12. *Addresses at the inauguration of Charles William Eliot, president of Harvard College, Tuesday, Oct. 19, 1869* (Cambridge: Sever and Francis, 1869), quoted in Natalie Dup. C. Panno, “An Advocate for Change: Harvard and the Early Republic: A Profile of Elizabeth Cary Agassiz,” *The Harvard Crimson*, October 21, 2011.

13. *The Crimson*, March 7, 1879.

Works Cited

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- Zucker, Lynne G. "Organizations as Institutions." *Research in the Sociology of Organizations* 2, no. 1 (1983): 1-47.

Acknowledgements

I would like to thank my classmates, especially Fred and Laura, for their input on focusing my thesis during our line of argument workshop. I also wish to thank my writing group members, Erin and Ed, for brainstorming ideas with me about finding and using secondary sources between my last pre-draft and this draft.

Unit 1: Lens Essay (5-6 pp.)

Assignment Overview

Addressing the dynamic between mobility and immobility in either Emmanuel Le Roy Ladurie's *Montaillou: The Promised Land of Error* or Jason Reitman's *Up in the Air*, make an argument that critiques and refines or extends Tim Cresswell's discussion of the concepts of "sedentary metaphysics" and "nomadic metaphysics."



Goals:

- Learn to identify a compelling motive and develop an arguable thesis.
- Develop an understanding of the relationship between theory and evidence.
- Practice evidence analysis, interpretation, and mobilization.
- Identify and use key terms in a sophisticated manner.
- Become familiar with Chicago Style.

Sources:

- Tim Cresswell, "The Metaphysics of Fixity and Flow," *On the Move: Mobility in the Modern Western World* (New York: Routledge, 2006), 25-27 and 36-50.
- Emmanuel Le Roy Ladurie, *Montaillou: The Promised Land of Error* (New York: Vintage Books, 1979), vii-xvii, 3-10, 69-135, 277-287.
- *Up in the Air*, directed by Jason Reitman (Hollywood, CA: Paramount Pictures, 2009).

Pre-Draft Assignments:

PD 1.1: Your Shitty First Draft (>3 pp.)

Due in class, February 15

Get some inspiration from Anne Lamott's "Shitty First Drafts" and write your own (at least three pages). This is an opportunity for you to try out arguments and experiment with structure.

Draft and Cover Letter:

Due 9 am, February 17

Your first draft will be your most difficult, but do not let that discourage you! After all, writing is a process that is never complete, and something we will learn this semester is just how critical a part revisions play in good writing. Thus, keep in mind that I am expecting a draft, not a polished paper.

With that said, your draft should not be just a stream of evidence. Your goal is to analyze the evidence, and the more you do that in your draft, the better the commentary you will receive from your readers. At the very least, your draft should clearly explain the "puzzle" you are trying to understand, and feature some analysis offering some answers. At this stage, you are likely still working with a tentative thesis, so do not worry if your analytical moves lead you astray from that initial hunch. All good theses change in the process of writing.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- Use the "Writing Lexicon" to explain what you think are the strongest elements in your essay and what you think could use the most improvement.

Draft Response Letter:

Due in class, February 20 and February 22

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument.
- An assessment of the draft's strengths.
- Respectful feedback on where you see room for improvement.
- Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

Revision and Cover Letter:

Due 9 am, March 3

After you meet with me for a conference you will work on your **revision**. Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you're learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Please note that the Reading and Writing Assignments are **DUE** the day they're under. For detailed references to the main readings see that unit's specific **assignment sequence**.

BB: Blackboard

ER: E-Reserve

CR: Course Reader

H: Handout

Web: Website will be provided

Week 1: Begin Unit 1 (Lens Essay)

Tues Feb 6

- Reading Assignment:
 - Syllabus (**BB**)
 - "A Writing Lexicon" (**BB**)
- In-class:
 - Welcome and Course Goals
 - Keyword: Mobility
 - Close Reading: F.T. Marinetti, "The New Religion-Morality of Speed," 224-229.

Thurs Feb 8

- Reading Assignment:
 - Walsh, "Reading Films Critically" (**H**)
 - Cresswell, "The Metaphysics of Fixity and Flow," 25-27; 36-50. (**BB**)
 - Watch *Up in the Air* (**ER**)
- Writing Assignment:
 - Identify one moment in which mobility plays a key role in *Up in the Air*. Take note of the formal elements (framing, lighting, etc.), plot developments, and dialogue.
 - Make a list of key terms from the Cresswell reading.
- In-class:
 - Unpacking Concepts
 - Theory as lens

Week 2

Tues Feb 13

- Reading Assignment:
 - Le Roy Ladurie, *Montaillou*, vii-xvii; 3-10; 69-135; 277-287. (**ER**)
 - Lamott, "Shitty First Drafts" (**H**)
- Writing Assignment:
 - Write approximately 300 words summarizing two specific instances of how mobility and/or immobility shaped the worldview of Pyrenees shepherds.
- In-class:
 - Contemporary Transhumance
 - Description → Analysis → Thesis

Thurs Feb 15

- Reading Assignment:
 - Academic Integrity at Princeton (**BB**)
 - Chicago Style Example (**H**)
- Writing Assignment:
 - PD 1.1 Your Shitty First Draft
- In-class:
 - Writing Center Fellow Visit
 - Workshop drafts for motive and thesis.

Sat Feb 17

- D1 due 9am

Week 3: Draft Workshops & One-on-One Draft Conferences

- Tues Feb 20*
- Reading Assignment:
 - Hacker and Sommers, *A Pocket Style Manual*, 207-242
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters
 - In-class:
 - Draft workshop
 - Discuss Chicago Style

- Thurs Feb 22*
- Reading Assignment:
 - Strunk & White, *The Elements of Style*, 15-33 **(BB)**
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters
 - In-class:
 - Draft workshop
 - Loser Sentences

Week 4: Begin Unit 2 (Supernova Essay)

- Tues Feb 27*
- Reading Assignment:
 - Kerry Walk, “Source Functions Across the Disciplines” **(H)**
 - Lardner, *Railway Economy*, 25-40; 308-313 **(CR)**
 - You can read the entire thing, but don’t try to memorize all the details. Just get an idea of the kind of arguments being used for building the railroad.
 - Schivelbusch, *The Railway Journey*, 41-50; 93-117 **(CR)**
 - Writing Assignment:
 - PD 2.1: Do I Buy It?
 - In-class:
 - The Disciplinary Supernova
 - The Believing Game
- Thurs March 1*
- Reading Assignment:
 - Waldo, “The Distribution of Time,” 528-536 **(CR)**
 - Warman, “A Thousand-Mile Ride,” 164-184 **(CR)**
 - Kern, *The Culture of Time and Space, 1880-1918* **(ER)**
 - 109-117; 124-130; 211-220; 238-240
 - Study “The Image Bank” **(Web)**
 - Writing Assignment:
 - Work on your R1.
 - In-class:
 - Rare Books Visit
- Sat March 3*
- R1 due at 9am

Unit 2: Supernova Essay (7-8 pp.)

Supernova Overview

Make an original argument that contributes to the scholarly conversation concerning the expansion of the railway in nineteenth-century America. As you develop your argument you can either work within the boundaries of one of the disciplinary fields or take a more interdisciplinary approach. Regardless, you should engage substantially with one (or a set of) primary sources and construct a scholarly debate using three secondary sources, one of which should be a key text (Schivelbusch, Fogel, Orsi, and Kern).



Goals:

- Work strategically with a variety of primary sources to support your thesis.
- Engage productively with secondary sources by intervening in a scholarly conversation.
- Structure your essay in such a way that each paragraph builds on the previous one, so that the “flow” of the essay has its own internal logic that helps sustain your thesis.

Sources:

Woah, look at all those primary and secondary sources! First of all, don't freak out. We will be working together to make sense of the material, and you are not expected to master every reading (in fact, you are not required to read all of them, which will allow you to focus on the ones that draw your interest). Also, the different categories of secondary sources will help you frame your research question. This curated experience will prepare you for the open research project later in the semester.

Course Packet:

- **Primary Sources:**
 - *International Historical Statistics* (New York: Palgrave Macmillan, 2013).
 - Dionysius Lardner, *Railway Economy: A Treatise on the New Art of Transport* (New York: Harper & Brothers, 1850), 25-40, 308-348.
 - “Pacific Railway Act,” 1862.
 - Secretary of Interior J.D. Cox, Extract from the *Annual Report of the Secretary of the Interior*, in U.S. Congress, 41-2, *House Executive Document No. 1*, 15 November 1869.
 - J.W. Barlow, “Report in Relation to Indian Interference with Northern Pacific Railroad,” in U.S. Congress, 42-3, *Senate Executive Document No. 16*, 14 Dec. 1872.
 - D.L. Phillips, *Letters from California: Its Mountains, Valleys, Plains, Lakes, Rivers, Climate and Productions. Also Its Railroads, Cities, Towns and People, as Seen in 1876* (Springfield: Illinois State Journal Co., 1877), 1-11.
 - Henry Poor, “The Pacific Railroad,” *The North American Review* 271 (June, 1879), 664-680.
 - Leonard Waldo, “The Distribution of Time,” *The North American Review* 131, No. 289 (Dec., 1880): 528-536.
 - “Standard Time,” *Scientific American Supplement* 42, No. 428 (March 15, 1884), 6834.
 - William Temple Hornaday, *The Extermination of the American Bison, with a sketch of its discovery and life history* (Washington, D.C.: GPO, 1889), 387-393, 484-529.
 - Cy Warman, “A Thousand-Mile Ride on the Engine of the Swiftest Train in the World,” *McClure's Magazine* 2, No. 2 (January, 1894), 164-184.
 - Joe Mitchell Chapple, “Types of Railroad Travellers,” *National Magazine* 7, No. 6 (March 1898), 543-550.
 - Zitkala-Sa, *American Indian Stories* (Washington: Hayworth Publishing House, 1921), 39-45, 47-56.

- **Secondary Sources:**

- **Key Text:** Wolfgang Schivelbusch, *The Railway Journey: Trains and Travel in the 19th Century*, trans. Anselm Hollo (New York: Urizen Books, 1979), 41-50, 93-117.
- Carlos A. Schwantes and James P. Ronda, *The West the Railroads Made* (Seattle: University of Washington Press, 2008), 113-147.

Handouts:

- Richard A. Wells, *Manners: Culture and Dress of the Best American Society* (Springfield, MA: King, Richardson & Co., 1891), 146-155.
- H. G. Prout, "Luxury as a Stimulus to Railroad Travel," *The Engineering Magazine* 12, no. 2 (November, 1896), 213-219.

Illustrations:

- A. J. Johnson, "A Diagram Exhibiting the difference of time between the places shown & Washington" (1864). Retrieved from the University of Nevada's "Railroads and the Making of Modern America."
- Andrew Melrose, *Westward the Star of Empire Takes Its Way: Near Council Bluffs, Iowa* (1867). Retrieved from The Athenaeum.
- Theodore Kaufmann, *Westward the Star of Empire* (1867). Retrieved from The Athenaeum.
- Frances Flora Bond Palmer, *Across the Continent. "Westward the Course of Empire Takes Its Way"* (1868). Retrieved from Philadelphia Museum of Art.
- John Gast, *American Progress* (1873). Retrieved from Library of Congress.
- Rand McNally and Company, and Union Pacific Railway Company, *New map of the Union Pacific Railway, the short, quick and safe line to all points west* (1883). Retrieved from the Library of Congress.

Movie:

- *The Iron Horse*, directed by John Ford (Hollywood, CA: Fox Film Corporation, 1924).

Rare Books

- Handout with description of sources to be provided.

Exploratory Disciplinary Readings:

- **Economics (Railroad and Economic Growth):**
 - **Key Text:** Robert W. Fogel, *Railroads and American Economic Growth: Essays in Econometric History* (Baltimore: Johns Hopkins University Press, 1964), 1-48. **(BB)**
 - Dave Donaldson and Richard Hornbeck, "Railroads and American Economic Growth: A 'Market Access' Approach," *The Quarterly Journal of Economics* (2016): 799-858. **(BB)**
 - Richard White, *Railroaded: The Transcontinentals and the Making of Modern America* (New York: W.W. Norton, 2011), xxi-xxxiv, 140-178. **(ER)**
- **Environmental Studies (Nature and the Railroad):**
 - **Key Text:** Richard J. Orsi, *Sunset Limited: The Southern Pacific Railroad and the Development of the American West, 1850-1930* (Berkeley: University of California Press, 2005), 349-375. **(ER)**
 - Mark Fiege, *The Republic of Nature: An Environmental History of the United States* (Seattle: University of Washington Press, 2012), 228-265. **(ER)**
- **History of Technology (American Indians and the Railroad):**
 - **Key Text:** Michael Adas, *Machines as the Measure of Men: Science, Technology, and Ideologies of Western Dominance* (Ithaca: Cornell University Press, 1989), 1-16, 199-210, 221-236. **(BB)**
 - Alex Ruuska, "Ghost Dancing and the Iron Horse: Surviving through Tradition and Technology," *Technology and Culture* 52, No. 3 (July 2011): 574-597. **(BB)**
- **Cultural Studies (The Experience of Railroad Travel):**
 - **Key Text:** Stephen Kern, *The Culture of Time and Space, 1880-1918* (Cambridge: Harvard University Press, 2003), 109-130, 211-240. **(ER)**

- Mike Esbester, “Nineteenth-Century Timetables and the History of Reading,” *Book History* 12 (2009): 156-185. **(BB)**
- Orvar Löfgren, “Motion and Emotion: Learning to be a Railway Traveller,” *Mobilities* 3, No. 3 (2008): 331-351. **(BB)**

Pre-Draft Assignments:

PD 2.1: Do I Buy It? (~400 words)

Due in class, February 27

Write approximately 400 words evaluating Schivelbusch’s *The Railway Journey*. Indicate what you think are tenuous speculative claims (and why so), and what you find to be convincing arguments based on the effective analysis of evidence.

PD 2.2: Archival Madness

Due in class, March 8

Return to Rare Books and Special Collections on your own and select one of the Transcontinental Railroad artifacts we looked at. Spend some time studying the artifact, and complete the “Archival Madness” worksheet distributed during our visit to the Department of Rare Books and Special Collections.

Draft and Cover Letter:

Due 9am, March 17

Once again, in order for you to receive the best possible feedback, make sure that your draft features an explicit motive and an arguable thesis. The draft should not be a “rough draft,” but a genuine effort at sustained thinking on your part about your topic. Remember, the more complete and well-organized a draft, the easier it will be to revise!

Given the diverse array of primary and secondary sources, do your best to maintain careful and organized notes throughout the drafting and revision process.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- Use the “Writing Lexicon” to explain what you think are the strongest elements in your essay and what you think could use the most improvement.

Draft Response Letter:

Due in class, March 27 and March 29

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument.
- An assessment of the draft’s strengths.
- Respectful feedback on where you see room for improvement.
- Do not focus on correcting grammar or syntax. Instead, you are to ask clarifying questions that are informed by the Writing Lexicon.

Revision and Cover Letter:

Due 9am, April 7

After you meet me and a fellow student for a paired conference you will work on your **revision**. Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you’re learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Please note that the Reading and Writing Assignments are **DUE** the day they're under. For detailed references to the main readings see that unit's specific **assignment sequence**.

BB: Blackboard

ER: E-Reserve

CR: Course Reader

H: Handout

Web: Website will be provided

Week 5

Tues March 6

- Reading Assignment:
 - Watch *The Iron Horse* (**ER**)
 - *International Historical Statistics*, pay attention especially to the USA statistics (**CR**)
 - Poor, "The Pacific Railroad," 664-680 (**CR**)
 - Fogel, *Railroads and American Economic Growth*, 1-48 (**BB**)
- Writing Assignment:
 - None.
- In-class:
 - Quotations in Academic Writing
 - Interpreting Numbers and Images

Thurs March 8

- Reading Assignment:
 - Cox, *Annual Report of the Secretary of the Interior*, 6-11. (**CR**)
 - Hornaday, *The Extinction of the American Bison* (**CR**)
 - 387-393; 484-513; 525-529
 - Zitkala-Sa, *American Indian Stories*, 47-51 (**CR**)
 - Adas, *Machines as the Measure of Men* (**BB**)
 - 1-17; 199-210; 221-236.
- Writing Assignment:
 - PD 2.2: Archival Madness
- In-class:
 - Sloppy Joe

Week 6 (Midterm Week)

Tues March 13

- Reading Assignment:
 - Orsi, *Sunset Limited*, 349-375. (**ER**)
 - One reading from the Exploratory Disciplinary Readings (*see unit description*)
- Writing Assignment:
 - ~150-word summary for the reading.
- In-class:
 - Presentations of the Exploratory Disciplinary Readings
 - Fun with Gaipa

Thurs March 15

- Reading Assignment:
 - Unpacking Analysis and Analytical Strategies (**H**)
- Writing Assignment:
 - Work on your D2
- In-class:
 - Analytical Stew: Crafting Paragraphs with Primary and Secondary Sources

Sat March 17

- D2 due at 9am

Spring Break (March 17 – March 25)

Week 7: Draft Workshop & Paired Conferences

- Tues March 27*
- Reading Assignment:
 - Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (2008), “From Topics to Questions,” 35-50. **(BB)**
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters (2 hard copies)
 - In-class:
 - Draft workshop
- Thurs March 29*
- Reading Assignment:
 - Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (2008), “From Questions to a Problem,” 49-64. **(BB)**
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters (2 hard copies)
 - In-class:
 - Draft workshop

Week 8: Begin Unit 3 (Research Essay)

- Tues April 3*
- Reading Assignment:
 - Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (2008), “From Problems to Sources,” 65-83. **(BB)**
 - Watch New Catalog and Articles+ tutorials **(Web)**
 - Read one of the extra articles **(BB)**
 - Tim Ingold, “Culture on the Ground: The World Perceived Through the Feet,” *Journal of Material Culture* 9, No. 3 (2004): 315-340.
 - Anthony D’Andrea, “Neo-Nomadism: A Theory of Post-Identitarian Mobility in the Global Age,” *Mobilities* 1, No. 1 (2006): 95-119.
 - Stephen Greenblatt, “Theatrical Mobility,” in *Cultural Mobility: A Manifesto* (Cambridge, UK: Cambridge University Press, 2010), 75-95.
 - Peter Adey and Ben Anderson, “Anticipation, Materiality, Event: The Icelandic Ash Cloud Disruption and the Security of Mobility,” *Mobilities* 6, No. 1 (2011): 11-20; and Michael O’Regan, “On the Edge of Chaos: European Aviation and Disrupted Mobilities,” *Mobilities* 6, No. 1 (2011): 21-30. **(you should read the pair in this case).**
 - Susan E. Zimmermann, “Reconsidering the Problem of ‘Bogus’ Refugees with ‘Socio-Economic Motivations’ for Seeking Asylum,” *Mobilities* 6, No. 3 (2011): 335-352.
 - Shahnaz Huq-Hussain and Umme Habiba, “Gendered Experiences of Mobility: Travel Behavior of Middle-Class Women in Dhaka City,” *Transfers* 3, No. 3 (Winter, 2013): 79-98.
 - Stefan Gössling and Iliada Stavrinidi, “Social Networking, Mobilities, and the Rise of Liquid Identities,” *Mobilities* 11, No. 5 (2016): 723-743.
 - Clapperton Chakanetsa Mavhunga, “Organic Vehicles and Passengers: The Tsetse Fly as Transient Analytical Workspace,” *Transfers* 6, No. 2 (Jun, 2016): 74-93.

- Eric Laurier, Barry Brown, and Moira McGregor, "Mediated Pedestrian Mobility: Walking and the Map App," *Mobilities* 11, No. 1 (2016): 117-134.
- Michael W. Pesses, "Road Less Traveled: Race and American Automobility," *Mobilities* 12, No. 5 (2017): 677-691.

- Writing Assignment:
 - Work on your R2
- In-class:
 - Library Discovery Research Session

Thurs April 5

- Reading Assignment:
 - Assessing Sources **(H)**
 - Mobilities paradigm essay **(BB)**
- Writing Assignment:
 - Pre-Draft 3.1: Scavenger Mission
- In-class:
 - Smarty Jones

Sat April 7

- R2 due at 9am pm

Unit 3: Research Essay (10-12 pp.)

Make an original argument about a contemporary or historical economic, social, or political issue that can be understood in a new light if interpreted from a mobility perspective. Be sure to draw on a variety of primary and secondary sources and to situate your argument within the existing scholarly literature.



Goals:

- Learn how to craft a bounded research question.
- Develop library research skills to find relevant primary and secondary sources.
- Critically evaluate sources and use them efficiently to advance your argument.
- Become comfortable writing longer essays that feature more complex arguments and clear signposting.

Sources:

You will determine the sources for the final essay. However, they should include both primary sources (evidentiary material that you will be analyzing, such as literature, statistics, illustrations, etc.) and secondary sources (the texts you will be engaging with in a scholarly conversation, such as journal articles, academic monographs, etc.).

Pre-Draft Assignments:

PD 3.1: Scavenger Mission (~ 500 words)

Due in class, April 5

This assignment involves a few steps:

1. Think of a topic idea that draws your interest for the final research paper.
2. Using the New Catalog tool in the Library website, find a book that you think will be useful in thinking about the topic you chose. This book should not be a primary source.
3. Locate the book you chose in the library stacks.
4. Browse through the spines of the other books in that area, and select three other ones that you think will also be useful for your research.
5. Using the Articles+ tool in the Library website, find some scholarly reviews of the four books you've selected (these will be reviews made by other scholars and published in reputable academic journals).
6. Based on what you can garner from reading these reviews, rank the four books from potentially most useful to least useful. Write a couple of sentences for each book summarizing its main argument and speculating on how it may contribute to your research paper.
7. Your final assignment should replicate the following template (go from highest ranked to lowest ranked):

Full citation info for book

Full citation of reviews consulted

Summary and reflection

PD 3.2: Research Proposal Draft (2 double-spaced pages)

Due in class, April 10

Imagine that the Princeton University Press has decided to create a volume of scholarly essays on mobility. You, as a talented young scholar in the field, have been invited to submit a proposal for this volume. Your job is to put together a proposal that will persuade the editors that your research essay belongs in their volume. In short, the proposal should “sell” your project to an academic audience.

Your proposal should include:

- The project’s driving puzzle based on your preliminary library research.
- A plan of action for answering that question.

A key means of establishing this distinctive contribution is by identifying your primary sources and how your analysis of these sources will proceed in a way that sets you apart from the scholarship already out there. The puzzle should be as narrow and focused as you can make it; the more specific, the better.

Your proposal should feature three paragraphs:

- The first should establish the interest of your project: lead with an engaging opener, provide background that orients your reader to your topic, and pose a research question that highlights a puzzle or contradiction in need of explanation.
- The second should establish the importance of your project: reference secondary sources to outline why scholars would consider your research question worthwhile and/or what other scholars have previously said about your topic.
- The third should detail the methodology for your project: outline your analytic strategy (that is, an empirical, synthetic, or theoretical approach); describe the primary source(s), evidence, or data you plan to analyze (and your reasons for choosing it/them); and list the academic disciplines that tentatively seem most promising for your quest.

Remember to follow Chicago Style in your citations for the proposal as well.

** Adapted from Brendan J. Wright’s “Talking Politics”*

Revised Research Proposal:

Due 9am, April 16

You will revise your research proposal after our proposal workshop. Remember that the research proposal is worth 5% of your final grade.

Draft and Cover Letter:

Due 9am, April 21

You’ve made it! Your last major draft of the semester. Once again, in order for you to receive the best possible feedback, make sure that your draft features an explicit motive and an arguable thesis. The draft should not be a “rough draft,” but a genuine effort at sustained thinking on your part about your topic. Remember, the more complete and well-organized a draft, the easier it will be to revise!

Also, conducting original research may seem daunting at first, but that is why we have our very own librarian! **Alain St. Pierre** is here to help you, and I would strongly encourage you to set up an individual meeting with him early in your research process.

Your **draft cover letter** should provide readers with a snapshot of your argument and your writing process. In addition to any specific concerns you may have, you should also answer the following questions:

- What is your motive?
- What sentence from your draft best articulates your tentative thesis?
- What kind of scholarly conversation have you set up and how did you go about in researching your topic?
- Use the “Writing Lexicon” to explain what you think are the strongest elements in your essay and what you think could use the most improvement.

Draft Response Letter:

Due in class, April 24 and April 26

Print two hard copies of each draft response letter and bring them to class on the day of the workshop (one will be given to the writer of the draft discussed, the other one to me).

Each letter should be approximately **350-words long**, directly address the draft writer, and feature:

- A summary of their argument and how it fits within the broader scholarly conversation.
- Commentary on how the writer has engaged with the sources.
- Any questions you might have about the writer's methodology.
- Respectful feedback on where you see room for improvement.

Revision and Cover Letter:

Due 9am, May 5

After you meet with me and two other students for a group conference you will work on your **revision**.

Revisions are more than just fixing typos and shifting sentences around. Instead, you should fully engage with the feedback you received and build on what you're learning from our discussions about writing techniques in class and during our draft workshops.

The **revision cover letter** addresses the changes between the draft and revision. Make sure to explain the reasons behind the most significant changes, and reflect on how your writing improved through the process.

Schedule of Reading & Writing Assignments

Readings Format:

Please note that the Reading and Writing Assignments are **DUE** the day they're under. For detailed references to the main readings see that unit's specific **assignment sequence**.

BB: Blackboard
H: Handout

ER: E-Reserve

CR: Course Reader

Web: Website will be provided

Week 9: Individual Research Proposal Conferences

- Tues April 10*
- Reading Assignment:
 - Sources related to your topic (shoot for at least three)
 - Writing Assignment:
 - PD 3.2: Research Proposal Draft
 - In-class:
 - Research proposal workshop (elevator pitches)

Thurs April 12 **No class: Research Proposal Conferences and Writing Time**

Week 10

- Mon April 16*
- Revised Research Proposal due at 9 am
- Tues April 17*
- Reading Assignment:
 - Eric Naiman, "When Dickens met Dostoevsky," *The Times Literary Supplement*, 10 April 2013. (**Web**)
 - Writing Assignment:
 - Pre-Assignment for Library Research Clinic: Using Articles+ to discover new search terms and follow "research leads"
 - In-class:
 - Library Research Clinic
- Thurs April 19*
- Reading Assignment:
 - Lynn Hunt, "How Writing Leads to Thinking" (**H**)
 - John McPhee, "Draft No. 4," *The New Yorker*, 29 April 2013 (**BB**)
 - Writing Assignment:
 - Work on your D3.
 - In-class:
 - What makes a good title?
 - Free writing
- Sat April 21*
- D3 due at 9am

Week 11: Draft Workshops & Group Conferences

- Tues April 24*
- Reading Assignment:
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters
 - In-class:
 - Draft workshop

- Thurs April 26*
- Reading Assignment:
 - 2 Student Drafts (announced by 5pm, Sunday)
 - Writing Assignment:
 - 2 Draft response letters
 - In-class:
 - Draft workshop

Week 12

- Tues May 1*
- Reading Assignment:
 - Victoria Clayton, “The Needless Complexity of Academic Writing,” *The Atlantic* 26 October 2015 **(BB)**
 - Writing Assignment:
 - Keep revising research paper!
 - In-class:
 - Cooking the Professor (workshop Patrick’s essay)

- Thurs May 3*
- Reading Assignment:
 - Sources for your own research!
 - Writing Assignment:
 - Keep revising research paper!
 - In-class:
 - DDA introduction.
 - Imagining an Audience.

- Sat May 5*
- R3 due at 9am

Reading Period (May 7 – May 14)

- Thurs May 10*
- DDA Workshop and Course Evaluations.

- Mon May 14*
- Personal Mobility Essay, Course Portfolio, and End-of-Term Reflection due at 5pm!

Dean’s Date Assignment: Personal Mobility Narrative & End of Term Reflection

Personal Mobility Narrative (~3 pp.)

Due 5 pm May 14

Drawing on the theoretical toolbox and historical knowledge you have acquired throughout this course, produce a personal narrative about how mobility has shaped your experience in the world. The narrative can be written like a typical personal narrative, or take other forms (like a comic strip, annotated collage, or narrated video) Focus on specific experience that illuminates your insight (like a family trip, your move to another country, or your commute to school.

End-of-Term Reflection (2-3 pp.) and Course Portfolio

Due 5 pm, May 14

Your final mission is to submit a PDF Course Portfolio with an End-of-Term Reflection essay. For the latter, please read through all the drafts and revisions you wrote for this seminar, and reflect on your development as a writer this term. Some questions to consider for your reflection:

- If you compare your first essay with your last, where do you see the most progress? Use the Writing Lexicon to discuss!
- What do you now see as the key elements of good academic writing? How do they differ from the types of essays you wrote in high school?
- What skills do you think you should continue to refine? How do you plan on doing that?
- What skills do you think will be useful in future courses? What about in your life after college?