I. Contact Information

We will do most of our communicating through the website email and bulletin boards. We can also arrange chat-rooms if you wish to do so. If you have any trouble with CU LEARN, you can contact me at timlyonscu@gmail.com.

II. Introduction and Assignments

In this course, you will learn to write arguments: you will learn how to take a position and support it. To do this well requires a lot of practice; in this class you’ll get a lot of practice and hopefully make significant progress. By the end of the course, you should know how to find arguments to support your thesis, organize your ideas effectively, anticipate and respond to counter-arguments, read your own papers objectively and critically, check your own grammar and sentence-structure, and develop strong persuasive techniques in your writing. Hopefully, too, you will begin to develop your own style, your own voice, so that your writing will convince and please at the same time. And if you need work on syntax, sentence-structure, or other writing-mechanics, this course should help you.

In the process, you’ll learn a lot about moral questions and learn how to discuss them more effectively. Though we will look at works of fiction, you may find, as many other students have, that the questions that arise there have much relevance to contemporary questions and issues. As you apply “Thinking and Writing About Moral Questions” and other material to the fiction texts, you will learn to ask useful, pointed, and illuminating questions related to moral questions of all sorts. However, you will not have to study ethical theory per se.¹ Though you will deal with what some will call “philosophical questions” related to ethics, this class will emphasize writing, not philosophy.

You will write three major argument papers; as noted, each will deal with moral questions that arise in a work of fiction. In the first two papers, you will evaluate the policy-decisions

¹ We will use the terms “moral” and “ethical” quite often in this course. Though people often use these terms interchangeably, “moral” generally refers to actions while “ethical” refers to a field of study or area of thought. Thus we may say that a person acts either morally or immorally. When we talk about “moral reasoning” or “moral arguments,” we try to come to a conclusion about a particular matter. On the other hand, when writers speak about “ethical theories,” they refer not to specific cases but to ways of reasoning about cases in general.
of a central character in the story; in the third, you will offer a policy of your own. In each case, you will find yourself dealing with questions related to gender and power. You will also write a inquiry paper – we will often refer to it as “the Birthday Essay” – in which you will write about an incident that took place within six months of your birthday, or your parents’ birthday, or your grandparents’. In this paper, you need not take a position. Rather, you will summarize the controversy, trying to help readers understand it more fully and more precisely.

You will also write two shorter papers (see the material dealing with Police Brutality and Television Addiction). These papers will not deal with moral questions or with gender, but they will serve as exercises encouraging you to work with some of the tools and skills relevant to argumentative writing (e.g. working with syllogisms, dealing with counter-arguments, developing effective sentence-structure, distinguishing between description/summary and argument, learning to work with grammatical conventions).

You will write the two short papers early in the term; later in the term, you’ll have the opportunity to re-write one of them – or you may choose to rewrite one of the longer papers. You may rewrite any single paper for which you have received a grade. If you receive a higher grade on the re-write, that grade will replace the original one.

III. Some Specifics About the Major Papers

In the first major paper, you will deal with Octavia Butler’s award-winning story, “Bloodchild.” The story takes place on a planet to which a group of humans have fled because of difficulties (to which Butler alludes) back on earth. We see them some time after they have arrived, and we find that they live in compounds. T’Gatoi, a significant person in the local political hierarchy, has a degree of control over the humans. She takes specific actions towards them; these actions involve sexual relations and procreation (though not of the sort you might expect). You will evaluate those actions, particularly the ones involving Gan. Do you find those actions moral or not? (Don’t let T’Gatoi’s appearance – in our vocabulary, we would probably describe her as insect, though a large and extremely intelligent one – throw you!)

In the second major paper, you will make a similar investigation about what some will see as a more involved situation – or, at least, a situation about which you have a good deal more information. You will ask whether Morgot, one of the main characters in Sheri Tepper’s The Gate to Women’s Country, acts morally when, towards the end of the book, she carries out a specific policy regarding a group of men. As in the first assignment, you will probably find that you cannot defend your answer well without considering some important counterarguments. You’ll need to use the counter-arguments to help you clarify your own position. You may even find that the structure of your argument grows out of the counter-arguments. From beginning to end, you’ll have to think of your reader, anticipating your reader’s response to any line of argument you present.

The questions that arise in the first two major papers have to do with policy. (You will examine a policy-decision made by one of the main characters in each story.) Having thought a good deal about policy-matters for your 2nd paper, you can now offer a policy of your own. The work you have done on the first two papers will stand you in good stead here on the 3rd one, for some of the same types of question will arise. Here, though, instead of critiquing someone else’s policy, you take responsibility for the policy. And instead of having only two options (i.e. moral or immoral), you have a multitude. Having read James
T. Tiptree’s “Houston, Houston, Do You Read?” you will answer a policy question: What should these women do with these men? However, no matter what policy you come up with, counter-arguments will arise. You’ll discover, as so many policymakers have discovered over the centuries, that no policy yields perfect results. And yet some policies seem better than others – and surely some policy makers offer better supporting arguments for their policies than do others.

IV. The Quizzes and Rhetorical Knowledge

The state has mandated that upper-division writing courses satisfy a number of criteria, one of which has to do with developing specific knowledge about rhetoric. To that end, you will read substantial sections from S.I. Hayakawa’s classic, Language in Thought and Action, in which Hayakawa explores how language functions in various areas of our lives. Hayakawa examines the role of language in various prejudices and misevaluations and offers principles, many of them drawn from general semantics, of sound thinking, evaluation, and communication – all of which concern us in this course. Hayakawa pays particular attention to the following: distinguishing among reports, inferences, and judgments; exploring the contexts in which words take their meanings; clarifying the distinction between denotation and connotation; cultivating an awareness of the level of abstraction at which one’s assertions operate; seeing the confusions that often arise from classification and two-valued orientation; and studying the role played by language in various attempts at social control, persuasion, and our ongoing efforts to achieve social cohesion.

You will also do some work, both theoretical and in your own writing, related to syllogisms (or enthymemes, the form that syllogisms generally take in arguments) and their role in persuasive writing. You will work, here, with some material from the website, with Martin Luther King’s “Letter From a Birmingham Jail” (which we will use as a model, for King uses all of the tools we will discuss throughout the course), and with syllogisms that arise not only in the refutation assignments (the “short papers”) that you will do early in the term, but also in the longer papers that you will do later.

Finally, you will learn to apply many of the principles of general semantics as articulated by Hayakawa and other writers. These principles will prove relevant not only to class discussions and quizzes, but to all of the papers that you write in these classes – in, to use general semantics terminology, the verbal maps you draw and your attempts to make those maps congruent to the territories you wish to map.

V. Grades:

I will calculate your grade according to the following formula:

First major paper: 10%
Second major paper: 15%
Third major paper: 20%

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2 You might want to read the supplementary about Tiptree, one of the more intriguing figures in 20th century science fiction. See the material on the website.

3 I have used general semantics principles for years in my classes. Because of the state-mandated criteria, I now make those principles explicit. Many students have told me that Hayakawa’s insights have been among the more important that they’ve encountered in their education.
Inquiry Paper/Birthday Essay: 10%
Two shorter papers: 10% each =20%
Quizzes: 10%
Participation in bulletin board discussions and quizzes:15%

Rewrite option: You can rewrite any single paper for which you have already received a grade. If you get a higher grade on the rewrite, that grade will replace the earlier one; if you get a lower grade on the rewrite, you will retain the earlier grade. (Very rarely does a student get a lower grade on the rewrite, however.) Rewrite due-date: August 5 (the last day of the term).

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

- What kind of paper receives an A? Just as all policies have drawbacks, so all papers have imperfections. Nevertheless, some arguments please even as they convince, providing both aesthetic pleasure and intellectual satisfaction. Those arguments will get an ‘A.’
- “B” indicates superior work. The argument needs to persuade quite well, but if it doesn’t address an important counter-argument or if it contains problems with grammar, mechanics, and sentence-structure, I won’t give it an ‘A.’ We might see a B-paper as a A-paper in need of some polishing, or as a A-paper lacking a key component, or lacking a certain je ne sais quoi that the A-paper possesses.
- I categorize ‘C’ as a commendable grade. ‘C’ means “average”; it does not mean “poor.” You will get a C if your paper has significant problems with grammar, mechanics, and sentence-structure or if it doesn’t address some of the more important counter-arguments. A C-paper needs to have a clear structure, though, and it needs to take a clear position and offer some support.
- A ‘D’ paper contains even more mechanical problems and makes little attempt to deal with the relevant counter-arguments.
- An ‘F’ paper contains so many mechanical errors that it becomes difficult to understand. Also, a plagiarized paper will receive no credit (0%), as will papers that do not fulfill the assignment guidelines.
- Grading writing assignments often proves tricky, more so than grading math tests. In the latter, everyone agrees that 2+2=4 (in base 10, at any rate) and that one should not get credit for claiming otherwise, but in the former, not everyone agrees about what constitutes good writing. If everyone agreed, editors and publishers probably wouldn’t reject so many excellent manuscripts. 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 benefit both of us if it encourages us to think carefully about how we evaluate written work. I hope that this course enables and

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4 You will take several quizzes. See Schedule for details.
5 John Kennedy O’Toole’s A Confederacy of Dunces stands as a case in point. We could cite many others. For example, Herman Melville’s later work – pretty much everything he wrote after Redburn – received rather negative reviews from both critics and readers. Today, many critics and readers find that work profound and enjoyable.
encourages you to evaluate your own writing accurately and honestly. Hopefully we can use the grading process to help us achieve this goal.

- Early-term grades may reflect nothing more than that you haven’t developed the skills necessary to writing good arguments. Presumably, many of you have decided to take this course precisely because you feel that you don’t have these skills. If your early-term grades seem lower than you’d like, don’t worry too much. I give more weight to late-term papers than to early-term papers, and I reserve the right to put even more emphasis (that is, more than the percentages indicate) on those late-term papers if your grades improve steadily or dramatically. Furthermore, you will have the opportunity to rewrite one of your early papers. After all, this class has to do with skill-development, not information-retention so your final grade should reflect how well you’ve mastered the relevant skills by the end of the term. If you feel rather shaky in the early going, you may feel disappointed in your grades for the early-term papers; yet if you’ve developed the necessary skills by the end of the term, your grade should reflect the skills you’ve developed by then rather than the skills you lacked early on. So, though you will do no worse than the percentages give you, you may do better.

- I do not grade your drafts. I will comment on them, of course, as I will on any paper that you turn in for a grade.

VI. Texts

- “Bloodchild,” by Octavia Butler, available on the class website.
- The Gate to Women’s Country, by Sheri S. Tepper. (You will have to purchase this.)
- “Houston, Houston, Do You Read,” by James T. Tiptree, Jr., available on the class website.
- ”Television Addiction,” by Marie Winn – available on the class website.
- ”Police Brutality,” by “a student” – available on the class website.
- ”A Letter from a Birmingham Jail,” by Martin Luther King, along with “A Call for Unity,” by Eight Alabama Clergymen (the letter to which Martin Luther King responds) – available on the CU LEARN website.

VII. Miscellaneous Notes

- Please do not use the “Assignments” button: don’t send papers via the assignment dropbox or rely on any assignment guidelines you find there. I find that section of CU LEARN rather cumbersome, so I don't use it anymore. Send all papers as emailed attachments; if you for some reason can’t do that, you can paste the paper into the email – but I much prefer attachments, and you’ll get more complete comments if you send papers that way. (If the CU LEARN email proves recalcitrant, use timlyonscu@gmail.com.)
- You can submit papers either in WORD format or in Open Office format. If you don’t have a good word processor on your computer, download Open Office from the internet. (It’s free, and it has all the features of Microsoft Office.)
- In submitting either drafts or final papers, please use the naming format that I describe on “Naming Formats” in the PRACTICAL AND USEFUL INFORMATION folder.
• I will comment on your drafts both by inserting comments (usually in capital letters and bracketed) into your text and by using the Comment function in either WORD or Open Office. If I can’t read the attachment, you can send a pasted copy; I’ll send you back written comments. If you use Microsoft Works or WordPerfect, we may need to make special arrangements. (Also, see next bullet.)

• If you use WORD 2007, please save your document in an earlier version of WORD. The older versions of WORD can’t always read documents from WORD 2007.6

• We will have several bulletin board discussions. These discussions will deal with the issues that come up in your papers and in the readings. Go to www.centraldesktop.com; login as timlyonscu; use vajra2 as your password.

• CU LEARN has a calendar on which I have put the due dates for the three major papers, the two minor papers, and the quiz-dates. I have not included anything about discussions (bulletin boards).

• I may ask you to submit written critiques to classmates.

• You can always send me what you’ve written. I will get back to you via email.

• If you get behind, you’ll have a hard time catching up. I’d recommend that you get to the reading ASAP. If you wait too long to start reading The Gate to Women’s Country, you’ll be setting yourself up for some difficulty.

• I will accept late papers, but I will mark them down at the rate of one grade-increment for every day late. (For example, a paper due at 10:00 AM Monday loses a grade increment at 10:01, another at 10:01 the next day, and so on.) All writers have to deal with deadlines, so I take them seriously. Sometimes the pressure of a deadline helps a writer to produce quality work.

• I will not tolerate plagiarism in any form. A paper plagiarized in whole or in part will receive no credit. I might dismiss from the course any student who plagiarizes. I reserve the right to use one of the online plagiarism-checking programs.

• If more than two spelling or grammatical errors occur in your final paper, your grade may suffer. An A paper may drop to an A- with the third error, a B+ with the fourth, a B with the fifth, and so forth. Because I don’t grade drafts, students often say, “Oh yeah. I know. I won’t make that mistake on my final paper.” Alas, they often do make “that mistake” on their final papers. I would therefore recommend that you make every effort to write and spell correctly on your drafts.

• I may refuse to accept a final paper for which I have not seen at least three preliminary drafts.

• If you ever have difficulty with the CU LEARN website – for example, if you have difficulty uploading or downloading material, or if you can’t get into the website at all – you can communicate with me at timlyonscu@gmail.com.

• Ever since the dim times, course guidelines in American universities have sounded harsh and unfeeling. Remember, though, that guidelines exist so that you might master the subject matter of the course and so that we have a basis for negotiation should disagreements arise. Even in the twenty-first century, we should honor people more than policies, though sometimes we profit from policies that prod us toward perfection. Still, policies often need tempering, the vicissitudes of life being, apparently, many and diverse.

VIII. The following policies come from University of Colorado websites

All students of the University of Colorado at Boulder are responsible for knowing and

6 It seems, though, that Open Office can read all (or at least most) WORD files.
adhering to the academic integrity policy of this institution. Violations of this policy may include cheating, plagiarism, academic dishonesty, fabrication, lying, bribery, and threatening behavior. 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 university probation, suspension, or expulsion). Additional information may be found at http://www.colorado.edu/policies/honor.html and http://www.colorado.edu/academics/honorcode/

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

The University of Colorado Policy on Sexual Harassment applies to all students, staff, and faculty. Any student, staff or faculty member who believes s/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/

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, I will make every effort to accommodate all reasonable requests as long as you give me some reasonable lead-time. See the details of the general university policy at http://www.colorado.edu/policies/fac_relig.html.

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to behavioral standards may be subject to discipline. Faculty-members 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 opinions. Professional courtesy and sensitivity are especially important with respect to differences of race, culture, religion, politics, sexual orientation, gender, and nationalities. See policies at http://www.colorado.edu/policies/classbehavior.html and http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.
Annotated Schedule – WRTG 3020-584; FALL 2011
Moral Questions in Fiction: Gender and Power – Tim Lyons

Green = you have something to turn in, though not for a grade.
Red = you have a specific assignment (e.g. an essay to turn in, a quiz to do) to complete for a grade.

Week 1: 08/29/2011-09/02/11

Assignment: 1st paragraph of Bloodchild essay (Major Paper #1); due Friday at 8 PM¹

Assignment: Explore the course website. Look in the various folders; go to the links section; check into the WIKI site. In short, make sure you know where to locate what you need to locate.

Read the class policies (and this schedule) carefully.
Ignore the “Assignments” section on CU LEARN. Turn material in through the CU LEARN email.

Discussions will take place at the WIKI site located at www.centraldesktop.com. Login = timlyonscu.
Password = vajra2. If, once you get in, you have a choice about where to go, choose “genderpowertalk2,” not “timlyonscu2.” (If you choose the latter, you won’t find anything.)

Quiz: Thinking and Writing About Moral Questions; due Thursday at 11:59 PM
Quiz: Bloodchild; due Friday at 11:59 PM

Readings: # Bloodchild # Bloodchild Assignment Guidelines # Television Addiction
# Television Addiction Assignment Guidelines # Thinking and Writing About Moral Questions
# Think of the Reader # Agent Prose # Paper Organization # Fundamentals of Argument
# You should probably start reading The Gate to Woman’s Country (a novel, for the second major assignment).

Discussions: Bloodchild; Television Addiction²
Discussion questions to consider.³

I. For Thinking and Writing About Moral Questions: 1. If you want to determine if one person has an obligation to another, what factors should you take into consideration? 2. If you want to make an argument related to rights, what factors should you take into

¹ Unless otherwise indicated, papers and drafts have a “due-time” of 8 PM on any due-date.
² I’ve put this in red because you’ll receive a grade for your discussion group participation over the course of the term.
³ I don’t mean to indicate that you can’t or shouldn’t bring your own questions to the discussions. Nevertheless, I’ve offered some to help you get started. Also, the final question in any group of questions encourages you to bring in observations or questions that I haven’t thought of.
consideration? 3. Can you relate this to your personal experience? 4. Do you have any reflections or observations not covered by the first three questions?

II. For Bloodchild: 1. In Bloodchild, does T’Gatoi have obligations to the humans? 2. Do the humans give up any rights when they come to T’Gatoi’s planet? Do they retain any? Which ones do they give up or retain? 3. Does T’Gatoi bring benefit (e.g. protection) to the humans? 4. Any other questions or observations?

In considering these questions, do not assume that I will have a correct answer in mind for each one. We might all agree on the answers to some of them, but we probably won’t agree about the answers to all of them. Questions about rights always involve some evaluation, so we can’t resolve them in the same manner that we resolve questions of fact.

III. Re: Television Addiction: What questions come up as you do the assignment?

Notes:

- I’ve front-loaded a lot of reading. You’ll need to read Bloodchild (a short novelette) and materials related to your assignment regarding it. Don’t ignore the piece on agent prose (in the “Approaches to Assignments” folder). I consider it important and will refer to it often.
- You have a quiz on Thinking and Writing About Moral Questions, a document you can find in the “Approaches to Assignments” folder. Notice that you have the Television Addiction assignment due next week, so you might want to get started on that as well.
- Remember that part of your grade comes from your participation in the bulletin-board discussions, so don’t ignore that part of the class. If you participate, you’ll probably write better papers as well.
- I may give spot quizzes on any assigned reading material.

Week 2  09/06/2011-09/09/2011

Assignment: Television Addiction refutation due Wednesday at 8 PM.4
Assignment: 2nd draft of Bloodchild essay due on Friday.  Reading: The Gate to Women’s Country

DISCUSSIONS

- Continuation of last week’s questions about Bloodchild, plus a few more: What can you say of T’Gatoi’s motives? What evidence relates to motive? What does that evidence suggest?

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4 If you have difficulty meeting a time-deadline because of employment, please let me know. As I say in another part of this schedule, I know that some people take online courses because they have work commitments that make it impossible for them to take in-the-classroom courses. I can often give you some leeway on the due-times for the papers as long as you communicate with me. The exception: the assignments due on the last day of class; I can’t give you any leeway then because I have a deadline for turning in grades. (Because the quizzes get corrected (so to speak) by the computer, those due-times will remain the same. You’ll have to plan ahead for those.)
Do you have additional questions about the material in *Thinking and Writing About Moral Questions*?

Do you have further questions about *Television Addiction* either before or after you turn the assignment in? (Why discuss it if you’ve already turned it in? First, the assignment brings up or deals with writing issues that will prove important as we proceed. Second, many students struggle with this assignment, as it comes early in the term, and may benefit from clarification even after they turn the assignment in. Third, some of you may wish to do a rewrite on this assignment.)

**Week 3 09/12/2011-09/16/2011**

Readings: *The Gate to Women’s Country*; the assignment guidelines for that assignment;
# Police Brutality  # Assignment Guidelines for Police Brutality  # Syllogisms

Assignment: Keep working on *Bloodchild*. If you wish to turn in another draft, please do so. I don’t require that you do so, however. I will comment on any drafts you send to me.

**Discussions**: Further questions about *Bloodchild*. Feel free to bring your own questions.

**Week 4 09/19/11-09/23/11**

**Assignment**: final version of *Bloodchild* essay due on Monday at 8 p.m.

**Discussions**:

I. Bring your own questions about *Bloodchild* (as above)

II. How do the issues, questions, and suggestions of *Thinking and Writing About Moral Questions* relate to *The Gate to Women’s Country*? (Your next major paper deals with this book. See below.)

III. How does the material in “Syllogisms” relate to “Police Brutality”?

**Quiz: Letter from a Birmingham Jail; due Tuesday by 11:59 PM**

**Quiz**: due Thursday by 11:59 PM: Hayakawa,5 chapter 1

**Quiz: The Gate to Women's Country, due Friday by 11:59 PM.**

Notes: You have a quiz on Martin Luther King’s *Letter from a Birmingham Jail*. You can find that document in the TEXTS folder. I consider this essay an excellent model for you. King uses all of the writing techniques and strategies that we will discuss this term. You will probably not write as well as he does – at least not right away – but you can certainly emulate him.

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Week 5  09/26/11-09/30/11

Assignment: Police Brutality refutation: due Friday at 8 p.m.
First draft of Gate paper due on Wednesday ("First draft" = No more than two pages.)

Readings: You may want to re-read some of Gate as you start to work on your paper.

Discussions:


2. Let’s continue with last week’s Gate questions: What connections do you see between Thinking and Writing About Moral Questions (or, for that matter, A Letter from a Birmingham Jail) and the questions that arise in relation to Tepper’s novel? Hint: Think: IOCMR (Ideals, Obligations, Consequences, Motives, Rights).

3. Do you have any questions about Police Brutality?

Week 6  10/03/2011-10/07/2011

Assignment: due Wednesday: 2nd draft of Gate paper

Quiz: Hayakawa, chapters 2,3; due Thursday by 11:59 PM.

Quiz: Introduction to General Semantics; due Friday at 11:59 P.M.

Reading: Agent Prose

Discussions:

I. What does Agent Prose have to do with our work on Gate?

II. How does the Hayakawa material relate either to the assignments or to the rest of your life? (We’ll keep coming back to this one. Hayakawa’s book deals not only with writing, but with our lives – with how we use language, with how others use language, with what difficulties we can get ourselves into if we use language carelessly.)

(You can find the Hayakawa material – Language in Thought and Action – in the TEXTS folder on the CU LEARN website.)

Week 7  10/10/11-10/14/11

Quiz: Hayakwa, chapter 4: due Wednesday at 11:59 PM.

Due Wednesday: 3rd draft of your Gate papers.

Discussions:
I. Consider the Hayakawa material and its connection to the Gate paper. More particularly, consider the material about reports, inferences, and judgments. As you write this paper, what do you report about, and what problems arise as you do? What inferences do you draw, and about what do you draw them? Do you make any judgments? About what?

II. Further discussions of issues that come up on your drafts. In particular: What counter-arguments will you need to deal with? Can you articulate the counter-arguments that people will raise against you? How will you respond to those counter-arguments? (In all of these discussions, we will apply the principles discussed in Thinking and Writing About Moral Questions and Introduction to General Semantics; King applies many of them in A Letter from a Birmingham Jail.)

**Week 8 10/17/11-10/21/11**

Feel free to send drafts of your Gate paper. Don’t consider this an assignment; however, I will respond to any drafts you send. Stay tuned, as I may ask you to exchange papers and comment on each others’ work.

**Quiz:** Hayakawa, chapter 8 and Prologue (to Part 2): due Tuesday by 11:59 PM.

**Discussions:** Bring your own questions about Gate.

**Week 9 10/24/11-10/28/11**

Feel free to send drafts of your Gate paper. Don’t consider this an assignment; however, I will respond to any drafts you send. I may ask you to exchange papers and comment on each others’ work.

**Assignment:** Final version of your paper on The Gate to Women’s Country due Monday at 8 p.m.

**Quiz:** Hayakawa, chapter 9; due Thursday by 11:59 PM

**Week 10 10/31/11-11/04/11**

**Quiz:** Houston, Houston, Do You Read; due Tuesday at 11:59 PM

Due Wednesday: first draft of Houston papers.

At this point, we will begin work (discussions and drafts) on the inquiry paper – the “Birthday Essay.” Please read the assignment guidelines (in ASSIGNMENTS) for that assignment. Also read the document on the Chicago Style of Documentation (in APPROACHES TO ASSIGNMENTS). I will open a WIKI section devoted to discussion of the assignment.

During these final weeks, I will probably ask you to exchange papers and try to help each other with your comments.
Discussions:

I. As before: What difficulties do you experience as you try to apply *Thinking and Writing About Moral Questions* to your work on *Houston, Houston, Do You Read*?

More particularly:
1. Do the women have or take on an obligation to the men? 2. Should the women see the men as a threat? All of the men? 3. What do they threaten to do? 4. Do the women violate any of the men’s rights? Which rights? 5. How much emphasis should we put on this rights-violation (if you see one)? 6. Do you have other questions? Would you like to make other observations or comments?

II. How does the material in Hayakawa about abstraction-level (from next week’s readings) relate to the work on *Houston*?

III. Do you have questions about the *Birthday Essay*?

**Week 11  11/07/11-11/11**

Due Wednesday: second draft of *Houston* papers

Discussions: your drafts.

You may initiate any discussions you wish to initiate about the *Houston* paper. What areas or issues do you find difficult to grapple with or want to talk about? Can you make connections between the essay on policy questions (in the *Approaches to Assignments* folder) and the *Houston* assignment? What points seem important, interesting, or relevant?

You might also want to consider these questions (though we obviously won’t get to all of them):

Does the evidence suggest that the men will do harm if they return to Earth? What evidence might one cite about that? And what harm does it suggest that they will do? Should the women bring the men back to earth in the first place? If they *do* bring them back, should they put restrictions on them? What restrictions? If you argue that the women should not restrict the men at all, what counter-arguments will people raise? If you say that the women should restrict the men in a certain way, what counter-arguments will people raise? Do the men give up their rights at any point? What rights do they give up? In what way (e.g. implicitly, explicitly) do they give them up? What do they do that suggests to you that the men give up their rights? Would a court in our time throw all the evidence out of court simply because the women had drugged the men in order to get that evidence? If so, what (if anything) can you conclude from that?

Remember, in the bulletin boards and on your papers, to support your assertions.
**Week 12** 11/14/11-11/18/11

Due Wednesday: 3rd draft of Houston papers.

**Discussions**: your own questions about either about the *Houston* papers or the rewrites.

At this point, you should have made some progress on the Birthday Essay. Exchange your paper with a classmate; once you receive a paper from a classmate, comment on it by using the COMMENT function on either Microsoft Word or Open Office. Add your initials to the document-name and return the document to the author and to me. Check the WIKI site for the exchange list (i.e. who will give his or her paper to whom).

Note: I haven’t yet made out the groups, as I don’t know now (08/24/11) how many people we will have in the class, what controversy each person will choose, and other relevant facts. As the time for the exchange draws near, I will give you more specific instructions about the paper exchange and the critiques you will do on your classmates’ papers.

**Week 13** 11/21/11-11/25/11  THANKSGIVING BREAK

Students give thanks in whatever ways they see fit, but they do so without using the verb “to be.” Also, if students wish to send drafts to Tim Lyons over the vacation, Tim Lyons will feel thankful and will return those drafts with comments.

**Week 14** 11/28/11-12/02/11

**Quiz**: Hayakawa, Chapter 10; due Wednesday by 11:59 p.m.  
**Quiz**: Hayakawa, Chapter 11; due Thursday by 11:59 p.m.

**Discussions**: whatever you wish to bring up about either the *Houston* paper or the *Inquiry* paper.  
**Return peer reviews to your partner by Friday 11:59 p.m.**

Send drafts of either your *Houston* paper or your rewrite. I will send comments back. Ditto for your Birthday Essay/Inquiry Paper.

If you want me to comment on your Birthday Essay, send me a copy and I will get it back to you as soon as I can.

**Week 15** 12/05/11-12/09/11

**Discussions**: Anything you would like to bring up.
During this final week, feel free to send me drafts of your work. As in the previous few weeks, I’ll leave you “on your own” as to when you want to send your work to me and as to what questions you’d like to bring up for discussion.

**Assignment:** final version of your *Houston* papers due Friday at 8 p.m.
**Assignment:** your rewrite due Friday at 8 p.m.
**Assignment:** final version of the *Birthday Essay* (aka: the inquiry paper) due at 8 p.m.

**Final note:**

In addition to all of this, I can make myself available for online chat rooms. If you feel that you would like to have this kind of real-time discussion, let me know. We can also have group chat-rooms.