Fall Term 2004
WRTG 3020: The Colonial Mind and Pen
("Colonial Ethnography")
Section 880 (Honors)
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Important note: No attachments (copy and paste texts, using double spacing between single-spaced paragraphs)

Foreword

Let us begin with an old departmental description:

"3020 is designed to foster not only clear and graceful writing but also critical thinking. Thus, in individual sections of the course, all of which are topic-oriented, instructors assign readings that serve as models of analysis and argumentation. Through these readings as well as through class discussion of written assignments, instructors teach students how to draw inferences from factual information, how to analyze and evaluate concepts and proposals, how to arrive at informed opinions on controversial subjects, and how to persuade persuasively in defense of those opinions. Courses that substitute for 3020 should place an equivalent emphasis on critical thinking. Ideally, their readings assignments should consist of pairs of substantial, sophisticated essays--models of style as well as reasoning--that express conflicting opinions on the subjects under discussion and thus oblige students to make reasoned responses.

"Students should be required to write weekly and to produce three finished papers (minimum length: five pages each), at least one of which is analytical and one argumentative. Each paper should be revised at least three times in response to class critiques and the instructor's written comments. Grading should be based solely on the finished papers, and it should be rigorous, as befits an upper-division course. These writing assignments should teach students to formulate a thesis, maintain a consistent point of view, establish a coherent flow of ideas with attention to transitions, use relevant examples (anecdotes, data, quotes, etc.) organize clearly, observe correct grammar and spelling, focus upon issues (specific to the discipline), and at the last achieve a readable style."

Now then: this section of WRTG 3020 will examine how sports not only define but, sometimes, even transcend their competitive boundaries. That they do is easy to spot: in 1971, people everywhere were mesmerized by a chess match--a chess match!--between Boris Spassky and Bobby Fischer in 1980, folks far from the frozen ponds of the upper Midwest pulled over in their cars, honking their horns to the US Hockey Team's "Miracle on Ice." This term, we'll examine why such moments register and ripple in our collective conscious and, so, have both reflected and informed American cultural history.

In keeping with the course's role in CU's curriculum, our topic will provide only the occasion for students to continue developing their writing skills; assignments will include succinct essays and three sustained arguments. In the process, the engine running this course is defined in the Liberal Arts core tradition of critical thinking and literacy. Through hearing, speaking, reading, and writing, students will have the opportunity to develop these two facilities that define, I would argue, nothing less than one's personal and cultural identities. In all, students should approach the course in the spirit of Alexander Pope, whose words are the truest ever inked on education:

"A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring.
These shallow draughts intoxicate the brain,
And drinking largely sobers us again."

In the spirit of Pope, I demand only three overriding, sequential qualities in students whenever they enter my classroom: curiosity, hard work, and honesty. Only through these qualities, I believe, might one ever achieve true enthusiasm.

Required Texts
* A dictionary (your choice--but do not neglect!
* A handbook (your choice--but do not neglect!

Supplies
* Fine-point pens (blue ink)
* A simple folder with two horizontal pockets
* Notebook paper

RULES, PRINCIPLES, AND PROCEDURES

(1) Attendance. Attendance is presumed and may affect your overall grade. I do not distinguish between "excused" and "unexcused" absences. For this twice-weekly course, a breakdown:

0-6 absences (2 weeks): no change in overall grade
7 absences: automatic failure in course

Notes:
(1) Prearranged, university-recognized absences will count toward your overall allotment of absences. One proviso: I will allow one "grace" absence if your allotment exceeds five. For instance, if you will miss six times on university-recognized occasions, then I shall allow you seven absences total.

(2) If you cannot stay the entire class session, please advise me before class; note that your early departure will count as an absence.

(3) Two late entries to class equal one absence. If your absence total is thereby accounted between increments, your total will be rounded up (for instance, from 2.5 to 3 absences).

(4) An entry to class more than 10 minutes late will be counted as a full absence; likewise, leaving class early will be counted as a full absence.

(5) Regardless of your attendance, you are responsible for all material covered in class. Practice the "bury system!"

(6) Unless arranged prior to class, no make-up work will be allowed.

(7) I shall have you initial the attendance chart for each absence (or for every other tardy, the sum equaling one absence).

(8) Plan to get sick; do not "skip" arbitrarily. Overall, plan your absences and be on time.

(9) The upset? Believe nothing else, but believe this universal, absolute truth: "Nullum Gratuitum Prandium."

(2) Complaints. Before you do anything, please consult with me should you have a question, comment, or other consideration about the class content or my conduct/teaching. If we can reach no amicable solution, then I shall work for you in discussing the matter with the appropriate authorities.

(3) Plagiarism. Consult with me or the appropriate bibliographic guides should you have any questions about the procedures of documentation or the consequences for infractions of academic dishonesty. Any infractions will result in sanctions that include (but are not limited to) peremptory failure for the course. See, as well, honor code information at http://www.colorado.edu/academics/honorco de.

(4) Institutional.

A writing class offers a special opportunity to discuss work in progress in a supportive yet critically demanding "workshop" environment. As you develop drafts, you should bear in mind that you are "going public" with your work. This act carries with it an obligation for civil discussion and for understanding the concerns of your audience and their interests in your point of view.

* Unless you prefer otherwise, I might use your writing for classroom discussion.

* Do not neglect the Information Literacy and Writing Center (Library E303) for extra help with writing skills.

* This class will use e-mail communication for messages from me, for general discussion, and at times for the circulation of drafts. Please check your university e-mail account (Colorado.edu) several times each week, as well as on those days when drafts might be circulated. If you use a non-
university e-mail account (e.g., hotmail, msn, et al.), be sure to link it to the university e-mail account. Access to on-line library materials requires that you be identified as a university user. For assistance on technical computing matters, contact 735-HELP for the Information Technology Help-Line.

If you qualify for accommodations because of a disability please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/disabilityservices).

If you speak English as a second language, then you need to contact me before the third class meeting so that I can better assist you in the course, advise you about special ESL courses, and/or refer you to appropriate services on campus.

Last day to drop. Should the occasion arise, students are responsible for dropping themselves from the course and verifying the process.

I may not report or discuss grades by phone or e-mail. Should, at any time during the semester, you want to know how you are doing in the course, please see me during office hours.

(5) Preparation, Comportment, Honor Code, and Discipline. Driven by the method of Sir Francis Bacon, who wrote that "Reading makes a full man, conference a ready man, writing an exact man," you should prepare to discuss, extemporaneously, the who, what, where, and when of any assigned text (the full measure of the how and why are the job of the class). Be certain to look up any word that you do not know. As a result, writing in the margins ("glossing") of Major Problems (MP) is essential (much less required).

Beyond glossing the readings, be prepared to answer the following questions for each assigned text:

(1) Why does/does not the text "fit" the syllabus?
(2) What is the implicit or explicit thesis?
(3) What is the organizational strategy?
(4) How does style complement substance?

For each class session, your preparation and voluntary, informed participation include having your own copy of any texts (no sharing) and the entire reading assignment from MP prepared (not almost all of it). Be ready with notebook paper and pen, and be attentive. Remember: Proper Preparation Prevents Poor Performance (PPP PPP). Put another way, "When you fail to plan, you should plan to fail."

(7) Grading. Grades are not so complicated as they might seem. Should you have any questions--at any time--please consult with me in my office (you might ask, "Should the course end today, what would be my grade?"). Note, as well, that preparation and attitude may be a deciding factor.

On a philosophical basis, I evaluate (both for exercises and overall grades) in the spirit of William F. Irmscher's Teaching Expository Writing, here adapted:

Demonstrates unusual competence--A
Suggests unusual competence--B
Demonstrates competence--C
Suggests unusual incompetence--D
Demonstrates unusual incompetence--F

Here is a rough breakdown:

"Academic Citizenship": attendance; preparation; informed, voluntary, and informed in-class participation; group presentation; and minutes-taking: a very important, deciding factor
Test (better of the two; over materials based on oral presentations, reading materials, and general materials from course): 10%
Exercise 1 (language): 0%
Exercise 2 (argumentative modes): 0%
Exercise 3 (categorical polemic): 30%
Exercise 4 (causal analysis): 30%
Exercise 5 (critical reading): 30%

To qualify for an overall grade higher than a 0.0, you must complete all assignments. For all grades (including longer exercise grades and overall grades in the course), here is a breakdown on a scale of 100:

4.0 (A): 95
3.7: 90
3.3: 85
3.0 (B): 80
2.7: 75
2.3: 70
2.0 (C): 65
1.7: 60
1.3: 55
1.0 (D): 50
0.7: 45
0.0 (F): 40 and below

(8) Assignments

* All exercise prompts will be developed in class.
* Exercises are due at the beginning of the class period for each due date.
* Only those exercises that have been drafted according to the syllabus schedule and through our workshops will be accepted.
* When requested, be prepared to submit all written assignments in a folder with two horizontal pockets. The left side will contain all previously graded or requested work (and nothing else), the right side only those materials to be graded. This portfolio is designed to reflect the progress of your semester.
* Keep Xerox copies of all assignments you submit--just in case. I am not responsible should one get misplaced or lost. Also, I may ask that you supply clean copies for program assessment.

* Unless otherwise requested, all drafts should be in Courier font. Here is a template of font, spacing, and margin:

This font is Courier.
This line is double spaced. Use one-inch margins (the left margin of this syllabus is one inch).

* You may "revise" any assignment for an improved grade. More details TBA.

(9) A Tentative Schedule

* Subject to change--especially the assignment prompts--so watch for announcements.
* Unless otherwise identified, all readings will be from MP.
* For all workshops, bring a typed copy of draft/requested materials to class.

WEEK #1: Aug. 23/25/27
Unit #1: Language
Occasion: academic, professional, and civic writing
Ideology
Literacy and fluency
Competence
Rules and principles
Grammatical terminology
Denotation and connotation

Readings:
Dunne, "Just Between You and l" (handout)
Locnery, "Genius is Perseverance in Disguise" (handout)

WEEK #2: Aug. 30/Sep. 1/3
Unit #2: Rhetoric / Argumentative Modes
Cultural "texts"
Pathos, ethos, logos
Inference and implication
Unit #1 Exercise due

Readings:
Captain John Smith Analyzes the Human Scene (doc, 58 ff)
Jamestown Estates, A Modern Parody (doc, 64)
Richard Freethorne Begs His Parents for Support (doc, 65 ff)
Pilgrim Leaders Create the Mayflower Compact (doc 68 ff)
Governor John Winthrop Gives a Model of Christian Charity (doc 51 ff)
WEEK #3: Sept. 6th/8/10
Oral Presentations—all students must bring their handbooks

Readings:
Sarah Kemble Knight Encounters Dutch and English in New York (doc 183 ff)
Crevecoeur Contrasts the Culture of Charlestown and the Situation of Slaves (doc 253 ff)

WEEK #4: Sept. 13/15/17
Unit #3: Categorical Polemic

Deduction and Induction in Categorical Logic
Syllogisms / Enthymemes
Logical distribution (distribution of ideas)
Basic structure, from exordium to peroration
Organizational strategies (patterns of development)
Grading criteria (Exercise Contract)
Style sheet (Rules and Principles)

Unit #2 Exercise due
Readings:
New Peoples and New Societies (essay, 17 ff)
Olaudah Equiano Recalls His Enslavement (doc, 209 ff)
Native American Responses to Europeans (essay, 39 ff)

Unit #2 Exercise due

WEEK #5: Sept. 20/22/24
Readings:
Tobacco and the Peopling of Virginia (essay, 79 ff)
The Mythical Opposition Between Piety and Prosperity in Colonial New England (essay, 108 ff)
John Sassamon Between Two Cultures (essay, 135 ff)

WEEK #6: Sept. 27/29/Oct. 1
Workshop: Scratch Outline (introduction and topic sentences)
(Practice) Test #1

WEEK #7: Oct. 4/6/8
Workshop

WEEK #8: Oct. 11/13/15
Unit #4: Causal Analysis

Readings:
Increase Mather Describes the Proofs of Witchcraft (doc, 127 ff)
The Court Examines Rebecca Nurse and Takes Testimony from Her and Her Friends, Salem (doc, 129 ff)
Colonization as a "Swarming" (essay, 2 ff)
Moravian Ideals and North Carolina Backcountry Realities (essay, 287 ff)

Unit #3 Exercise due

WEEK #9: Oct. 18/20/22
Readings:
Itinerancy and the Awakenings (essay, 346 ff)
Slave Life in Virginia's Piedmont (essay, 315 ff)
The Indians' Great Awakening (essay, 427 ff)

WEEK #10: Oct. 25/27/29
Workshop: Scratch Outline (introduction and topic sentences)
Due: Any revisiting from previous unit

Readings:
The Continuing Connection Between Barbados and South Carolina (essay, 245 ff)

WEEK #11: Nov. 1/3/5
Workshop

WEEK #12: Nov. 8/10/12
Unit #5: Critical Reading

Readings:
William Penn Offers A Prospectus for Merchants (doc, 190 ff)
Benjamin Franklin Listens to His Friend George Whitefield (doc, 331 ff)
In Search of a Better Home (essay, 11 ff)
Religion, the Common Thread of Motivation (essay, 98 ff)

Unit #4 Exercise due

WEEK #13: Nov. 15/17/19
Test #2

Readings:
Jonathan Bryan's Plantation Empire in Georgia (essay, 276 ff)
Gilbert Tennent Presents the Danger of an Unconverted Ministry (doc, 335)
The Albany Plan of Union (doc, 408 ff)
Reading Andrew Montour (essay, 419 ff)

WEEK #14: Nov. 22/24/28
Due: Any revisiting from previous unit

Readings:
British Imperial Policy and the Frontier (essay, 389 ff)
Consumption, Anglicization, and the Formation of American Identity (essay, 454 ff)
The Dilemma of American National Identity (essay, 460 ff)

WEEK #15: Nov. 29/Dec. 1/3
Workshop: Scratch Outline (introduction and topic sentences)

WEEK #16: Dec. 6/8
Workshop
Unit #5 Exercise due
FCQs

ASSIGNMENT PROMPTS

ORAL PRESENTATIONS
Each group will give a 10-minute oral presentation on a given subject:
Group #1: Negotiating Grammatical Problems
Group #2: Marshaling Evidence
Group #3: Controlling Semantics
Group #4: Relating Style to Occasion
Each group will also prepare five potential questions for our test. Note: I will "tweak" the questions as necessary. More details TBA.

UNIT #1: LANGUAGE
Exercise #1. 2/3 page / 1 paragraph only.
Audience: academic.
Discuss / describe how the language associated with some aspect of American culture defines a larger sense of culture. Use at least two examples. More details TBA.

Tips:
* Words cited as words (as well as foreign words and phrases) are underlined (no italic in MLA).
* Use MLA header.

UNIT #2: RHETORIC / ARGUMENTATIVE MODES
Exercise #2. 2 pages. Audience: academic.
Identify a "text" in American Colonial History (whether a particular moment in history, a moment typical of a colonial life, or even a tenet to a world view) and consider it through paragraphs that center on, in order, pathos (how does it involve emotions?), ethos (how does it involve community or ethics?), and logos (how does it involve logic?). Caution: do not blur these rhetorical divisions; draw a line between your paragraphs—the principle here is not to create a line of thought but to see a "text" from a variety of angles. More details TBA.
UNIT #3: CATEGORICAL POLEMIC
Exercise #4. 3-5 pages (no fewer than 4 body paragraphs). Audience: academic. At least 4 sources, at least 2 of which must be print publications (i.e., not web-generated, as with web sites or web reprints). Supply Xeroxed or original copies of your print publications in your folder.

Identify a true polemic (i.e., a category with a full range of possibilities) pertaining to Colonial American History or, perhaps, your academic disciplines. Use concrete, public people who are separated by at least a decade to exemplify (substantiate) delimiting terms to the category. Distribute aspects of the category through your line of thought, and use topic-by-topic arrangement (not side-after-side). In identifying your topics, ask yourself, "Does the aspect of the category necessarily distinguish between the sides (delimiting terms)?" In your conclusion, you might consider the range within the category because, after all, there should indeed be a range. More details TBA.

Sample "Scratch Outline" (a.k.a. "Data Grid")—this one from the world of sports: Thesis: "In the category of NBA basketball players [the category], Jerry West and Jason Williams [the exemplifying cases] exemplify the difference between the fundamental and the intuitive [the delimiting terms]. This difference surfaces in scrutinizing how mind moves to matter [the strategy for the line of thought]."

Distributive term/question: What elements are essential to defining the world of NBA basketball players? Distributed topics: (1) work ethic; (2) relationships—with (2A) teammates/coaches, and (2B) fans (sub-topics); and (3) playing style
Strategy for the line of thought: from the interior (mental) to the exterior (applicative)

Tips: * Beware the “either/or” fallacy (i.e., false polemic)
* Biography and chronology=plot summary. The "guilt check" question for a topic: Does the topic necessarily separate the two sides? * Keep topics (which you should be able to identify in a word or phrase) focused solely on distributing the category, so do not mention delimiting terms and exemplary cases in topic sentences.
* Topic sentences should not have a sense of issue.
* Pay particular attention to transitional phrasing that reflect your strategy for the line of thought.
* Use two pieces of documented evidence in each body paragraph (one for each "side," unless you will be sub-distributing) in each body paragraph.
* Maintain order of presentation (which "side" goes first) throughout the body paragraphs/rhetorical sections.

UNIT #4: CAUSAL ANALYSIS
Exercise #5. 3-5 pages (no fewer than 4 body paragraphs). Audience: academic. At least 4 sources, at least 2 of which must be print publications (i.e., not web-generated, as with web sites or web reprints). Supply Xeroxed or original copies of your print publications in your folder.

Choose an occurrence in Colonial American History and explore why it was "amazing [for whatever response, ranging from the tragic to the comic], also not surprising." In your line of thought, distribute a central idea, keeping your topics ("points") to the contextual and general. More details TBA.

Sample "Scratch Outline"—this one from the world of sports: Thesis: "Tommy Simpson's death on Mont Ventoux in the 1967 Tour de France [the text] was shocking, but the incident was also not surprising given the ethos of professional cycling [the context to be distributed], an ethos that pervades the everyday world of the bike racer [the strategy for the line of thought]."

Distributive term/question: What constitutes "the ethos of professional cycling"?
Distributed topics: (1) history of drug abuse in professional cycling, (2) spirit of "manliness," (3) physical demands to professional cycling, (4) medical technology in a game of "cat-and-mouse.
Strategy for the line of thought: mirroring a typical day for a bike racer (a creative strategy)
Tips:
* Beware cause-and-effect (plot summary without a sense of the contextual).
* Remember: causal analysis is effect-and-cause
* Body paragraphs should have a nice balance between contextual information and application of text to context.
* Do not arrange contextual points (topics) in chronological order—a sure indicator of plot summary.
* Use two pieces of documented evidence in each body paragraph.

UNIT #5: CRITICAL READING
Exercise #6. 3-5 pages (no fewer than 4 body paragraphs). Audience: academic. At least 4 sources, at least 2 of which must be print publications (i.e., not web-generated, as with web sites or web reprints). Supply Xeroxed or original copies of your print publications in your folder.

Argue how a particular "text" (whether overt or person) in American Colonial History reflects a given theme. To define: a theme is a critical response to a text—i.e., it is neither a subject (e.g., "women") nor an antithesis (e.g., man versus man, man versus nature, or man versus God). Rather, a theme takes a position on a subject or antithesis. In phrasing, theme answers the following criteria:

(1) it is rendered in general terms
(2) it encompasses the given text
(3) it has an opinion (i.e., is arguable)

Possible synonyms for theme are meaning, moral, upshot, or lesson. A theme, to explain the concept in colloquial terms, is not what a narrative or other type text is about—that's its story or sequence of actions—but what it's A-B-O-U-T.

As an example here, should we be writing the exercise on the MGM musical The Wizard of Oz, a thesis (i.e., position) might be, "A key theme, in Dorothy's own words, is "There's no place like home." Note that Dorothy does not click her heels together and identify the subject of "House," much less "Auntie Em's House." Rather, she takes a position: "There's no place [...]."
Likewise, in the movie Wall Street, Gordon Gecko considers the subject of greed and comes immediately to a thematic thesis: "Greed is good." He then proceeds to distribute all the ways in which greed is, in his opinion, good.

Sample "Scratch Outline"—this one from the world of sports: Thesis: "When considered in a progression from self to community, [the strategy for the line of thought], Ben Hogan's 1950 U.S. Open Victory [the text] demonstrates the theme [require phrase for this assignment] that courage creates champions.

Distributive term/question: "What constitutes courage?"
Distributed topics: (1) intellectual appreciation, (2) grace in the face of difficult challenges, (3) connection to cultural context, and (4) effacement of self to a larger historical perspective.
Strategy for the line of thought: progression from self to community (a process approach to definition)

Tips:
* Beware the "straw man" fallacy (i.e., use generalized description to define theme)
* Do not arrange topics in chronological order—a sure indicator of plot summary.
* Beware "plot summary"
* Do not mention your "text" in topic sentences.
* Do no arrange contextual points (topics) in chronological order—a sure indicator of plot summary.