In this course, you will learn how to take a rhetorical position and defend it. Though this sounds like a simple process, most people don’t find it so. They find that to write a good argument requires practice, patience, and a questioning mind. I can’t promise that by the end of this course you’ll be able to argue like Noam Chomsky or write like Jonathan Swift, but hopefully you’ll take some significant steps in that direction. By the end of the course, you should have improved in your ability to take a clear position on an issue, find arguments to support that position, 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.

In addition, you will learn to direct your argument to a particular audience – to deal with what rhetoricians refer to as “the rhetorical situation.” Hopefully, too, you will begin to develop your own style, your own voice, so that your writing entertains even as it informs, causing your reader to smile and nod approvingly as, feet on the divan and illegal Cuban cigar in hand, he moves joyfully through your essay.

In addition, by reading the assigned readings and writing the papers, you will learn a lot about educational issues and how to discuss them more effectively. Though we will focus on your writing, all writers need something to write about; in this course, you will write about some issues and problems related to education. However, those issues and problems serve as means to an end: the improvement of your writing.

Meeting State-Mandated Criteria

The Colorado Commission of Higher Education has mandated that upper-division writing courses meet key criteria in four areas: rhetorical understanding; experience in the writing process; writing conventions; advanced comprehension of content within a specific discipline or disciplines. This course will meet these criteria in the following ways:

Extend rhetorical knowledge. You will work to meet this criterion in at least two ways, one theoretical and one practical. You will do a good amount of reading in what some call
“rhetorical theory.” In particular, you will read substantial sections of S.I. Hayakawa's classic, *Language in Thought and Action*, in which Hayakawa explores how language functions in various areas of our lives. Hayakawa not only examines the role of language in various prejudices and misvaluations, he also offers principles (many drawn from general semantics) of sound thinking, evaluation, and communication, paying 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; studying the role played by language in various attempts at social control, persuasion, and our ongoing efforts to achieve social cohesion.

You will supplement that reading with material from *They Say, I Say* (Gerald Graff, Cathy Birkenstein, Russel Durst), a textbook of recent vintage that offers many helpful techniques and strategies related to the writing of arguments. Whereas *Language in Thought and Action* deals more with theory than with the actual practice of writing, *They Say, I Say* deals more with practice than with theory. The two texts complement each other.

You will also do some work, both theoretical and in your own writing, related to syllogisms (or enthymemes, the form syllogisms generally take in arguments) and their role in persuasive writing. You will work, here, with the recommendations of the authors mentioned in the previous paragraph, and you will see how writers like Martin Luther King and Judith Jarvis Thomson can serve as models for you not because of the positions they take, but because of how they support those positions. For example, Mr. King makes careful use of syllogisms (or what we might call syllogistic thinking), deals straightforwardly with counter-arguments, leads the reader carefully through his essay (e.g. by providing clear transitions), gives ground where necessary, and remains aware of the ideals, obligations, rights and consequences at issue in the different parts of his argument.

Finally, you will learn to apply many of the principles of general semantics as articulated by Mr. 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.

*Extend Mastery of Writing Conventions.* If you need work on basic grammar, sentence-structure, or other writing conventions, the class should help you to improve in these areas. You will work on a variety of grammar exercises and in some sentence-level general semantics material that should help you to improve your writing and sharpen your thinking, helping you not just to write strong and clear sentences, but to link those sentences together to form a clear line of thought. You will also learn more about the relationship between sentence-structure and clear thinking, using some of the principles of general semantics to help you hone your descriptions, analyses, and arguments.

*Extend Experience in the Writing Process.* Though a famous writer once said that writing comes “right out of the…gut and onto the…paper,” most writers find that writing involves much reflection, revision, and recursive pondering. Through the workshop process, you will find that most good pieces of writing don’t come together “all in one swoop,” but require much re-writing, re-thinking, and re-considering. You will receive a lot of feedback in this class, both from your class-mates and from me. You will write multiple drafts and receive comments both orally and in writing; you will find yourself going back to some of the
readings on rhetoric (see “Rhetorical Knowledge”) and applying that material to your writing. As you consider counter-arguments to any of your positions, you will need solid arguments in which you demonstrate the relevance of the evidence you present.

When you write arguments, you will have to distinguish between facts and arguments. Though we may think that facts by themselves serve as proof, usually they do not. In some of your assignments, all of you will have the same facts to work with. When you support your argument, therefore, you will have to do more than offer facts (for your reader, after all, will agree with you about the facts): you will have to show why you find those facts relevant.

*Demonstrate comprehension of content knowledge at the advanced level through effective communication strategies.* Your work in this class will involve many disciplines or discourse communities; to make your case in those communities, you will have to know something about the conversations already going on there. Because the term *education* covers so much ground, and because our notions of “public education” connect with so many other areas of public life, you will have to demonstrate a sophisticated understanding of matters that we don’t always consider part of “education” (e.g. economics, parenting, learning-theory, sociology, psychology; child development, politics, international affairs, philosophy, history, and ethics – and possibly others as well). Once you have a clear sense of direction for your paper, you will need to speak to issues relevant to people conversant in and concerned about the matters you address; you will need to inform yourself about those issues and learn how to direct your argument toward appropriate audiences.

Because educational questions have relevance to many audiences, you will have to make decisions about which audience to address. Once you make that decision, you will have to do what all writers do: think of the reader. What does your reader know or not know? What assumptions does your reader make or not make? What kinds of questions will that reader see as “questions at issue”? What kinds of arguments will best persuade that reader? You will have reason to recall John T. Gage’s definition of argumentative writing:

> …a process of reasonable inquiry into the best grounds for agreement between a writer and an audience who have a mutual concern to answer a question. (The Shape of Reason: Argumentative Writing in College)

Finally, you will find that moral questions underlie almost all educational questions. Certainly the writers whose work you will engage see educational questions as moral questions. Even questions that seem to involve only the school budget will have a moral dimension. Those who make decisions about educational priorities have obligations to those for whom (or as whose representatives) they make those decisions, and students and parents have rights in matters-educational. Furthermore, decisions reflect value judgments and lead to consequences with profound implications for all concerned. Because you will find yourself talking in a very practical way about moral questions and will find yourself making moral arguments, I will present you with some very practical ways to evaluate moral arguments.

*Work with varied technologies.* You will work actively with the course website on Desire To Learn (D2L)\(^1\): you will follow web-links, turn papers in through the Internet, and exchange papers online. You will use Microsoft Word’s “Comment” function to comment on others’

---

\(^1\) Desire to Learn: the online learning platform used at the University of Colorado.
papers or leave reminders in your own. You will engage in online discussion groups, exchange papers by email and by posting material to the website, access information from online sources, and learn to do web-based research. I will encourage you to submit drafts to me as emailed attachments; I will then return them to you with comments.

Course Overview

You will write three major papers, numerous drafts of each one, an inquiry paper (AKA The Birthday Essay), and at least two shorter papers. The shorter papers will not necessarily deal with educational issues per se, but will help you to work with some of the tools and challenges relevant to argumentative writing (e.g. syllogisms, dealing with counter-arguments, grammar and sentence-structure, distinguishing between description/summary and argument). You will also take a number of quizzes on assigned readings.

The total length of the drafts and final papers will come to at least fifty pages, probably a good deal more. We will devote many class-sessions to workshopping your papers; your daily assignments will include not only preparing your own material, but also reading the work of your classmates and preparing yourself to critique it.

As the course title suggests, you will look at the multifarious relationships involving authority, education, and the creation of a decent, moral, and effective society. The class readings raise some provocative questions about this relationship. You will grapple with these texts and learn to write claim-driven papers in response to them.

Learning Goals

The College of Arts and Sciences and the Program for Writing and Rhetoric have mandated 3020 learning goals in four categories: Critical Thinking and Its Written Application; The Writing Process; Rhetorical Situation; Mechanics and Style.

Critical Thinking:
As you develop arguments in both the major and minor assignments, you will develop critical thinking skills that you will apply when you write your papers. Early in the term, we will work with syllogisms, refutation, counter-argument, and other matters related to critical thinking, not only through a series of exercises, but as integral elements of the writing assignments. Throughout, we will pay close attention to the relationship between precise statement and clear thinking. In each paper, you will have to summarize some textual material and then offer your response (either in a refutation or an argument). You will critique your own writing and that of your classmates; you will examine the relationship between claims and support, draw inferences and examine them critically, and distinguish between analysis and argument. Toward the end of the term, you will work critically with source-material, evaluating it for creditability, validity, and relevance. Though in the early assignments you will not have to find your own thesis (a response to a question you pose), by the end of the term you will have to chisel a thesis from the available evidence.

The Writing Process:
Throughout the course, we will emphasize the process-nature of good writing. You will write drafts, receive feedback, revise, receive more feedback, revise again, and so forth. You will also offer feedback to your classmates, not only during in-class workshops, but in written critiques that I will assign.
Rhetorical Situation:
You will learn, not as an abstract principle but as a necessity to good writing, to think of your reader constantly. The simple instruction to think of the reader has many ramifications, among which we can note the following: you must anticipate your reader’s objections and confusion; you must give some thought to what your reader knows or doesn’t know about the questions or subjects you wish to discuss; you must try to anticipate your reader’s assumptions. Throughout the term, you will find yourself making decisions about essay-structure, audience expectations, voice, style, and language. You will find that you must shape your responses, arguments, and even summaries to the needs of the audience and the requirements of the rhetorical situation. What works for the daily newspaper will not work for an academic paper – and vice-versa!

Mechanics and Style:
You will do a lot of work, both in formal exercises and as part of your work on your papers, on mechanics and style. On the one hand, you will learn a lot about proofreading, diction, voice, paragraph structure, transitional devices, basic grammar, punctuation, and other matters related to good writing. In addition, you will do much work, again both through formal exercises and as part of the writing process as a whole, on the relationship between sentence structure and critical thinking. That a sentence has no grammatical errors does not mean that it conveys a clear thought, particularly if the terms in that sentence do not have clear referents and/or if the writing does not refer to a clear operation.

The papers
The shorter papers. You will begin with refutation-assignments, summarizing the assigned arguments and then refuting them. In each case, you will attempt to demonstrate not that the argument “is wrong,” but simply that it doesn’t hold up. In other words, you will not challenge the thesis of the essay, but rather the way the writer attempts to support that thesis. In doing this, you will examine assumptions, learn to ask straightforward questions about textual material, organize your ideas effectively, and support your assertions. You will not, however, have to come up with your own claim (because I will give you the claim: that the argument doesn’t hold up); you will just have to support the claim you make.

The first long paper: the “plagiarism” assignment. Here you will make a policy argument: given a set of facts about a hypothetical case of plagiarism, what policy-option would you choose from a set of four possibilities? This assignment emphasizes four skills: summarizing (you will have to summarize the relevant facts of the case), distinguishing relevant facts from irrelevant ones; angling your argument to a specific audience; supporting a claim. To do this last, you will have to not only give facts, but also demonstrate the relevance of those facts. Because everyone will have the same facts, simply giving the facts will not suffice as support for your claim. Each person will contextualize those facts differently. You will also have to take into consideration your reader’s knowledge of the case, assumptions, responsibilities (if any), and values.

The second long paper: Ivan Illich Responds to E.D. Hirsch (or the other way around). Both Ivan Illich and E.D. Hirsch have deep concerns about public education, yet the two men start from different assumptions, recommend different approaches, come to different conclusions, and seem to hold very different views about the relationship between education and the social order. How does one text relate to the other? Can we find points of contact?
We can categorize each text as a problem-solution argument, but the two writers come to different conclusions about both the problem and its solution. Working without sources, you will use one text to critique the other, offering a thesis-driven paper that synthesizes the differences, deals with counter-arguments, and offers clear points of argument.

Because you will work without sources, you can consider this a kind of limited-data-set assignment. However, unlike the previous paper, this one will deal with a real-world situation, not a hypothetical one. Also, though in the previous assignment you had a very limited number of thesis-choices, here you have an infinite number. Once you have a focused thesis, you will work to ensure that your thesis leads to a coherent essay (instead of, say, to a two-volume work) that argues for a specific conclusion (instead of for a vague proposition).

As in all essays you write for this class, you will have to marshal relevant support and anticipate counter-arguments. You will not only use the skills practiced during the early-term assignments (in which either I gave you the thesis or gave you a small number of thesis-options), but you will also have to come up with your own claim and narrow that claim sufficiently. (Recall that in the Plagiarism paper, you had only four choices, and in the two short papers, none at all. Here, you have an infinite number.) You will need to ask, “What questions-at-issue arise for me and my reader?”

The third long paper: Moral Argument/Evaluation related to Sheri S. Tepper’s The Gate to Women’s Country. In Sheri S. Tepper’s The Gate to Women’s Country, a main character has great influence over the maintenance of an educational program that, some would argue, has a pervasive influence on all characters in the novel. Considering the results of that program along with its connection to what you might see as the citizens’ rights and the administrators’ obligations, you will make a moral evaluation of that character’s actions. Because one could reasonably see those actions as either moral or immoral (i.e. because one could find reasonable arguments in support of either position), you will have to pay careful attention to the counter-arguments. The assignment also puts a premium on careful organization, precise summary, and careful analysis of the relevant issues. To do well, you will have to bring to bear all the work that you’ve done in the course. As with all previous assignments, you will have to do some summarizing (though how much summarizing you do depends on your choice of audience). And, as in the previous assignments, you will find yourself looking at assumptions and doing close readings of texts. You will need to make decisions about what your reader knows and doesn’t know, assumes or doesn’t assume, values or doesn’t value.

The Birthday Essay (AKA: The Inquiry Paper): You will report on a controversy involving education-matters that took place within five years of your birthday, one of your parents’ birthdays, or one of your grandparents’ birthdays. In doing this assignment, you will go through at least three discernible stages: first, you will have to decide which controversy you will write about; then you will find out enough about the controversy to enable you to inform the reader on the subject; third, you will write the paper.

Quizzes and other work

---

2 I have borrowed this phrasing from John Gage.
In addition to writing the essays described above, you will do a variety of exercises and take some quizzes on reading material that I will assign.

• The Exercises

Some of these will involve grammar and sentence structure. We will usually work on these in class. The exercises will deal with such matters as modifiers, linkers, subject-verb agreement, punctuation, subordination, and pronoun-reference.

Other exercises will come from general semantics. These exercises will focus on the relationship between language and evaluation. For example, you will do at least one exercise that asks you to take a question on a high level abstraction (for example, “Is democracy a failure?”) and reduce the abstraction-level to something more operational – and that therefore lends itself to focused discussion.

• The quizzes

You will take a number of quizzes on readings that I will assign. Some of these (e.g. the piece by Stephen Jay Gould) will serve as models of good, focused prose. (Mr. Gould’s writing demonstrates many of the writing-principles that we will discuss in class, as does that of Martin Luther King.3). Most of the reading, however, will present material directly relevant to the writing assignments. (See the material above on “rhetorical understanding”). Much of this reading will come from Language in Thought and Action and They Say, I Say (see above). Other readings will focus on general semantics (a field in which S.I. Hayakawa immersed himself) and other matters related to your writing.

Texts and Course Materials

• Cultural Literacy: What Every American Needs to Know, by E.D. Hirsch; available in the CU Bookstore
• Deschooling Society, by Ivan Illich (You can find a full-text version on the class website. However, I have also ordered some books for those who prefer having a book to reading from a screen.)
• The Gate to Women’s Country, by Sheri S. Tepper
• Selections from Language in Thought and Action, They Say, I Say, and other works; available on the class website.
• Other documents available either on the website or through web-links (accessible through the website). To find the exact location, check CU LEARN (the “Practical and Useful Information” folder). On CU LEARN, you can find a document that tells you how or where to access all the materials you will need.

**********

Class Policies

I. GRADES: I will use the following formula to calculate your final grade:

3 See the schedule.
First major paper - 10%
Second major paper - 15%*
Third major paper - 15%**
Birthday Assignment (AKA: Inquiry Paper) – 10%
Other assignments - 30***
Grammar quiz - 10%****
Class participation - 10%

* You’ll have only a couple of weeks for the first paper – not much time. Some of the grades may turn out rather low. If you do better on the second paper, for which you’ll have twice as much time, we can ignore the first grade and have the second paper count 30% as long as I’m convinced that on your first paper you gave what some people in the dim times used to call “the old college try.”

** We may not workshop very much for the third major paper. You'll need to apply to your third paper the skills you've developed while working on the earlier papers.

*** This category includes at least two short essays, a number of quizzes on reading material, and written critiques of other students' writing. The 30% breaks down into 20% for writing assignments and 10% for quizzes.

**** You’ll have two grammar quizzes, one early in the term and one at the end. You can take the higher grade of the two. You must get at least 60% on one of these quizzes in order to pass the course. You must get at least 70% on one of them in order to get a “C” in the course.

Grading

I will use letter-grades:

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

• When I evaluate your papers, I will take into consideration clarity, logic, substance, originality, mechanical correctness, and stylistic grace.
• 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 award an ‘A.’ We might see a B-paper as 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, and if it doesn’t address some of the more important counter-arguments. A C-paper must have a clear structure, though, and it must take a clear position and offer some support. The paper must also qualify as: reasonably competent; formally complete, focused, developed, and balanced. A C
paper perhaps lacks in originality or significance, or it may leave important ideas undeveloped or insufficiently developed, or it may contain distracting errors in grammar. A C paper has some strengths but also some weaknesses. For argument-assignments, a pure description will receive a ‘C.’

- A ‘D’ paper contains even more mechanical problems and makes little attempt to deal with the relevant counter-arguments. It makes little attempt to deal with the issue or thesis. A ‘D’ paper leaves important matters unproven, often lacks organization, and either contains logical errors or leaves the reader befuddled. However, even a well-organized paper may receive a ‘D’ if it contains too many errors in grammar, spelling, or sentence-structure.

- 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), 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 encourages you to evaluate your own writing accurately and honestly. Hopefully we can use the grading process to help us achieve this goal.

- I often tell students that I use the Lapsang Souchang Method of Paper-Grading. After reading an A-paper, I put my feet on the divan and say, “That paper deserves a fine cup of lapsang.” After reading a B-paper, I nod my head approvingly, but I do not feel I should celebrate with souchang. While reading a C-paper, I wonder if I need some strong lapsang souchang, with its smoky flavor and strong kick, in order to get through the paper. While reading a D-paper, I find myself wandering toward the souchang after the first paragraph. An F-paper requires several strong cups.

- 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. Note that 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. 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

4 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 Bartleby, the Scrivener – received rather negative reviews from both critics and readers. Today, many critics and readers find that work profound and enjoyable. Go figure.

5 Contrast this course with a history course. If you take a course in 19th century American history and you don’t do well early on in your test on the Creek Indian Wars or Andrew Jackson’s presidency, your teacher would seem justified in giving that grade equal weight with a later-term grade on the Civil War and the Reconstruction. Your teacher might feel justified in holding students accountable for an entire body of knowledge, and he might feel justified in giving the Creek Indian Wars equal weight with other events; the teacher has good reason to put more emphasis on mastering information than on developing a skill like writing. Our class has a very different emphasis.
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 offer comments on them, of course, as well as on the final papers.

II. ATTENDANCE: You can miss three classes without hurting your grade. Each absence after the third may lower your final grade: a C might magically transform into a C- if you have 4 absences, a D+ if you have 5 absences, and so on. You must make up all work missed due to absence, but I won’t chase you down to give you the assignments. Those arriving after the roll has been taken may attend class, but every two such instances may count as one absence. If you arrive late, make sure I’ve marked you present.

If you miss a week or more due to illness (thus using up, in one fell but not-entirely-pleasant swoop, all your absences), discuss your situation with me. (See remarks below under “WEBSITE.”)

III. WORKLOAD: You’ll write three major papers, at least two minor papers, and several other assignments. Altogether, you will write at least 50 pages of closely-evaluated prose. You will also have to read several essays and write summaries or critiques of some of them.

IV. LATE PAPERS: I will accept late papers, but I will mark them down at the rate of one grade-increment for every day late. (For example, an A paper due at 10:00 AM Monday magically turns into an A- once 10:00 AM has passed away down the mysterious stream of time. It turns into a B+ once 10:00 AM has done similarly at the same time Tuesday, and so forth.) Writers have to deal with deadlines, so I take deadlines seriously. Sometimes the pressure of a deadline forces a writer to produce quality work. (I have heard that the pressure of deadlines has driven some writers to drink, but these cases have occurred mostly on the East Coast.)

V. PARTICIPATION: We will do a lot of workshopping, reading and critiquing student papers. Try to contribute. Why? Oral work can help you to clarify your ideas. Also, it can help your grade. (No-one will lose points for not contributing, however.)

VI. PLAGIARISM: I won’t tolerate plagiarism in any form. If you plagiarize, you will receive no credit for the paper and may have to leave the course. I intend to use turnitin.com.

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, 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/.
VII. GRAMMAR AND SPELLING: If more than two spelling or grammatical errors occur in your final paper, your grade may suffer. An A paper may magically transform into 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. Great sadness results! I would therefore recommend that you make every effort to write and spell correctly on your drafts. Like cigarette smoking, good writing is habit forming.

VIII. TEXTS: Cultural Literacy: What Every American Needs to Know, by E.D. Hirsch, Jr.; Deschooling Society by Ivan Illich; The Gate to Women’s Country, by Sheri S. Tepper; other materials available on the class website (D2L).

IX. WEBSITE. I will use CU LEARN. This class has a website there. I will use that website for all emails and other communications. You can also find there all sorts of material relevant to the class: schedules, texts, assignment guidelines, various assigned essays; keys to the marks I make on your papers, and other materials. You should browse through that website and familiarize yourself with its contents. (You may find the website particularly useful if you have to miss classes.)

X. SUNDRY: Type all written work (including drafts). Serious and not-so-serious studies have shown that typed work drastically improves the disposition of university instructors, and sometimes the clarity of student writing as well. You will often need to provide a copy of your draft for each class-member. Turn in drafts as hard copies and/or email attachments; turn in final versions (i.e. for a grade) through the dropbox on D2L (You can also submit a hard copy as your final version, but supplement the hard copy with an electronic copy that you put into the dropbox.)

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

XII. DISABILITIES: If you qualify for accommodations because of a disability, please submit a letter to me from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, or www.Colorado.EDU/disabilityservices.

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

XIV. CLASSROOM BEHAVIOR: 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

XV. 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 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/

XVI. Ever since the dim times, course guidelines in American universities have been written to sound harsh and unfeeling. In order to uphold tradition, I have made every effort to make these guidelines sound as harsh and unfeeling as possible. 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 emphasize people more than policies, but sometimes we profit from policies that prod us toward perfection. Still, policies often need tempering, for the vicissitudes of life often bring on the unexpected.

Monday August 25-Friday December 12, 2014
Tim Lyons

I’ve used Red Bolder for graded assignments or quizzes; I’ve used green for other material that you have to turn in, though not for a grade.

Week One August 25-29
Monday Introductions; policies; discuss Television Addiction assignment.
Wednesday Quiz: Thinking and Writing About Moral Questions (IOCMR)
Read Plagiarism
Discuss IOCMR in connection to Plagiarism assignment. Inference Exercise.
Friday Television Addiction due. Discuss the assignment. Discuss Plagiarism.

Week Two September 1-September 5
Monday National Holiday: No Class
Wednesday Grammar Quiz I. Plagiarism drafts due.

Week Three September 8-12
Monday Review Grammar Quiz I. Workshop Plagiarism.
Wednesday Discuss Police Brutality. Syllogism exercises.

Friday Quiz: TSIS chapter 1-4. Workshop Plagiarism.

Week Four September 15-19

Monday Police Brutality Due. Discuss the assignment. Workshop.
Wednesday Workshop. Discuss Reflection Assignments.
Friday Workshop. Grammar.

Week Five September 22-26

Monday Plagiarism due. Discuss next major assignment. Grammar.

Brutality.

Wednesday Quiz: Deschooling Society. Discuss the text.
Friday Quiz: Cultural Literacy. Discuss the text and the assignment.

Week Six September 29-October 3

Wednesday Quiz: Hayakawa 3-5. Workshop.
Friday Illich-Hirsch drafts due. Workshop.

Week Seven October 6-10

Monday Quiz: Steven Lewis' website. Workshop.
Wednesday Quiz: TSIS chapters 5-7. Workshop.
Friday Quiz: MLK: Letter from a Birmingham Jail. Discuss the essay.

Week Eight October 13-17

Wednesday Quiz: Introduction to General Semantics.
Friday Quiz: Hayakawa chapters 8, 9. Workshop.

Week Nine October 20-24

Wednesday Quiz: Hayakawa chapter 10. Workshop.

Week Ten October 27-31


Discuss Birthday Essay (aka: Inquiry Assignment).
Discuss Interlude: Explanation Papers.

Wednesday Explaining Drafts due. Workshop.
Friday    **Final Explanation Papers due.**  
**Quiz: The Gate to Women's Country.** Discuss the Gate assignment.

Week Eleven  Nov. 3-7

Monday    **Quiz: TSIS chapters 8-10. Reflections due:**  
**Illich-Hirsch.**

Wednesday  Gate drafts due. Workshop.

Friday  **Quiz: Hayakawa chapter 12.** Workshop.

Week Twelve  November 10-14

Monday  Workshop. Grammar.

Wednesday  Q/A on Birthday Essay. Workshop.

Friday  Gate drafts due: Workshop.

Week Thirteen  November 11-15

Monday  Workshop. Grammar.


Friday  Workshop. **Quiz: The Internal Brand of the Scarlett W (S.J. Gould)**

Week Fourteen  November 17-21

Monday  Workshop.

Wednesday  Workshop. **Return Birthday Essays to your partner.**  
Gate drafts due.

Friday  Workshop. Grammar.

November 24-28: FALL BREAK + THANKSGIVING BREAK. NO CLASSES.  
I WILL CHECK THE INTERNET FOR DRAFTS.

From now until the end of the term, when you have drafts due, you can turn in a draft of either the Birthday Essay or the Gate essay.

Week Fifteen  December 1-5

Monday  Workshop.

Wednesday  Workshop. **Quiz: Against Schooling, by John Taylor Gatto**

Friday  Workshop. Grammar.

Week Fifteen  December 8-12

Monday  Workshop.

Wednesday  Sample Grammar Quiz. Q/A on the papers.

Friday  **Grammar Quiz II.**  
**Papers due:**  
Gate paper due.  
Rewrites due (optional)
Birthday Essay due.
Final Reflections Due.