WRTG 3020: Composing Knowledge, Section 47  
Spring Semester 2007

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Office Hours: Wednesday 10 a.m. – 1 p.m. (provisional) and by appointment

Required Texts:  
3) E-Reserve materials.  

Overview: Welcome to WRTG 3020, an exploration of 20th century poetry and writing workshop. In this class you can expect to write plenty and variously, and we will often spend our class time revising and discussing drafts of your work. The primary goal of the course is to help you become stronger writers. To that end, WRTG 3020 emphasizes thoughtful analysis, careful reading, clear argumentation, and sustained inquiry into a subject (in this case, 20th century poetry). This class also gives you the opportunity to explore poetry in a number of ways (from papers to imitations to the assortment of classroom exercises you’ll do). It is my hope that in writing in a number of ways about poetry, you will develop a rich, rewarding relationship with it—and grow as a writer in the process.

Major Assignments: You will be required to complete the following main assignments:

1) Imitations (4)  
2) Craft Annotation  
3) Literary Analyses (2)  
4) First Person Descriptive Paper  
5) Memorization and Recitation  
6) Reflection Paper

Below are brief descriptions of the major course assignments, including the relative weight of each in your final grade:

1) *Imitations*: You will write 4 graded imitations of assigned poets this semester. With each you will include a short description of your methodology. Each imitation w/methodology statement is worth 5% of your final grade.
2) *Craft Annotation:* In this paper you will close read the work of a poet and make an argument about how the poet has *crafted* his/her poems. So you will really need to try to think like a poet to write this paper. You will rely heavily on the vocabulary from our *Glossary of Terms* handout in this paper. 10%

3) *Literary Analysis:* You will write 2 literary analysis papers this semester. In each you will close read the work of a poet and make a short thesis-driven argument about the poet’s work, using analysis as the primary tool for making a persuasive argument. We will discuss the subtle distinctions between this paper and the Craft Annotation later in the semester; however, one primary difference is that the Literary Analysis requires library research. Each literary analysis paper is worth 15% of your final grade.

4) *First Person Descriptive Paper:* In this paper, you will not only try to think like a particular poet, you’ll actually write the paper as if you’re the poet, describing what you’re trying to do in your poems and why. As you might imagine, you will use “I” quite a bit in this paper. 10%

5) *Memorization and Recitation:* You will memorize a poem and recite it in class. 5%

6) *Reflection Paper:* In this, the final paper you will write in this class, you will have a chance to reflect on the different ways you’ve been asked, over the course of the semester, to engage with poetry through the various writing assignments. 10%

**The Portfolio System:**

Since the emphasis in this class is on developing and revising your work, you will produce drafts of each of the major assignments and you will get feedback from me and from classmates on those drafts. You should **hold onto all drafts and written feedback you get** from me and from your classmates because each time a major assignment is due you will hand in related drafts and feedback. All of the materials you will go into a folder, a *portfolio* of your work from that unit of the class. This is so that I can see that you have been working hard at revising and improving your writing; I want to see that you are taking into consideration the observations of your peers and that you are engaged in the tricky process of revision. It’s also a way for me to emphasize how central revision is in the writing process. Good writers work hard at revision and they understand that it takes a lot of time and effort to get to that finished product.

**The Journal:**

You will need an “old school” journal for in-class writing. I suggest you select a durable notebook, one you’ll like writing in. Bring it to class every time we meet.

We’ll spend roughly 5-20 minutes writing in the journals most class periods. I will assign the topic just before you start writing. Often, the journal entry will be on the assigned reading. Sometimes it will be on a topic from our discussions. Sometimes it will be related to a major assignment and it might serve as a leaping off point for a dialogue about that assignment. Sometimes the topic for the journal entry will be pretty random!
Each journal entry should be dated at the top, like this for instance: “1/17/07.” I will collect your journals at a few points in the semester and I will be looking to see that you’ve legitimately engaged with each assigned topic and engaged with writing itself. Challenge yourself as a writer, stylistically and intellectually, in the journal entries. They’re in-class writings, so I don’t expect them to be perfect. But you’ll notice, in our readings, that most professional writers are good at ruminating on a subject in a distinctive and appealing way. If you can find or develop your own distinctive and engaging way to “think on the page” as you write in your journal this semester, that will be excellent.

**Grading:** Your grade for the class will be calculated as follows:

- **Major Assignments:** 85%
- **Participation:** 15%

*A Note on Participation:* Active participation is essential in WRTG 3020. We will spend the majority of classroom time involved in discussion and workshop activities and these are *vital* to your development in the course. If you have trouble speaking up in groups (because of nerves, shyness, etc.) please see me after class so I’m aware.

Verbal participation, attendance, on-time assignments, your journal, and preparedness are the main components of class participation. Preparedness is *very* important. Make sure you always show up to class having read the assigned materials for that day. Make sure you have the assigned materials with you. Most of your materials for this class are on E-Reserve; you must print up E-Reserve materials and bring them to class for discussion. Mark them up! Make notes to yourself in the margins, use a highlighter, underline—whatever works best for you. Just make sure that your materials for class discussion (whether from E-reserve or a textbook) bear visual evidence that you’ve read them closely.

**Revision of a Major Assignment for a Grade Change:**

I will allow you to re-submit one of your major assignments for re-evaluation and potential grade change. If you elect to do this, I suggest that you meet with me (in my office, after class, etc.) to discuss the assignment. You will have to attach the original graded version and you will also have to submit a 2-page report in which you describe your revision strategy. All revised major assignments must be submitted by April 23, 2007.

**Basic Information and Course Policies:**

*Assignments:* All out of class assignments must be typed and double-spaced (poetry imitations can be single-spaced). Use standard font size and standard margins. Late assignments will only be evaluated for credit if you have asked me for an extension, I have granted it, and you get the assignment in on the revised due date.

*Attendance:* Regular attendance is mandatory. If you miss 4 classes, your final grade will be lowered 1 full letter grade (e.g., from a B to a C). If you miss 5 classes your final grade will be lowered 2 full letter
grades. If you miss 6 classes or more you will fail the class. It is very important you understand this policy. If you miss 4 classes, your final grade will be lowered 1 full letter grade. If you miss 5 classes your final grade will be lowered 2 full letter grades. If you miss 6 classes or more you will fail the class. In other words, you get three free passes (but please remember that nothing in this world is ever really free: missing classes means missing assignments and classroom exercises and that will negatively affect your participation grade). Be aware that I do not distinguish between excused and unexcused absences, except in the most extreme cases (e.g., serious illness, death of an immediate family member). In such circumstances, contact me ASAP and submit appropriate documentation and I will make accommodations. A missed group or individual conference counts as 1 absence.

**Plagiarism:** Plagiarism is the act of presenting another author’s work as your own. All work in WRTG 3020 must be original. If you plagiarize in any part of an assignment you will get a failing grade for that assignment and, possibly, you will fail the course. I may also choose to report plagiarism to the Honor Council. Remember, when you paraphrase or quote the work of others you must cite your sources. If you don’t, it’s plagiarism. If you hand in the same paper to two different classes, that’s also plagiarism. And it doesn’t matter if you have plagiarized intentionally or not: presenting another’s work as your own is plagiarism. You are responsible for reading, understanding, and complying with the CU Honor Code, which you can find at www.colorado.edu/academics/honorcode

If you have any questions regarding what constitutes plagiarism please ask me. I’ll be glad to answer your questions.

**Disabilities:** If you qualify for accommodations because of a disability, please submit a letter to me from Disability Services in a timely manner so that your needs may be addressed. Disability services determines accommodations based on documented disabilities. For more information call 303-492-8671, visit Willard 322, or see www.colorado.edu/disabilityservices

**Classroom Etiquette:** Disruptive behavior will not be tolerated. General CU guidelines regarding classroom behavior can be found online at www.colorado.edu/policies/index/html

*Fail. Fail Again. Fail Better.*

-Samuel Beckett