Dr. Jay Ellis

Policies and Requirements for WRTG 3020

Office: Program in Writing and Rhetoric; Basement of Environmental Design Building, 1B50; Be sure to ask in class to see a map to help you find it. Office Hours: See Individual “Progressions,” By Appointment
Please use my email address, jay.ellis@colorado.edu, only for scheduling office hours. All help on your writing will be in class, during office hours, and on WebCT.

Texts
All texts other than novels are available by WebCT online link, handout, course packet, or by electronic or paper reserve at Norlin Library, as announced. See each Progression (Syllabus) for bibliographies and availability of all texts. CU Bookstore will have the required novel or novels for the course under its listing.

Dictionary: The American Heritage is available with a CD ROM that is well worth the money. Dictionary.com lately uses this dictionary, but you must be online and put up with advertising. In any case, you are expected to look up all words you don’t know, and also most of those you think you know. Own at least one college-level dictionary.

Grading
See the “Grading Guidelines” at the bottom of this page for explanation of letter grades. You may schedule an appointment with me during office hours at any time for a general indication of how you are doing in the course. Even before I’ve finished grading essays, I am happy to look over your work at any time with you during an office hour appointment and give you an indication of how you’re doing.

- Progression I Close Reading Essay\(^1\) 15%
- Progression II Scholarly Essay (with substantial research)\(^2\) 30%
- Progression III Civic Rhetoric or Creative Writing\(^3\) 15%
- Attendance and Active Class Participation\(^4\) 20%
- Portfolio “Progression” Grade\(^5\) 20%

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\(^1\) Essay grades are on the final draft only and indicate degree of success, regardless of intent and process. Whatever you do toward that draft (exercises, early drafts, revisions, and workshop) is graded either in your Participation or your Progression Grade.

\(^2\) This essay grade expects success not only for a general reader, but also within an academic context: a well-written essay that lacks adequate research will not fulfill the requirement here; nor will a well-researched poorly written essay.

\(^3\) We will discuss in class the criteria for choosing one of these options.

\(^4\) Discussions, presentations, and workshop in class. Note that you cannot do well in this if you do not read assigned material before class, and that I may give unannounced quizzes to determine this. If you suffer from shyness, please send me an email and make an office appointment to discuss how you can still be an active participant in the class. Otherwise, you are expected to speak in class, every class.
**General WRTG 3020 Course Description**

This is an advanced interdisciplinary writing seminar. You will complete three major writing projects (at least two of these being essays), informing at least one (and possibly two) of these with significant research at an advanced undergraduate level, with an acute awareness of your intended audience for each. To succeed, you must read each assignment before the day it is listed on the “schedule” part of each “progression” (our word for the schedule part of a syllabus); you must write carefully to the prompts given in each progression and come to class with your work posted to WebCT. You are not required to offer an entirely fresh understanding of the reading, but you should at least have formed a question about it. I may at any time give pop quizzes or call on particular students concerning assigned material, and I reserve the right to include grades on such exams in the Participation and Progression grades. A final exam to determine that you have done all the reading may be required, depending on how seriously the class takes reading assignments, and a passing grade on this would become half the overall “Progression” grade for each student. For this advanced writing seminar, you will be required to work within a writing community, giving and responding to substantial critiques within a “small group” of four to five fellow students.

See the Course Description, and the individual Progressions specific to our topic for more information on the course theme. **All serious writing courses require discussion of ideas, as well as of process and technique. Your active engagement with difficult ideas is assumed.**

**Progressions**

Our semester will be divided into three stages, with each stage intended to help you master critical skills in the course, and each focused on a particular aspect of our topic. **Our movement toward the goals of each stage is called a progression because you are expected not simply to improve by repetition, but to improve through a movement from one way of doing things to another, generally more complex, way of doing things.** Our use of this as a spatial metaphor for improvement also helps us avoid the useless worry of moral language about writing (such as the concept of “errors”—a foolish and class-bound way to think about writing that doesn’t work or that is inappropriate for a particular audience or genre), and to focus instead on

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5 This grade indicates how much you’ve moved: how hard you’ve worked, and how much your writing has changed (we hope improved) throughout the course. The Progression Grade is based on all work to be found in WebCT—not only final drafts, but early drafts, revisions, exercises, and critiques—as well as office hour discussions and the degree to which you put class time to good use as a writer and editor.

6 This course may include discussion of adult themes, such as politics, sexuality, and religion, and we assume that the learning process may include difficult subject matter that may be uncomfortable for any or all of us to discuss. Participation in the course does not mean agreement to discuss issues to which you claim special sensitivity; at the same time, the course makes no promises not to explore ideas that may be found offensive by any particular student or group of students—only to do so in a manner that is fair to all students. If you suspect that a particular reading, viewing, or lecture may offend you and you wish not to attend that day’s class, see me in advance to arrange for an alternative to your attendance.
competency, skill, and facility. If you cannot commit to earnestly improving your writing through multiple drafts, beginning with a serious draft (more than something tossed off to meet the prompt), and working through several significant—perhaps radical—revisions, you should find another section of the course.

**Attendance and Participation**
Because this is a workshop, you must attend class fully prepared for meaningful participation with the other students.

The Rules on Absences:

1. In general, I make no distinction between “excused” and “unexcused” absences, so save your doctor’s notes and explanations. Miss only if you must. If you must miss a class, read on.

2. After any absence, contact your fellow students, not me, to find out what you missed.

3. If you miss two classes in the first week, I will drop you from the course.
4. If you miss two classes in the first two weeks, I will drop you from the course.
5. If you miss any three classes in a row, I will drop you from the course.
6. All absences negatively affect your grade. One or two may have little effect, assuming you are very active and engaged in class. (If you’re really sick, we want you to rest!) More than that will definitely pull down your Participation Grade and begin to affect your Progression Grade. Understandable absences mean understandable catch-up work—just as in the rest of your life.

7. If you miss more than six classes total, for any reason, I will give you a failing grade for the course.

8. The only exceptions to these rules are in cases of religious observance or of serious illness. I will make every effort to accommodate different levels of observance for any recognized faith. See the CU website for the policy on this: [http://www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html). In the rare case of a serious illness (including, of course, mental health problems), you should go ahead and contact me during office hours, or by email, regarding the problem. We can then decide whether it will be possible for you to do well enough in the course—including in your all-important peer critiques—to allow extra absences. “Serious illness” does not include the usual nasty bugs we all have to endure. If you do not waste an allowable number of absences on something frivolous, you can miss as much as a week to recover from a bad case of the flu, etc. In cases of allowable exceptions for serious illness, I may still decide that it would be unreasonable to allow you to remain in the course, in which case I will then be willing to argue for a late drop on your behalf. Because this is a workshop relying on active participation and collaborative editing, your ability to catch up in your own work is not a sufficient measure of your ability to remain in the course. To remain in the course with extra absences, my determination of the effect of your absences on other students will provide the ultimate measure.

9. After any absence, you should return to class with all missed work completed as soon as possible—preferably by that class meeting (see point 2 above).
Any exceptions to this must be approved by me during office hours, or, in cases of serious illness only, email.

Computer Workshop and WebCT

If you are reading this, you are already somewhat acquainted with WebCT. We will use WebCT throughout the course, in class and outside of class, as a virtual extension of our classroom space. No advanced knowledge of computers is required for the course. If you can type, we can teach you the rest within the course, and we also have dedicated technical support for our class. All work for the course must be handed in to WebCT. If you have any computer problems, call 5-HELP for technical support.

You will be assigned a “small group” where you will hand in that work within WebCT, and you are required to read all the posts of your fellow four to five students in this group within half a week. If you choose to edit each other’s work on hard copy, you must make a copy of this editing and give this to me at the end of the semester (so I know what you’ve been up to in your group). Unless otherwise stated in class, do not hand in any assignments to me in paper form, and please, use my email address only to contact me to arrange office hour meetings—never to send attachments. For security reasons, my computer deletes all student emails with attachments. Furthermore, if you send me a draft by private email, your fellow students will not have access to it.

For discussion of the course in general, your progress in it, or a particularly interesting reading or writing problem, please see me during office hours. If you have another class during the exact time that I hold office hours, bring me a copy of your registration to that effect, and I will schedule an alternative time to meet with you. I put a high value on discussing the course during office hours, and I will be happy to help you during that time. Please feel free to make an appointment as late as that day (though it helps if you make an appointment earlier) and come talk.

Information Literacy

This level of course assumes you are somewhat adept at research, but we will improve your research skills through workshop and individual direction. You must make use of many research resources outside of class. Norlin library has an excellent research staff. Make use of whatever open tours there are of the library, and become well acquainted with the resources of the Central Reference Department, beginning at http://www-libraries.colorado.edu/ps/ref/frontpage.htm. Special tutoring services in research are available at http://www-libraries.colorado.edu/ps/ref/peer.htm. It is

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7 The fact that we are capable of contacting each other at any time, night and day, does not mean that we should do so; certainly it does not mean that we should expect immediate answers to every communication. Please, use email only to make an appointment with me. Then come see me during office hours with your questions. All minor questions can always be answered by a rereading of the prompt, of this document, of other material on WebCT, or by asking a fellow student who may have better notes. If not, the fault is mine and will be so critical that I will address the matter in class. In particular: please do not send emails regarding absences, excuses, etc. Contact your small group instead. I reserve the right to refuse to answer all inappropriate contact by email.
assumed that you will conduct a reasonable level of research beyond explicit requirements. It is also generally the case that you should never hand in a paper that has only online sources.

Protocols for Assignments
The format for all major drafts is either MLA or APA style (see appropriate guides), depending on the favored format for your major. Otherwise, I prefer MLA format with parenthetical citation, a proper header, double-spaced throughout, 12-point type throughout, with appropriate indentation for extended quotes, name and page number on every page in the upper right-hand corner, and 1" to 1½" margins. Formal drafts are complete only if they include a Works Cited or Works Consulted page in the same document (but not to be included for the required page count as assigned). Except for inclusion of your name, format is not important on informal exercises. On all drafts of essays, it is: I may refuse assignments that do not conform to all formal requirements.

Late essays, if accepted, will be docked 1/3 a letter grade each class they are late. I may only accept drafts in class—and not on days we do not meet (The ability to post to WebCT at any time does not eliminate the need for us to keep a reasonable schedule). If you have problems with “block,” see me early on during office hours. I may refuse to give written comments on any project if you fail to hand in a full first draft on time.

Keep copies of your work in at least three places: 1) on a main storage drive, 2) on a backup floppy or other drive, 3) and in WebCT. After one week, I will accept no computer-related excuses. I therefore urge you to visit CU’s Information Technology Services for any help you need.

Late and incomplete drafts compromise my schedule for commenting on papers. This means that if you fail to turn in a complete draft on time, you are negatively affecting the teaching and learning for the entire course and even in my other courses. Accordingly, I will dock final grades on any project—no matter how impressive—if earlier drafts were not complete and on time.

Special Circumstances
Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or required attendance. In this class, I will make every effort to respect the needs of some students to reschedule attendance and work in order to observe religious holidays. Because even movable religious holidays are scheduled far enough in advance for us to plan ahead, I require that you meet with me at the beginning of the semester to discuss schedule conflicts between a particular holiday and any day that CU has not scheduled as a holiday, so we can determine a reasonable means of avoiding conflicts between course requirements and your religious observance. Other observance will of course be respected within the bounds of CU policy. See full details at:
http://www.colorado.edu/policies/fac_relig.html
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.


**Classroom Behavior, the Honor Code, Plagiarism, and Sexual Harassment Policies**

**Classroom Behavior**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See polices at [http://www.colorado.edu/policies/classbehavior.html](http://www.colorado.edu/policies/classbehavior.html) and [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

All students of this course are expected to follow the Honor Code: [http://www.colorado.edu/academics/honorcode/](http://www.colorado.edu/academics/honorcode/)

**The Honor Code**

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at [http://www.colorado.edu/policies/honor.html](http://www.colorado.edu/policies/honor.html) and [http://www.colorado.edu/academics/honorcode/](http://www.colorado.edu/academics/honorcode/)

**Plagiarism**

We assume that the work you hand in as your own was in fact written by you. If you have any questions about how to quote or paraphrase material so as not to be mistaken for a plagiarist, this course should answer those questions; in any case, I will be happy to meet with you to avoid a misunderstanding. Note that your work may be
evaluated through TurnItIn.com, a plagiarism service provided to all faculty at CU-Boulder; and that this service retains a copy of the submitted work for future comparisons. **If I find that you have plagiarized, I will give you a failing grade (between 0 and an “F”—50 points on a hundred) for that project (essay or presentation), report you for an Honor Code violation, and submit a letter to be placed in your file. I may fail you for the course for a first offense that is egregious, and I will certainly do so for a second offense even of unintentional plagiarism.** If you are worried about unintentional plagiarism (when to use quotes, how to cite paraphrase, or what can be regarded as common knowledge), remember that these subjects are part of our study. No well-intentioned student should fail to benefit from our discussion of standard academic protocols for recognizing intellectual property.

**University Policy on Sexual Harassment**

The University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships applies to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh and at http://www.colorado.edu/policies/discrimination.html

**Grade Protests and Other Conflicts**

If you feel that a grade you have received is unfair, you should make an appointment to see me during office hours and make your case. If you are not satisfied after that, you may request that I print a copy of the assignment and give it to another reader in the Program for Writing and Rhetoric. **The grade for your paper may be adjusted up or down in light of the comments given by the additional reader.**

The Program for Writing and Rhetoric Bylaws include the following procedures for any conflict between students and instructors:

Section VII C. [Conflicts] Between a student and a faculty member

1. If a student wishes to challenge a grade, s/he shall follow the relevant procedure on file in the PWR office.
2. If a student and a faculty member have a conflict,
   a. They should first meet with one another and attempt to resolve the issue.
   b. If this fails, one or both may meet with the PWR conflict resolution coordinator to attempt to resolve the issue(s).
   c. If this fails, either party may meet with the director, who will consult with the faculty member and student at the earliest appropriate stage of the process, to attempt to resolve the grievance.

This means that the Program in Writing and Rhetoric has a Conflict Resolution Coordinator to help you resolve any concerns or conflicts you may
have after you meet with me. Please contact the main office, at 303-492-8188, for more information.

Grading Guidelines:
Each letter has a range from + to -. The following are guidelines for the range within each letter.

A Excellent Work. A paper that is superior in style, form, and content. Not necessarily perfect, but approaching perfection. The paper is ambitious in conception and successful in revision. To earn this as a participation grade requires remarkable hard work on the drafts of fellow students, earnest and interesting contributions to class discussions, and no more than two or three absences total.

B Good (Above Average) Work. The paper is superior in one, but average in another of the following: thought, form, and style. There are a few mistakes, but not many. The paper may be ambitious and fail—though not too badly. Or the paper may be good—but not superior—in thought, but very well executed. There may be one significant but not major fault in thought, form, or style. In participation, this grade requires work that stands out above the class average. You absolutely cannot earn this, or a higher grade, if you do not regularly, with enthusiasm, participate in class discussions—or, if you are shy, make arrangements for alternative participation.

C Average Work. The paper exhibits strengths but weaknesses. The writing is readable at the surface level, and has an idea, but it will have significant, unresolved problems in more than one key area: quality of idea, reasoning, and evidence; or word choice, stance, and structure. The paper may fulfill basic requirements yet say little of importance or significance—or a well-written paper that does not satisfy a significant part of the assignment. In participation, this grade reflects showing up, surface reading, and average or below-average contribution to discussions and workshop.

D Inferior Work. A paper that is seriously underdeveloped and deficient in content, form, style, or mechanics. It may be disorganized, illogical, confusing, unfocused, or contain pervasive errors that impair readability. A paper that does not come close to meeting the basic expectations of the assignment—including length. In participation, this grade reflects a lack of contribution to the class effort, missed readings, failure to critique the work of fellow students, and generally insufficient attention to the workshop.

F Failing Work. A paper that is incoherent, disastrously flawed, unacceptably late, plagiarized, or non-existent. Any paper that fails to meet basic requirements of page length, number of sources, and genre (for instance, a “book report” when a “close reading” was required by the prompt) can earn a paper an “F.” In participation, this grade reflects the attendance and contributions of a student unable to adequately participate in the course, or one indifferent—or hostile—to fellow students or the goals of the seminar.

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8 CU's final grades do not include an “A+.” If you reach an “A” for your final grade, that's as good as an “A+” during the semester.
Dr. Jay Ellis  
Fall 2006; Sections 044 and 051  
jay.ellis@colorado.edu for appointments only  
Office: Program in Writing and Rhetoric, 1B50C  
(Basement of Environmental Design Building)  
Office Hours: T/Th 3:30 to 4:45 and by appointment  

Note: To schedule a meeting, please write to me or ask in class. I keep far more than the minimum three office hours a week, on average, but to schedule extra hours (when possible) I may meet with you at a nearby cafe, etc. So, write to confirm a time and place. I greatly value office hours and prefer to meet with students to discuss the course. For this reason, I may not return emails that are not specifically requesting a meeting with me.

Don’t Fence Me In  
Progression I:  
Dimensional American Fictions

I don't know what happens to country.  
—John Grady Cole in All the Pretty Horses

Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with the absolute truth.  
Simone de Beauvoir

Schedule

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Focus</th>
<th>Reading/Viewing</th>
<th>Writing Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8/29</td>
<td>Introduction; WebCT; Noticing Dickinson</td>
<td>Dickinson In Class</td>
<td>In-Class Free Write on the Course Title</td>
</tr>
<tr>
<td>2</td>
<td>8/31</td>
<td>Policies Review; Close Reading Dickinson; Transparency and Opacity</td>
<td>Policies and Requirements; Progression I; Dickinson</td>
<td>Noticing Dickinson</td>
</tr>
<tr>
<td>3</td>
<td>9/5</td>
<td>Dickinson Spaces; Close Reading Whitman; The Critical Spectrum; Tropes Review</td>
<td>Dickinson; Whitman's &quot;Crossing Brooklyn Ferry&quot;</td>
<td>Tropes Ex. 1</td>
</tr>
<tr>
<td>4</td>
<td>9/7</td>
<td>The Dickinson and Whitman Spectrum; From Tropes to Close Reading</td>
<td>Whitman (Reread with Marginalia)</td>
<td>Tropes Ex. 2</td>
</tr>
</tbody>
</table>

1 McCarthy, Cormac. All the Pretty Horses. NY: Knopf, 1992. 299.  
3 All texts for this Progression are located in (or linked to from) the “Readings” section of our WebCT.
Progression I Exercises and Essay Prompt

A Note on All Reading Assignments:

Because we must have reliable evidence on which to base everything we write (even feelings and personal experience cannot be counterfeit without paying a high price before Oprah), you must finish all readings before the class date on which they are due. You will receive a failing grade for the Participation and Overall Progression portions of the final grade—regardless of how good your essays prove to be (based, we would then assume, on catch-up reading)—if you regularly fail to read assignments on time.

The assignment of “Marginalia” simply means that you should come to class with a reading printed out (if I provide it on WebCT), and marked up by you. Throw away the highlighter, and use a pen or pencil instead. We need more than underlining—though that’s helpful. We need notes, questions, even frustrations, written in your margins as you read, or at least when you reread, an assignment. Engage with the text, and come to class prepared with at least one comment or question for every reading.

Noticing Dickinson:

For this assignment, simply make a list of things you “notice” in two Dickinson poems (reading is on WebCT). We will discuss in class briefly how to do this, but your main reminder here is that you should do your best to forego all interpretation. Rather than telling us what something “means,” simply indicate it. (For example, “I notice that Wallace Stevens has a lot of prepositions in his poem titles.”) This list should consist of at least a dozen items, total. Be prepared to comment in class without me calling on you; any student who does not speak up in class during discussion of a reading should schedule a meeting with me to discuss either

4 It is critical that you begin to read the novel assigned for the next Progression as soon as you can. See Progression II for specific page assignments, but be sure you read through at least a few pages of this difficult novel before you decide you can breeze through it; many find the style and the depth of the ideas in the book require a little more time. Most will want to stay ahead of the class schedule for finishing chapters, lest they fall behind in Prog II.
strategies to successfully participate in class discussion, or alternative means of contributing to the class.

Tropes Exercise, Parts I, II, and III

Please refer to the Tropes Exercise in “Notes on Composition.” For a reference, follow the “Web Link” for “Silva Rhetoricae.”

Further directions for those of us bad at figuring out directions:

1. Open the “Tropes Exercise” in “Notes on Composition” in WebCT. You can block and copy this into Word and save it for future reference.
2. Go to “Web Links” in WebCT, and click on the “Silva Rhetoricae” link. This is one of many good sites for tropes and rhetorical figures, and you can easily use this site to find most of the terms I list in the exercise; others you can find using Google or one of the references I cite at the bottom of the exercise.
3. To begin Part I, simply write out or copy the definitions you find. Of course, to really get anything out of this, it will help if you can translate the definition you find into your own words—showing that you truly understand the trope or rhetorical device in question.

Essentially, this exercise begins as an Easter egg hunt: you simply have to look up some terms and become familiar with them. Then, you put this vocabulary into play in the beginnings of close reading toward your eventual essay. For example, one of the ten terms you define might be “kenning,” which you might go on to “notice” as a device used by Crane, which then leads you to close reading for insights about the gender space in that story (what, after all, does “he of the six guns” mean?). Part III of the exercise does not have to be done with a text you will write on, but of course, it wouldn’t hurt to be working in the direction of your essay.

250-Word Abstract

Simply indicate what text or texts you will be examining in your close reading essay, and on what you intend to focus. This will probably be a progression from your Tropes exercise, but if you prefer, you may choose a different text or texts for your essay. In 250 words, tell us where you’re looking, how you plan on reading the text (what feature of it will you focus on), and (less importantly for now) what you expect to find.

Close Reading Essay

In four to six pages, write an interpretive essay that focuses on one or two of the texts we’ve read in an examination of space (in whatever form) in that work, perhaps drawing on your own personal narrative concerning space. We will go over various types of space in these texts, both in aesthetic and semantic terms. Your primary evidence for your interpretation must be the primary text: close reading is the focus; other voices are not required. (You’ll do a lot of research next essay!) For practice, include a Works Cited that simply lists the primary work or works under consideration.

Critiques

Critique at least one student essay from your small group for each class you see that a critique is due. All members of each group are responsible for determining who critiques which essay so that everyone does a critique, and everyone receives a critique. Round robin is
preferable to pairing off. (Ex: instead of Anne and Simon trading essays, while Alberto and Sarah trade papers; Anne critiques Simon’s, who critiques Alberto’s, who critiques Sarah’s, who critiques Anne’s.) Obviously, it will be all the more important for an student unavoidably absent to stay in touch with his or her group, so that no one gets missed. We will go over Word commenting tools so that all critiques will be electronic, posted to WebCT, in Microsoft Word. If you expect any problems with Word documents, get help sooner, rather than later.

Briefly, all serious critiques will consist of a least one substantive paragraph of overall reaction, and will also employ various commenting techniques (at least the “comment” sticky-note feature) throughout the essay. A good critique, including reading time, should take at least half an hour to an hour per essay.

2nd and subsequent critiques should usually be on a different student’s paper. The minimum requirement for this progression, for instance, is two critiques, or two different student’s papers. Better students will of course informally continue to work together throughout a progression, and would therefore in this progression end up doing at least three critiques: one on a first draft, one on a second draft but also a follow-up on the first essay they critiqued. Failure of fellow students within a group to post a full draft in Word is no excuse for not doing critiques; you can always roam into other groups and do volunteer critiques—even in sections other than yours.

Final Revision of Essay

Remember to review the Requirements and Policies Sheet, the Progression Checklist (in “Notes on Composition”), and the above prompt before handing in your final draft. Also be sure to read aloud, and if possible to listen to someone else read your work aloud, to catch things the eye—and spell check—misses.