PURPOSES OF THIS COURSE
The mission of the Program in Writing and Rhetoric is to help you develop critical thinking and writing skills in preparation for academic tasks, professional responsibilities, personal enjoyment, and active citizenry. In this advanced course, you will practice advanced forms of academic writing through sustained inquiry into a selected topic. The course emphasizes analysis, criticism, and argument and places a premium on substantive, thoughtful revision.

Our topic in this section is the plays of Shakespeare. We cannot read them all, so we will take up four of the greatest plays, one from each of the genres that he explored: Romeo and Juliet (tragedy), Twelfth Night (comedy), Henry IV Part I (history), and The Tempest (romance). In addition, we will examine other works, from Shakespeare’s own sources, to reviews of performances, to scholarship, to other creative works inspired by the originals, as we seek to understand why these plays have remained so compelling and influential for so long. Writing assignments will include a wide range of forms, from reviews of performances or films, through a series of focused critical essays, to a (brief) research project.

The objectives of the course are to help you to:
1) Write with fluency;
2) Acquire rhetorical sensitivity, making informed choices as you adapt your writing to the needs of your readers, to a specific context and situation, and for a particular purpose;
3) Become a proficient reader, approaching texts with a writer’s awareness of craft and a critic’s ability to interpret and respond to a text’s meaning and effects;
4) Develop strategies of research;
5) Understand apply conventions of standard linguistic usage, including proper grammar, syntax, and punctuation.

That is some of the formal language of our program, and it is useful. To sum much of this up I would say that this is a course in writing, which means we study both skill and knowledge. The skills we practice will include reading, various kinds of criticism, and especially revision, for most of writing is rewriting. The knowledge we will study are the forms, history and content of what others have written, including everything from the original work we are reading through criticism of it, up to the work of other students in this class. The reason we do this is that each of
us can only learn to express his or her own ideas insofar as we enter into conversation with others.

As this is a course in the undergraduate college of a university, we will spend much of our time reading, responding to, and imitating the formal genres of writing that are most appropriate in an academic environment (e.g., the research paper), but we will also at times consider kinds of writing and argumentation that occur more broadly in society, such as the critical review (of a performance) and creative writing.

**REQUIRED TEXTS**


One of the following dictionaries: *American Heritage, Random House, or Webster’s.*

*Additional materials:* texts from Electronic Reserves, CUlearn, and class handouts.

You are responsible for acquiring these materials by the end of the first week of class. All books are available at the bookstore. Always bring a copy of the reading materials to class on days that we will be discussing them.

**OTHER REQUIRED MATERIALS**

A class notebook for taking notes
A bound notebook for use as a reading journal
Copies of your work as needed for class and group discussions

**GENERAL POLICIES**

**Practice civility.** Students and faculty share responsibility for maintaining an appropriate learning environment both in and out of the classroom.

Students are responsible for arriving on time, treating classmates and the professor in a respectful manner, and participating in an appropriate way in all activities at all times.

In addition, there are several ground rules in my classroom:

Cell phones and other electronic devices are to be turned off during class.

You may bring a beverage to class, but no food.

No hats in the classroom, please.

You are adults now. Therefore, as a mark of respect, we will address each other by surname, not first name. I am either Dr. Rothman or Professor Rothman; in class I will address the men as “Mr.,” and the woman as either “Ms.,” “Miss,” or “Mrs.,” each according to her preference (please tell the class yours). In class, I expect all of you to follow this protocol with each other as well.
Professional courtesy and sensitivity are especially important with respect to all differences, whether of background or of opinion. See university policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.

Students who fail to observe any of the policies, expectations, responsibilities or behavioral standards on this syllabus will be asked to leave.

Faculty have the professional responsibility to treat students with understanding, dignity and respect, to guide classroom discussion, and to set reasonable limits on the manner in which students express themselves. Students have the responsibility to be prompt, civil, and prepared for class.

**Work Hard.** This is a complicated and difficult course. Because writing is a skill, not just a form of knowledge, it is impossible to “cram” for this course. Learning to write is much like learning to play an instrument or succeed in a sport – you have to practice every day, set reasonable goals, participate to the best of your ability in the conversation, and be patient. That is the only path to success.

**Follow 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 include cheating, plagiarism, collusion, academic dishonesty, fabrication, lying, bribery, and threatening behavior of any kind. I will report all incidents of academic misconduct to the Honor Code Council. Students who are found to be in violation of the academic integrity policy will be subject to both academic and non-academic sanctions (including but not limited to failing the assignment, failing this class, university probation, suspension, or expulsion). Additional information may be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/.

**Remember that 90% of success in life comes from just showing up:** This is a class which emphasizes classroom discussion and workshops. It requires participation and engagement. I will therefore take attendance daily. You may miss three classes during the semester. After that, unless the absence is excused according to other policies explicitly stated in this syllabus, you will lose one-third of a grade per absence on your final grade for the course. If you miss more than the first 15 minutes of class you will be considered absent.

I will not notify you about how many classes you have missed; it is your responsibility to know this. Required out-of-class conferences and activities are considered class periods in terms of attendance. If your three absences fall within the drop/add period, you will be dropped from the course in order to make space for other students.

If you must miss class, I encourage you to contact me before the missed class by telling me during class, emailing me, or calling my office during office hours. Contact me well in advance so that I can tell you what you will be missing. If you cannot contact me, talk with a classmate.
so that you can get the notes and assignments for the next class. You are responsible for finding out about and making up any missed assignments, including in-class writing.

It is a good idea to have the contact information of at least two classmates. If you have to miss class, these people will be your lifeline. Try to choose classmates that you believe are responsible members of the classroom community.

In case of long-term illness and other extenuating circumstances, I may make exceptions.

ASSIGNMENTS AND GRADING

Grades were invented by a tutor named William Farish, in 1792, at Cambridge University in England. Plato, Aristotle, Aquinas, Michelangelo, Galileo, Newton, Cervantes, Shakespeare, Thomas Jefferson and many others managed to achieve great things without the benefit of grades. That said, grades can be useful if carefully thought out – but it is important to remember what they are and what they are not. A grade is not a final judgment of who you are as a person. It is your essay that receives the grade – not you. This may seem simple but is in fact a profound distinction and worth keeping in mind at all times.

More broadly, a grade is not a final judgment of anything. As the term implies, “grade” – meaning “step,” or a stage which one passes through (like “7th grade”), is a stage on a way to somewhere else. That other place is more learning, broadly conceived. A grade, therefore, should be understood as something that is part of your learning – a tool of learning – not something separate from it. My job in grading is to be honest, fair, and consistent with you about where your work stands; your job is to use every grade as a learning tool, one part of a larger process of evaluation from which you can gain knowledge. If you approach grading in an adversarial way, more concerned about the grade itself than about what you might learn from it, it is important to remember what you may gain from that interaction (at best a slightly improved grade) – and also what you may lose (potentially the opportunity to learn more from the evaluation process).

With all that under our belts: this is a class in writing. Your grade will rest on your performance on the papers that you write. There may be occasional quizzes. This is no mid-term exam and no final.

The grading breaks down in this way:

**Formal Assignments**

All formal assignments must be typed, double-spaced, in MLA format. Please use a standard font (Times New Roman 12-pt. is best) and 1” margins. Grade percentages apply to final grades for each assignment, not drafts. Remember that final grades can actually be lower than draft grades, but there are also opportunities for revision (described below).
Each assignment will be discussed as the course progresses.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene/Character analysis (up to 500 wds.)</td>
<td>10%</td>
</tr>
<tr>
<td>Creative Writing assignment (up to 750 words)</td>
<td>20%</td>
</tr>
<tr>
<td>Performance review (up to 750 wds.)</td>
<td>20%</td>
</tr>
<tr>
<td>Historical essay (up to 1,000 wds.)</td>
<td>20%</td>
</tr>
<tr>
<td>Research paper (up to 8 pages, not including bibliography)</td>
<td>25%</td>
</tr>
</tbody>
</table>

As you can see, the course moves from shorter works to longer, more complex ones, building a scaffolding for your writing and thinking.

**Informal Assignments**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>5%</td>
</tr>
<tr>
<td>Diagnostic: NO GRADE, but must be completed to pass the course.</td>
<td></td>
</tr>
<tr>
<td>Free Writing: NO GRADE, but must be completed to pass the course.</td>
<td></td>
</tr>
<tr>
<td>Reading Journal: NO GRADE, but must be completed to pass the course.</td>
<td></td>
</tr>
<tr>
<td>Workshop responses: NO GRADE, but must be completed to pass the course.</td>
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</tr>
</tbody>
</table>

The **Diagnostic** is an ungraded in-class writing designed simply to give me an idea of how you write.

**Free Writing** assignments are exercises that we will conduct in class to generate ideas and practice writing spontaneously.

Your **Reading Journal** is a hand-written journal that you will keep in a bound notebook, in which you will practice writing by responding to anything you are reading, whether in this class, another class, or on your own (including journalism, textbooks, novels, poetry, magazines, or any other material you may encounter and find intriguing). You will be asked to make at least two entries per week in this journal, each of which should take at least twenty minutes to compose. I will check these journals several times during the course of the semester. Don’t fall behind on your journal! It is an assignment that is difficult at best to “cram.” Trying to accomplish it all at the last moment is usually obvious to a reader and defeats the entire purpose, which is to write regularly.

**Workshop Responses** will be detailed responses to writing by other members of the class. We will discuss these as the semester goes on.

**Quizzes** are…quizzes. Most will be on the reading, to keep you on your toes.

**Getting it done.** You must complete **ALL** assignments, formal and informal, to pass the class – no exceptions. If you have any questions, please ask before you take (or do not take) action.

Revisions: Most writing is rewriting, and I encourage you to revise your work frequently. In order to encourage the process of revision, I will accept one revision of any two formal assignments you choose (other than the final research essay) over the course of the semester. You can hand these in at any time in the course of the semester, with two exceptions: you can
only give me one at a time; and I will not accept revisions during the final week of class (as I will be reading your long essays then). You will then earn the highest grade on the assignment, whether it is the first grade or the revision grade.

How to think about “informal” assignments. While most informal assignments are ungraded, your diligence and approach will be taken into account in determining your final grade. The kind of question I will be asking as I read these materials is: “Has this student used these informal assignments as tools for learning, or as mere tasks to be completed as quickly as possible…?”

Handing in work late: All homework assignments, formal and informal, are due at the beginning of the class period. Any work handed in after that time, including assignments handed in after the beginning of class, will be considered late. If you cannot hand in work on time, please contact me as soon as possible to discuss the situation. In fairness to your fellow students who have handed in work on time, late work will be docked one-third of a grade per day late, and that includes work handed in after the beginning of class. Work that is more than two class sessions late will automatically receive a failing grade. Electronic submissions do not qualify for turning in an assignment; it must be done in person.

Free advice: Do not wait until the last minute to type your essay. Save and back up your work constantly. Computers are unreliable. They may decide to eat your entire essay for no apparent reason. This goes for printers as well. Give yourself adequate time to recoup in case this happens by finishing and printing your assignments well before class. I do NOT give extensions for computer or printer malfunctions. Also, be sure to keep a copy of each assignment in the (rare) event that I lose it. If you do not have a copy, you will have to rewrite the lost assignment.

Discussions about grades. If you have concerns about your grade, I encourage you to come see me. Remember, however, that this does not mean your grade will change. The real goal is to discuss your thinking and your writing. Among other things, discussing your work does allow us to explore why you received the grade that you did. The most important thing about this process to keep in mind is that I am always interested in discussing your writing with you.

And yet…: …extenuating circumstances do arise. If you face something not discussed here, please let me know and we will try to work through it.

ADDITIONAL RESOURCES
You have several options if you are feeling overwhelmed by any assignments in this class. You can always come to see me in my office during regular office hours or by appointment. Do not wait until the days immediately before the essay is due. Office time becomes limited because of the number of people who want some guidance on their papers. The sooner you come see me, the more guidance I can give you on your work.

The Writing Center
Another good resource for assistance is the Writing Center, which is located in Norlin Library, Room E-156. Every Writing Center consultant (I am one of them) has experience teaching
writing at the college-level and working one-on-one with students to help each of you improve your writing based on your goals and needs.

You can schedule one-hour consultations on the Writing Center website at www.colorado.edu/pwr/writingcenter.html. You must register for a free account in order to make an appointment and appointments must be made in advance. I highly recommend making your appointment well in advance of when your draft is due to insure that you get an appointment and to give yourself ample time to revise after your appointment.

Remember that you can go to the Writing Center at every stage of the writing process. Even if you haven’t started writing yet, but you have some ideas, the Writing Center will help you to create a plan for putting those ideas down on paper. When you go to the Writing Center, go prepared. Always bring your assignment sheet, any class handouts, any peer or teacher feedback on your drafts, and any other related materials. The more context you give the writing consultant, the more appropriate assistance s/he can give you.

Writing Center hours of operation
Mon-Thurs: 10am-7pm
Fri : 10am-1pm
Sun: 4pm-7pm

FURTHER INFORMATION
Students with disabilities: If you qualify for accommodations because of a disability, please submit a formal 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. The office is in Willard 322. You can contact them at 303-492-8671, or at: www.Colorado.EDU/disabilityservices.

While I am willing to make reasonable accommodation for most disabilities, you must attend class, participate in workshops, and hand in work on time in order to pass this course. If your disability makes it impossible for you to participate in this way, you cannot enroll in this course and must find a substitute.

Religious holidays: Campus policy requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, it is your obligation to inform me in writing if you will be missing class at least one week prior to the date you will be unable to attend. See policy details at http://www.colorado.edu/policies/fac_relig.html.

Sexual harassment: The University of Colorado Policy on Sexual Harassment applies to all students, staff, and faculty. Any student, staff or faculty member who believes she or he has been sexually harassed should contact the Office of Sexual Harassment at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the OSH and the campus resources available to assist individuals who believe they have been sexually harassed may be found at http://www.colorado.edu/sexualharassment/.
SYLLABUS
When an assignment is due on a given date, it is due at the beginning of class. If you arrive at class late on the day an assignment is due, the assignment will be considered to be late by one day.

“Reading” assignments indicate the date by which you are expected to be prepared to discuss the reading.

A syllabus is like a budget – it almost always needs tweaking. This syllabus is provisional, and as the semester goes on I reserve the right to change it as need arises. If I do change it – which may happen more than once – I will hand out a revised syllabus in class each time. It is your responsibility to be present in class or to obtain the revisions that were handed out in your absence. You are responsible for knowing whatever changes are made.

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M, 1/14/08  Introduction; *Romeo and Juliet*

W, 1/16  Syllabus
*Romeo and Juliet*

F, 1/18  *Romeo and Juliet*
Diagnostic (25 minutes of free writing, ungraded, in response to a prompt).

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M, 1/21  NO CLASS – MARTIN LUTHER KING, JR. HOLIDAY

W, 1/23  *Romeo and Juliet*
Analysis of a Scene or Character, rough draft: master class/workshop

F, 1/25**  *Romeo and Juliet*
Analysis of a Scene or Character, rough draft due

****

M, 1/28  *Romeo and Juliet*

W, 1/30  *Romeo and Juliet*

F, 2/1**  *Romeo and Juliet*
Analysis of a Scene or Character, final draft due

****

M, 2/4  *Romeo and Juliet*
W, 2/6  Romeo and Juliet
Review, rough draft: workshop

F, 2/8  Romeo and Juliet
Review, rough draft due

****

M, 2/11  Twelfth Night

W, 2/13  Twelfth Night

F, 2/15**  Twelfth Night

****

M, 2/18  Twelfth Night

W, 2/20  Twelfth Night

F, 2/22  Twelfth Night
Review, final draft due

****

M, 2/25  Twelfth Night

W, 2/27  Twelfth Night
The Missing Scene, rough draft: workshop

F, 2/29**  Twelfth Night
The Missing Scene, rough draft due

****

M, 3/3  Twelfth Night

W, 3/5  Twelfth Night

F, 3/7  Twelfth Night
The Missing Scene, final draft due
Journals due

****
M - Th
3/10 – 3/13  Henry IV, Part 1
   Individual Conferences: Historical Essay / Research Paper proposal
Th, 3/3  Historical Essay, rough draft, due by 5 pm in my box
****
M, 3/17 – 21  NO CLASS
****
3/24 – 3/28  NO CLASS – SPRING BREAK
****
M, 3/31  Henry IV, Part 1
W, 4/2  Henry IV, Part 1
F, 4/4  Henry IV, Part 1
   Historical Essay, final draft due
****
M, 4/7  The Tempest
W, 4/9  The Tempest
F, 4/11  The Tempest
****
M, 4/14  The Tempest
   Research Paper, rough draft: workshop
W, 4/16  The Tempest
F, 4/18  The Tempest
   Research Paper, rough draft due
****
M, 4/21  The Tempest
W, 4/23  The Tempest
F, 4/25  
*The Tempest*
All revisions due

****

M, 4/28  
*The Tempest*

W, 4/30  
*The Tempest*
Journals due

F, 5/2  
*The Tempest*
Final essays due