Instructor: Tobin von der Nuell  Office: Temporary Building #1 (TB1), Room 02A

Telephone: Office: (303) 492-4396 (+ voice-mail)  Home: (303) 772-5178
Before you opt to E-mail me, call me. Call my office only during my office hours; all other times, call me at home—leave a message and I will return your call as quickly as I can. Please feel free to call me at home between 8:00 a.m. and 8:00 p.m. My E-mail address is vondernu@colorado.edu. If you choose to E-mail, please consider the audience—your writing instructor—and proceed accordingly.

Office Hours: MW 9:51-11:30 p.m., and by appointment; I teach MWF 8,9,12, and 1.

Rationale:
This 3000-level writing course satisfies upper-division core requirements in the College of Arts & Sciences by extending student rhetorical knowledge and writing skills. This upper division course is part of the state-wide “Guaranteed Transfer” pathway of courses, as specified by the Colorado Commission of Higher Education. Thus, this course meets the goals of an Advanced Writing course (GT-CO3):

Extend Rhetorical Understanding. WRTG 3020 advances your rhetorical knowledge and awareness. This applies both to how you approach contemporary American short stories and how you write about them. In reading stories you not only analyze how they work as literature—through structure, use of language, symbol, character, plot and theme—but also how these short gems are rhetorically designed to appeal to certain audiences. How does each author draw in or distance the audience from the protagonist as he or she encounters conflict and, in succeeding or failing to overcome it, grow or change from the experience?

Your own critical writing on these stories will alert you to rhetorical choices you can make to communicate your ideas to your audience (various discourse communities)—how, for instance, you might develop your thesis by making appeals to pathos, ethos, logos, and how you can best support your claims with valid reasons, sound underlying assumptions (inferences), and convincing evidence.

Gain Experience in the Writing Process. This course offers an opportunity to improve writing through multiple drafts that respond to the perspectives of other readers. You will revise your work by considering the class’s and the instructor’s suggestions. This will confirm that writing is a collaborative enterprise. It is also a process that takes advantage of current technologies: exchanging work and consulting on writing via E-mail (Colorado.edu and CULearn) and a class Wiki, as well as accessing research resources through the Internet and library data bases (Information Literacy). The class also utilizes audio and video materials, ranging from listening to authors read short stories (via Podcasts) on www.NewYorker.com or iTunes (and then writing short critiques on them) to receiving further instruction in the editing process from a video such as Richard Lanham’s “Revising Prose.”

Master Writing Conventions. By now you should have mastered the conventions of grammar and punctuation; this course enables you to hone those skills. On a more advanced level, you will reflect on how to use style, tone, and diction appropriate to
your audience (discourse community) and gain practice in documenting your evidence correctly.

_Demonstrate advanced comprehension of content within a specific discipline._ To communicate your insights into the dramatic texts, you will learn specialized terms from the study of literature. As you frame questions and develop theses for analysis and argument, you may choose to extend beyond the discourse community of students of literature, developing your topic along interdisciplinary lines. For instance, if you are majoring in sociology or psychology, you will be encouraged to write on a topic arising from the stories that draws on the knowledge and terminology of that discipline but that can still communicate successfully to a non-expert audience.

**Overview:**

Welcome to WRTG 3020: Best American Short Stories! This course is a rhetorically informed extension of WRTG 1150 (or 1250), First Year Writing and Rhetoric. Designed for upper division majors in the College of Arts & Sciences, it hones rhetorical awareness and writing skills and engages students in a range of discourses (print mostly, but some auditory and visual as well) and academic and professional disciplines.

Please understand this is neither a course in literary criticism, nor one solely in the study of the short story. The purpose of this course is to help you develop your ability to critically read; critically think; and write clear, interesting, persuasive, logically organized, and thesis-driven essays. The intent of the course, in fact, is to sharpen your skills of communicating, in writing, a thought from your head into the heads of others. We will accomplish these tasks by focusing on the three modes of academic rhetoric: description, analysis, and argument. Developing these skills is not easy. It takes practice, often in the form of several revisions. You will write at least one short assignment and two full essays of roughly 3-5 pages each. You will not be writing short stories for this class.

**Texts:**

1. Your papers, with copies for classmates as assigned. (Budget for copies).

2. Course Packet/Miscellaneous handouts (Bring to Class Each Day) -- the course packet contains content materials, namely the short stories we will read this semester, as well as readings in rhetoric, in particular materials on literary terms for discussing stories and chapters which explain the shape of a story and its elements—character, plot and theme. The packet also contains several short critical essays on Updike’s “A&P.” It also provides critical writing strategies from both Rosenwasser and Stephen’s _Writing Analytically_ (Asking “so what?” to derive a thesis) and Graff and Birkenstein’s _They Say, I Say: The Moves that Matter in Academic Writing_ (Metacommentary, metadiscourse). Finally, it provides a number of exercises in grammar, punctuation, and editing.

3. _How to Read Literature Like a Professor_, Thomas C. Foster – though the title sounds incredibly pretentious, the book is anything but. It functions to demystify the rhetorical strategies authors use to construct a short story. The book provides not only intelligent methods for recognizing patterns, subtext, intertextuality, and allusions but also strategies to argue why recognizing such things helps to “de-code” character
and thematic meanings within stories. This is an excellent and accessible rhetoric for critically reading and writing about short stories.

4. Norlin’s E-Reserves: I have a number of short stories on reserve here.

5. A “college-level” dictionary, thesaurus, and writing handbook.

6. The Purdue University OWL (on-line lab): http://owl.english.purdue.edu/owl/

7. CULearn and a CU e-mail account that you check regularly.

Course Material (A Warning):

The course will deal in contemporary short stories from such sources as the Best American Short Stories series, The New Yorker, Harper’s Magazine, and The Atlantic Monthly. The stories often contain a realistic portrayal of the world around us, and since stories are created through conflict, some of them will contain graphic yet honest insight into a variety of sometimes uncomfortable subject matter, including substance abuse; emotional, physical, sexual abuse; depression; violence; death; sexuality; infidelity; family dysfunction; and the like.

There is the chance that this material might not sit well with everyone intending to take the course. On the matter, my position fits well with Tobias Wolff’s, and his introduction to The Vintage Book of Contemporary American Stories. In it, he writes:

As it happens, many of the stories in this book confront difficult material: violence, sickness, alcoholism, sexual exploitation, marital breakup. Well, so do we. I have never been able to understand the complaint that a story is “depressing” because of its subject matter. What depresses me are stories that don’t seem to know these things go on, or hide them in resolute chipperness; “witty” stories that flog you with transcendence. Please. We’re grown-ups now, we get to stay in the kitchen when the other grown-ups talk.

Far from being depressed, my own reaction to stories like these is exhilaration, both at the honesty and the art. The art gives shape to what the honesty discovers, and allows us to face what in truth we were already afraid of anyway. It lets us know we aren’t alone.

These are serious stories, but hardly grave.

I would hope no one would drop the course because of the material, but that is a decision you will each have to make.

Rhyme and Reason of Assignments:

For the course you will write three papers: Short Assignment, Paper 2, and Paper 3. Each builds into the next and each successive paper is more demanding than the last; I take a very hands-on approach for the Short Assignment and a very hands-off approach for Paper 3. The final exam in the course is Paper 3. Though all three papers will help to establish your course grade, I will look more closely at, and weigh more heavily, the work you do for Paper 3 to decide your final grade. In other words,
the course encourages you to grow as a writer, testing your abilities but allowing you room to make and learn from mistakes early on without significant penalty.

Paper 1—Short Assignment: I control this paper and limit the choices you have. Your job with this first assignment entails critically reading, as you work through the design of a short story for you to understand its basic shape (the “plot line,” if you will). From there, you will delve into how to ask questions of the short story that require you not to rewrite it (descriptive plot summary), but to frame an argument. You will also derive inferences (analysis) in your efforts to use textual evidence to effectively support your arguable claims, your theses. The audience for the short assignment will be me, and only me; I want you to actively shape your entire rhetorical approach to that audience in order to establish a credible ethos. You must strategize about voice, types of evidence and examples, consider what this audience may already know or not know about your topic and what attitudes this audience may already have that might impede or facilitate his response. You each will have two workshops for Part One, two closed paragraphs on two of three stories. Part two, a more complete essay shaped from one of the closed paragraphs, you will write on your own and submit for a grade.

Paper 2: You will have much more freedom with this first full paper. You will pick one of four stories to write about, and you will frame your own argument (your own issue and thesis). You will begin to consider more completely counter arguments, counter objections and how you will defend effectively against them. Your audience will be the entire class: a group of literary stars well read in the subject matter but who likely has differing opinions regarding your issue/thesis and its defense, and who bring various other discourse communities to the table. I will play a less controlling role for Paper 2 than I did with the Short Assignment Paper, but I certainly will help you to shape your paper with issue ideas, wordings for your thesis, reasons why/evidence to help you defend your position, counter evidence for you to consider, and/or conclusion ideas. You each will have two workshops, one regarding the shape of your argument, and the other as a full rough draft of the argument.

Paper 3: Your final exam, if you will. Again, you will choose one of four stories to write about, and you will derive your own issue and thesis. You will have to defend against counter claims and you will have to shape well your paper. Your audience will be the editor of a literary magazine of your choosing, a professional and academic audience who understands fluently the shape of a literary argument but who may or may not know well the story you will be writing about. As this paper will stand as your final, I will not offer issue ideas, thesis statements, or evidence to support your claims. I will, however, offer counter claims that you must defend against; that is, my job will entail working to have you question what is and is not working well in the shape/intent of the paper. Like Paper 2, you will have two workshops for this assignment.

For all three papers, you are encouraged to further your knowledge of the stories by doing on-line research. Though most of the stories are too contemporary to have much written about them, you ought to discover what, if anything, others are arguing about the pieces. Research, of course, is a good method to discover counter evidence, through the various readings of any one story. Furthermore, most (if not all) stories
make references or allude to other subject matter (historical events, real people, written works, movies, songs, so on). As such, these works become part of the data we must learn to read and analyze well, and you are encouraged to explore, via research, how such material might bring new meanings to the stories themselves.

Writing Concepts to take away from the Course:

1. Good writers will think not so much about themselves (what they like) as they will about their audience and their intentions for writing to that audience.
2. The act of writing is an act of dialogue, and the writer must anticipate and deal with readers’ questions and objections.
3. The writer should structure as a reader thinks, generally working from a point instead of towards one. (There are a few exceptions, such as a lab report.)
4. Written communication by its very definition assumes that readers are not psychic, and cannot understand something unless that something is actually there in the text.
5. It is a strength of an essay, and not a weakness, for the writer to help readers understand and follow a clear line of thought, through clear transitions and clearly-set-out supporting points.
6. In stating a point early and clearly, the writer is not “giving away too much.”
7. The desire to “create suspense” is a lousy excuse for a structureless or underdeveloped essay.
8. Few readers will continue to read what they already know or could learn from an earlier primary source; readers read essays because they want to learn something new, something original—what the writer “thinks,” and why.
9. Writing is a process, one of continually re-questioning, reshaping, and revising; all writing is improvable, and therefore revision is a means to success, not a mark of failure: a sign of strength and not of weakness.
10. Grammar, spelling, and punctuation matter: whether done correctly or not, they tell readers much about the writer’s credibility.
11. No matter how general, nebulous or abstract the subject matter, specificity and concrete details are at the heart of all good writing.
12. There is a big difference between an essay that seems impressive because it is incomprehensible, and one that is impressive because it has clarity, purpose, and development, and therefore leads to thinking on the part of the reader.
13. Although good writers attune themselves to their audience, all writers have a personal voice and it is something to be encouraged, not denied or exorcised (by writing like a textbook or aping the styles of others).
14. The world is comprised of an infinite number of data sets waiting to be made sense of beyond their descriptive makeup.
15. Outside of your undergraduate requirements, few people will care about “what you know”—facts; many people, however, will care greatly about what you can do with what you know—analyze, argue, problem-solve. Throughout life, whether in an academic, professional, or civic setting, you will be required to demonstrate it in writing.

Course Format: This course will be taught as a workshop. This means that much of our class time will be spent in the reflective process of analyzing and discussing your essays. The goal of the workshop approach is threefold: to teach you how to analyze and critique the work of others; to give you the kind of criticism you need to improve your essays;
and, ultimately, to model for you the type of critical analysis you should subject your writing to after you leave this class. Students are expected to come to class prepared to join in class discussions (without being called on) and to offer helpful analyses that demonstrate insightful, close readings of their peers’ papers.

**Paper Formats/Formalities:**

We will establish a schedule for reviewing your papers. Unless otherwise instructed, you must submit copies of all drafts so that each class member receives a copy. All papers are due the class period **before** their scheduled review dates. If your paper is not distributed to the class at that time, it will not be reviewed until your turn comes up again in the next rotation. Any exception to this rule shall be made at my discretion.

All work prepared outside of class is to be typed with 1.5 spacing in Times New Roman 12-point font. To minimize paper use, print on both sides of the paper and do not include a cover/title page. **Please number your drafts so we can distinguish between various versions. To my copy, please attach a copy of the previous draft with my comments.**

**Workshops:**

**Rules of the Game:**

1. Arrive on time to class, especially on the days that you are handing out a draft. I want to spend no more than five minutes setting up for the next session’s workshop. Please keep in mind that the unfortunate can and will happen—lost and broken discs, printer problems, long lines for printer use, so on. Do not gamble: print your copies the night before, if you must.
2. Do not skip workshops; no paper has ever improved by missed workshops.
3. Although I will not intentionally down grade you for a missed workshop, I will not accept a “final draft” of a paper that I have seen few, if any, drafts.
4. If you distribute a draft but fail to attend the day of the workshop, your paper will go to the bottom of the pile. If time permits, we will workshop the paper in your absence; however, I tend to want to give more time to the authors who attend class.
5. Office hours are a supplement to, not a replacement of, workshops; **DO NOT** expect me to give you a private workshop because you missed class.

**Your Obligations:**

1. A bit of common sense: the workshop will not function if the players do not engage themselves deeply into it; cursory, half-hearted work will help no one.
2. You must come to class prepared; I will not allow you to “prep” papers during the workshops. Guilty parties will be asked to leave and marked absent for the day. **Bottom line:** **DON’T COME TO CLASS ILL-PREPARED**—it’s a slap in the face to me and every student who comes prepared each time with comments for your drafts.
3. You will prepare **ALL** papers assigned to you to be workshopped. You will spend greater time on the papers for which you are a primary critic, but you will prep them all with written comments. Your goal will be to offer at least one useful comment for each paper. **Note:** Occasionally, I will randomly collect all of the copies of one student author’s workshop draft to see the quality of your
comments; if the work is cursory, careless, or missing, I will pull privately aside those responsible, to discover the reason for it.

4. You will print your name at the bottom of each draft you return to an author.

**Grading:**

Semester grades will be based on performance in the following areas; approximate percentage breakdown will be as follows:

- **85%** -- Graded essays (and short writing assignments, quizzes)
- **15%** -- Quality and consistency of oral critiques and general participation

**Grading Scale for Papers:**

Grading in the PWR is rigorous. You are certainly not predestined to receive a C, but neither are you guaranteed a B- or better for “improvement” or “effort” or for merely completing assignments. Good papers require, at a minimum, effort, and papers that are diligently revised usually improve; but each paper is graded on its final quality. While grading of written work can never be as objective as that of a SCANTRON, remember that I am on your side. My goal is to help those that are serious about wanting to improve his or her writing, his or her thinking on paper. I can do that only through honest feedback. I encourage you to focus not on a grade, but on what you can learn about writing. I do not grade on a curve; I grade you individually against the following criteria and scale.

Criteria for evaluating papers include clarity, logic, substance, originality, mechanical correctness, and stylistic grace. Preliminary drafts will not be graded.

All papers will be graded by letter:

- A=Excellent; outstanding
- B= Good; superior
- C=Competent; average
- D=Below average, but passing
- F=Not passing

- A paper needn’t be perfect to warrant an ‘A.’ In fact, there’s probably no such thing as a perfect argument/analysis or perfect paper. However, some papers are beautifully written and force the reader to change his mind, to reconsider his position on an issue, or accept a new insight as sound. Those papers will receive an ‘A.’ (Excellent in content, form and style; unusually substantive and original; imaginative; resourceful in supporting evidence; logically sound; persuasive; stylistically clear and free from mechanical errors.)
- A ‘B’ paper will be superior work. The essay needs to be quite persuasive, but if it contains problems with grammar, mechanics, and sentence-structure, it doesn’t merit an ‘A.’ A B-paper may be an A-paper in need of some polishing, or it may lack a key component. (Good with no major flaws; interesting, sharply focused, solidly supported, marked by above average thought and expression; smooth and clear style, and clearly directed at a particular audience; generally clean in grammar.)
I consider a ‘C’ to be a commendable grade. ‘C’ means average; it does not mean “poor.” You will get a ‘C’ if your paper has numerous problems with grammar, mechanics, and sentence structure. A C-paper needs to have a clear structure, though, and it needs to take a clear position and offer some support. (Reasonably competent; formally complete, focused, developed, and balanced; lacking in originality or significance of effective development of ideas, or marred by distracting errors in grammar; may contain a mixture of strengths and weaknesses. In this class, “descriptive” papers will earn a ‘C.’)

A ‘D’ paper contains even more mechanical problems and makes little attempt to deal with the issue and thesis at hand. (Substantially incomplete in content, form or proof; disorganized, illogical, confusing, unfocused; marked by pervasive errors or burdened with irrelevancies that impair readability.)

An ‘F’ paper contains so many errors that it can’t be understood. A paper will receive an F if it does not fulfill the assignment guidelines or deadlines. (Incoherent or disastrously flawed; unfocused and formless, devoid of proof or rendered unreadable by elementary errors in grammar, punctuation, spelling, or mechanics; or plagiarized* in whole or in part; NEVER TURNED IN, OR LATE.)

Grading writing assignments is always a tricky business because not everyone agrees about what constitutes good writing. If everyone agreed, we wouldn’t have so many excellent manuscripts being rejected by one publisher after another before finally being accepted. I make every attempt to grade fairly, and in the end I will stand by my judgments. On the other hand, discussion about your grade(s) can be a fruitful process as it forces both of us to think carefully about how we are evaluating written work. Grades reflect evaluation, and evaluation is central to the writing process. One of the goals of the course is to enable you to evaluate your own writing accurately and honestly. Hopefully we can use the grading process to help us achieve this goal.

*Plagiarism: Papers that fail to provide full documentation of information taken from outside sources, unless that material is considered common knowledge, will receive an ‘F.’ 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; 303-735-2273). 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 at [http://www.colorado.edu/academics/honorcode/](http://www.colorado.edu/academics/honorcode/)
Grading Scale for Participation:

A  Always prepared for class; participates without being called on; response to other student’s papers show insight, close reading; comments clear, succinct, and helpful.
B  Generally prepared for class; occasionally participates without being called on; response to other student papers demonstrates mastery of the course goals; comments generally clear and helpful.
C  Sometimes prepared for class; only participates when called on; mastery of the course goals generally evident, but response to other student papers, although somewhat helpful, demonstrates a less than thorough rhetorical awareness or reading of the paper.
D  Inadequately prepared or never participates unless called on; response to other student papers demonstrates a superficial or inaccurate reading, at best; comments demonstrate a failure to master the course goals.
F  Disruptive to class (talking inappropriately, continual tardiness, etc.); unprepared when called on; unable or unwilling to participate in class discussions.

Spring 2011 (Tentative) Syllabus:

Week 1

1/10—Introductions: Howdy, Hello, and Here we go!
   Homework: Buy Required Texts
   Read How to Read Literature Like a Professor (HT LIT) Intro-p. 14
   Read twice John Updike’s “A&P”
   Read “Introduction” section of Course Packet (CP)
1/12—Revisit any concerns or questions regarding the Course Policies and Syllabus;
   Discuss “Form and the Essay” (the relationship among form, audiences’ needs and expectations, and the rhetorical situation)
   Homework: Read “A&P” one more time (the critical approach)
   Read HT LIT Chapter 3 and pp. 28-73
   Read again “Introduction” section of CP (for highlighted vocabulary and concepts)
   Read paragraphs of student essays about Wuthering Heights and Othello (CP)
1/14—Reading Quiz: Apply our discussion of “Form and the Essay” to the student essays (deconstruct their paragraphs to see how they used form to address the needs and expectations of various audiences in different rhetorical situations)
   Homework: Based on your performance on the Reading Quiz, re-read what you must to become fluent with the data at hand
   Read HT LIT pp. 74-124

Week 2

1/17—Martin Luther King Jr. Holiday, No classes
1/19—The end of “Banking” and the Drawing of Inferences
   Homework: Read HT LIT pp. 125-162
   Review “A&P” for our first story discussion
1/21—Discuss the shape of story and apply it to a discussion of “A&P”
Homework: Compose a closed paragraph addressing our focused issue from “A&P”
Read HT LIT pp. 163-192

Week 3
1/24—Set up “A&P” workshop (review course policies for workshop rules); thesis do’s and don’ts
Homework: Read Descriptive Traps sheet (CP)
Prepare workshop sheets (prep your classmates paragraphs)
Read HT LIT pp. 193-225
1/26—Workshop “A&P” Group 1; Set up Group 2
Homework: Read HT LIT pp. 226-244
Prepare Group 2’s paragraphs
1/28—Workshop “A&P” Group 2
Homework: Read twice each Michael Cunningham’s “White Angel” (WA) and Susan Perabo’s “Some Say the World” (SStW) x2.

Week 4
1/31—Discuss “WA” and begin discussing “SStW”
Homework: “WA” Group to craft a paragraph (using Rosenwasser (CP))
Read HT LIT pp. 245-281.
2/2—Set up Workshop for “WA” Group; Consider “WA” worksheets; Finish “SStW” discussion; Discuss HT LIT (Tobin’s tour of how you ought to treat and use the book as rhetoric—a tool to help coach you through the remaining stories we will read and analyze in the course)
Homework: Prep the “WA” group’s paragraphs
2/4—Workshop “WA” group
Homework: “WA” Group, part 2 (closed paragraph to a new thesis statement) “SStW” Group will craft a closed paragraph

Week 5
2/7—Set up workshop for “SStW” group; “SStW” in-class assignment
Homework: Prep “SStW” group’s paragraphs.
2/9—Workshop “SStW” group; set up workshop for “WA” Group, part 2
Homework: Prep papers for next class.
2/11—Workshop “WA” part 2; Hand out Short Assignment, Part 2 Assignment Sheet and discuss Paraphrasing and Paragraph Assertions (Closed vs. Intro paragraphs)
Homework: Read four stories for Paper 2 (Titles TBA, though all will fit under the umbrella heading of “Coming of Age: Symbol and Allusion”)

Week 6
2/14—Continue our discussion of Paraphrasing and Paragraph Assertions; Discuss stories 1 and 2
2/16—Discuss stories 3 and 4
2/18—Set up workshop for Paper 2, thesis paragraph; Finish discussing stories, if needed
Homework: Prep Group 1 (G1)’s thesis paragraphs for Paper 2
Week 7

2/21—Workshop (WS): G1 (intro paragraph +); Handout (HO): G2
DUE: 8:00 Class, Short Assignment, Part 2
2/23—WS: G2; HO: G3—Translation: We will workshop Group 2 and Group 3 will hand out for us to read and prep for next session’s workshop
2/25—WS: G3; No Handout
DUE: 9:00 Class, Short Assignment, Part 2

Week 8

2/28—Discuss Thesis sheets (CP) and Richard Lanham’s Paramedic Method
3/2—HO: G1A (last round of workshop); Twenty Most Common Grammar & Punctuation Errors (in conjunction with the Purdue Owl website)
3/4—WS: G1A; HO: G1B

Week 9

3/7—WS: G1B; HO: G2A
3/9—WS: G2A; HO: G2B
3/11—WS: G2B; HO: G3A

Week 10

3/14—WS: G3A; HO: G3B
3/16—WS: G3B
3/18—Paper 1 paragraph examples (in conjunction with Graff) and Grading Sheet
Homework: Read four stories for Paper 3 (Titles TBA, though all will fit under the umbrella heading of “Getting Along in a Complicated World: Gender, Race, and Class”)

Week 11

Spring Break, No Classes

Week 12

3/28—Discuss Stories 1 and 2
DUE: 9:00 Class, Paper 2
3/30—Discuss Stories 3 and 4
4/1—Set up Workshop: HO: G1 (intro paragraph+); GSP Packet; Conferences
DUE: 8:00 Class, Paper 2

Week 13

4/4—WS: G1; HO: G2
4/6—WS: G2; HO: G3
4/8—WS: G3; No Handout

Week 14

4/11—HO: G1A (last round); GSP Packet Continued
4/13—WS: G1A; HO: G1B
4/15—WS: G1B; HO: G2A
Week 15

4/18—WS: G2A; HO: G2B
4/20—WS: G2B; HO: G3A
4/22—WS: G3A; No Handout
   Homework: Last weekend to write Paper 3 (manage your time well)

Week 16

4/25—HO: G3B; FCQ’s; Conferences at my office
4/27—WS: G3B (last day of regular class)
4/29—DUE: Paper 3 (turn into me at my office between 8-10:30 a.m.)

Attendance, Etc: Because this course is structured as a writing workshop, it is imperative that you consistently attend class (always arriving on time with a positive attitude) to make the class worthwhile for yourself and others. Each absence after 3 ABSENCES will drop your participation grade. If you miss 6 times or more, you will receive a zero for class participation. With 7 absences or more, your overall grade, beyond the effects of a zero for participation, will drop another third of a grade (B- to C+, for example). At 10 absences—almost a fourth of the sessions—you will FAIL the class, NO EXCEPTIONS. I DO NOT distinguish between unexcused and excused absences—if you are here, you’re here; if not, not. (Note: If you will be absent due to religious observance, I ask that you let me know about it beforehand; there is, of course, no penalty for exercising a right to religious observance as long as I know about it prior to the absence.) Recognize that this class begins sharply on the hour; excessive tardies will add up to absences. Being absent does not entitle you to be non-active in the next session’s workshop; therefore, it is YOUR RESPONSIBILITY to approach me, at least a few minutes before class starts, to gather papers and a general sense of what we did in your absence.

Class Participation. If you expect to learn from the course, you must attend class and participate in the critiquing of student work. You will need to prepare for class and take part in class discussions consistently. Be prepared to talk!

Classroom Etiquette. Before class begins please turn off and store away all electronic devices. If I catch you—no matter how discretely—texting, phoning, checking messages, listening to music or surfing on-line during class, I will ask you to leave and mark you absent for the day. Please do not put me in the position of having to embarrass us both because of your highly rude habits.

Communication. The nature of this course requires that we be able to communicate well outside of regular class time if necessary. Therefore, you must check CULearn regularly for class announcements. I also will need to be able to reach you via regular e-mail; please make sure you check your CU account often.

If a situation arises that interferes with your ability to do the work for this class, please tell me about it, write me a note, or talk to me after class. I would rather learn about problems, concerns, or suggestions during the course when I have a chance to change things, than on a course evaluation, when it is too late to remedy things for you.
**University Policies:**

*Disability Statement.* 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. Contact: 303-492-8671, C4C building, and [http://www.colorado.EDU/disabilityservices](http://www.colorado.EDU/disabilityservices).

If you have a temporary medical condition or injury, see guidelines at [http://www.colorado.edu/disabilityservices/go.cgi?select=3Dtemporary.html](http://www.colorado.edu/disabilityservices/go.cgi?select=3Dtemporary.html).

Disability Services' letters for students with disabilities indicate legally mandated reasonable accommodations. The syllabus statements and answers to Frequently Asked Questions can be found at [http://www.colorado.edu/disabilityservices](http://www.colorado.edu/disabilityservices).

*ESL.* If you speak English as a second language, you should 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.

*Classroom Behavior.* Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, 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 policies at [http://www.colorado.edu/policies/classbehavior.html](http://www.colorado.edu/policies/classbehavior.html) and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code).

*Discrimination/Harassment.* The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff, and faculty. Any student, staff or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, 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, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at [http://www.colorado.edu/odh](http://www.colorado.edu/odh).
My signature here below indicates that I have read, understood, and accepted for the duration of the semester the above Course Policies and tentative Syllabus for WRTG 3020.

Signature____________________________________________ Date____________________________

Print Name____________________________________________