This course is the study of a feeling. How is it that so many Americans feel entitled to open spaces? How can it also be the case that we seem so determined to avoid social contact, that we seek out privacy in wilderness? Our inquiry may range as widely as considerations of public policy, the bloody history of manifest destiny, and readings in gender studies and criticism on literature and film. Individual papers, though, may pursue questions as confined as how one character, or poem, exhibits ambivalence about space. Final semester papers will ultimately display a similar variety in topics: civic rhetoric, political science, philosophy. But all our work will be aimed at following this feeling of simultaneous desire for, and fear of, space without limits. Conversely, we will have to consider the ambivalent feelings Americans have for urban spaces, and that many men (and some women) have for domestic enclosure and the promised safety within civilized spaces.

Our course of study will be broken into three Progressions (or stages), the better to accomplish a larger movement (or Progression) from our preconceptions on the topic, to a wider and deeper set of ideas by the end of the semester. Similarly, the larger progression of the course entails improvement in your ability to do research. Most of all, this is a writing class—albeit one that relies on interest in critical reading in ideas (and feelings): you will learn to blur the distinction between reading and writing, to revise radically, and probably to spend more time on your writing that you ever have before.

**Progression I: Close Reading American Literary Space**

We begin with the American Renaissance poet Emily Dickinson, and proceed to a short story by Stephen Crane. In this way, we will trace American feelings about space in poems and short fiction. The final essay for this progression will be a relatively brief close reading of one or more of the assigned works.

**Progression II: Close Reading and Scholarship in Literary and Cinematic Spaces**

We will continue with American fiction and film, improving your skills in close reading, while developing your research skills. The final essay for this progression will add good criticism to a stronger close reading of a novel or film. This essay will be the fullest and most demanding scholarly essay of the course, requiring significant research in pursuit of an idea about space that arises organically from close reading of one of our major texts. Essays will range widely between a continuation of our aesthetic concerns, and investigations of larger
social issues as they are ocassioned by close attention to “American fictions” about space. This inherently interdisciplinary progression also encourages students to strengthen their writing within their major or to enjoy an excursion into another discipline.

Progression III: Civic Rhetoric and Creative Writing on Space

This Progression provides students with two choices: either a civic rhetoric essay, or a creative work (poem, short story, play, or creative non-fiction essay) on space. “Essay students” are encouraged to range widely after determining a spatial problem in a specific primary work. This is your chance to bring your major discipline to an essay on space, even as you are encouraged to do research well outside that major. “Creative Writing students” need not have any prior experience in creative writing, but they will be called on to work very hard in revision and workshop on each other’s projects. Classes will overlap these two options, providing lecture and discussion for one group with workshop time for the other group, or consideration of writing techniques applicable to both options. This progression is intended to meet the various needs of students nearing the end of the semester (indeed, in some cases, nearing graduation). Students who need more work in research and writing for their other courses can continue that improvement. Students who have done fairly well at the academic essay now have an opportunity to pursue a project of their own design, genre, and scope, whether in civic or creative writing.
Don’t Fence Me In  
Progression I:  
Dimensional American Fictions

—I don’t know what happens to country.  
—John Grady Cole in All the Pretty Horses

Representation of the world, like the world itself, is the work of men;  
they describe it from their own point of view, which they confuse with the absolute truth.  
—Simone de Beauvoir

Schedule

<table>
<thead>
<tr>
<th>Class</th>
<th>Day</th>
<th>Focus</th>
<th>Reading Due</th>
<th>Writing Due</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>A24</td>
<td>Introduction; WebCT; Noticing</td>
<td>Policies and Requirements; Progression I; Dickinson</td>
<td>[In Class] Don’t Fence Me In?</td>
</tr>
<tr>
<td>2</td>
<td>A26</td>
<td>Close Reading Dickinson; The Critical Spectrum; Transparency and Opacity</td>
<td>Dickinson; Whitman’s “Crossing Brooklyn Ferry”</td>
<td>Noticing Dickinson</td>
</tr>
<tr>
<td>3</td>
<td>A31</td>
<td>Dickinson Spaces; Close Reading Whitman</td>
<td>Whitman</td>
<td>Tropes Ex. 1</td>
</tr>
<tr>
<td>4</td>
<td>S2</td>
<td>The Dickinson and Whitman Spectrum</td>
<td>Whitman</td>
<td>Tropes Ex. 2</td>
</tr>
<tr>
<td>5</td>
<td>S7</td>
<td>Crane’s Details; What to do with Tropes; Abstracts</td>
<td>Stephen Crane’s “The Bride Comes to Yellow Sky”</td>
<td>Tropes Ex. 3</td>
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<tr>
<td>6</td>
<td>S9</td>
<td>Crane’s Spaces; Close Reading Examples</td>
<td>Stephen Crane</td>
<td>250-Word Abstract</td>
</tr>
<tr>
<td>7</td>
<td>S14</td>
<td>Editorial Roles; Critiques; W.C.; Size</td>
<td></td>
<td>Essay Rough Draft</td>
</tr>
<tr>
<td>8</td>
<td>S16</td>
<td>Workshop: W.C.: Beads and Hit List</td>
<td>Peer Essays</td>
<td>Critique</td>
</tr>
<tr>
<td>9</td>
<td>S21</td>
<td>Meta-Writing; Progression Review; Information Literacy</td>
<td></td>
<td>Final Essay; (Anon Responses)</td>
</tr>
</tbody>
</table>

1 McCarthy, Cormac. All the Pretty Horses. NY: Knopf, 1992. 299.
## Major Progression

<table>
<thead>
<tr>
<th>From</th>
<th>To</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideology First</td>
<td>Aesthetics First</td>
</tr>
<tr>
<td>Sentimentality</td>
<td>Sentiment</td>
</tr>
<tr>
<td>Affective Fallacy</td>
<td>Close Reading</td>
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<tr>
<td>Intentional Fallacy</td>
<td>Close Reading</td>
</tr>
<tr>
<td>Surface Reading</td>
<td>Deep Reading</td>
</tr>
<tr>
<td>Big Sloppy Words</td>
<td>Careful Word Choice</td>
</tr>
</tbody>
</table>

This progression is to move you *from* the habit of thinking “about” the text (which we might think of also as “around” and “away from” the text), *to* the habit of close reading “in” the text. At the same time, you may explore the possibilities of comparing the sentiments or ideas about space that you find in a primary text with those from your own life. The focus, however, is definitely on close reading, and we will do much work on what that is. The essay you develop should address some aspect of space in the work of one of our three readings. We will also stress the importance of word choice, and of judicious editing.

## Some Minor Progressions to Consider

<table>
<thead>
<tr>
<th>From</th>
<th>To</th>
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<tbody>
<tr>
<td>Transparency</td>
<td>Opacity</td>
</tr>
<tr>
<td><em>(Reading the text as a perfect window)</em></td>
<td><em>(Reading the quirks in the glass)</em></td>
</tr>
<tr>
<td>Reading for “What it means”</td>
<td>Reading for “How it means”</td>
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<tr>
<td>Reading without a pen</td>
<td>Reading and Writing in the Margins</td>
</tr>
<tr>
<td>Worrying about the first draft</td>
<td>Writing a crappy first draft to get at your ideas</td>
</tr>
<tr>
<td>Revision as polishing</td>
<td>Radical Revision</td>
</tr>
<tr>
<td>Weak Critiques</td>
<td>Helpful Tough—Polite—Critiques</td>
</tr>
<tr>
<td>Cruel Critiques (no worse than weak)</td>
<td>Helpful Critiques</td>
</tr>
<tr>
<td>Red Pens and long turnaround time</td>
<td>Online Commenting Tools for quick turnaround</td>
</tr>
<tr>
<td>Getting all your help from me</td>
<td>Working in a community of writers—with me</td>
</tr>
</tbody>
</table>
Progression I Exercises and Essay Prompt

Noticing Dickinson:
Simply make a list of things you “notice” in two Dickinson poems (reading is on WebCT). We will discuss in class briefly how to do this, but your main reminder here is that you should do your best to forego all interpretation. Rather than telling us what something “means,” simply indicate it. (For example, “I notice that Wallace Stevens has a lot of prepositions in his poem titles.”) This list should consist of at least a dozen items, total.

Tropes Exercise, Parts I, II, and III
Please refer to the Tropes Exercise in “Notes on Composition.” For a reference, follow the “Web Link” for “Silva Rhetoricae.”

Further directions:
1. Open the “Tropes Exercise” in “Notes on Composition” in WebCT. You can block and copy this into Word and save it for future reference.
2. Go to “Web Links” in WebCT, and click on the “Silva Rhetoricae” link. This is one of many good sites for tropes and rhetorical figures, and you can easily use this site to find most of the terms I list in the exercise; others you can find using Google or one of the references I cite at the bottom of the exercise.
3. To begin Part I, simply write out or copy the definitions you find. Of course, to really get anything out of this, it will help if you can translate the definition you find into your own words—showing that you really understand the trope or rhetorical device in question.

Essentially, this exercise begins as an Easter egg hunt: you simply have to look up some terms and become familiar with them. Then, you put this vocabulary into play in the beginnings of close reading toward your eventual essay. For example, one of the ten terms you define might be “kenning,” which you might go on to “notice” as a device used by Crane, which then leads you to close reading for insights about the gender space in that story. Part III of the exercise does not have to be done with a text you will write on, but of course, it wouldn’t hurt to be working in the direction of your essay.

250-Word Abstract
Simply indicate what text or texts you will be examining in your close reading essay. This will probably be a progression from your Tropes exercise, but if you prefer, you may choose a different text or texts for your essay. In 250 words, tell us where you’re looking, how you plan on reading the text (what feature of it will you focus on), and what you expect to find.
Close Reading Essay

In four to six pages, write an interpretive essay that focuses on one or two of the texts we’ve read in an examination of space (in whatever form) in that work, perhaps drawing on your own personal narrative concerning space. Your primary evidence for your interpretation must be the primary text: close reading is the focus; other voices are not required. For practice, include a Works Cited that simply lists the primary work or works under consideration.

Final Revision of Essay

Remember to review the Requirements and Policies Sheet, the Progression Checklist (in “Notes on Composition”), and the above prompt before handing in your final draft. Also be sure to read aloud, and if possible to listen to someone else read your work aloud, to catch things the eye—and spell check—misses.
Policies and Requirements
for WRTG 3020

Office: Program in Writing and Rhetoric; Basement of Environmental Design Building, 1B50
Office Hours: See Individual "Progressions," By Appointment
jay.ellis@colorado.edu

Texts
All texts other than novels are available by WebCT online link, handout, course packet, or by electronic or paper reserve at Norlin Library, as announced. See each Progression (Syllabus) for bibliographies and availability of all texts. CU Bookstore will have the required novel or novels for the course under its listing.
Dictionary: The American Heritage is available with a CD ROM that is well worth the money. Dictionary.com lately uses this dictionary, but you must be online and put up with advertising. In any case, you are expected to look up all words you don’t know, and also those you think you know. Own at least one college-level dictionary.

Grading
See the "Grading Guidelines" at the bottom of this page for explanation of letter grades. You may schedule an appointment with me during office hours at any time for a general indication of how you are doing in the course.
Attendance and Active Class Participation
20%
Portfolio "Progression" Grade
20%

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1 Read the fine print!
2 This address is for scheduling office hours. All help on your writing will be on WebCT, not regular email.
3 Discussions, presentations, and workshop in class. Note that you cannot do well in this if you do not read assigned material before class, and that I may give unannounced quizzes to determine this. If you suffer from shyness, please send me an email and make an office appointment to discuss how you can still be an active participant in the class. Otherwise, you are expected to speak in class, every class.
4 This grade indicates how much you’ve moved: how hard you’ve worked, but very much how much your writing has changed (and we hope improved) throughout the course. The Progression Grade is based on all work to be found in WebCT—not only final drafts, but early drafts, revisions, exercises—as well as office hour discussions and the degree to which you put class time to good use as a writer and editor.
Progression I Close Reading Essay\textsuperscript{5} 
10%

Progression II Scholarly Essay (with substantial research)\textsuperscript{6} 
30%

Progression III Civic Essay\textsuperscript{7} 
20

**General WRTG 3020 Course Description**

This is an advanced interdisciplinary writing seminar. You will write three essays, informing two of these with significant research at an advanced undergraduate level, with an acute awareness of your intended audience for each. To succeed, you must read each assignment before the day it is listed on the syllabus; you must write carefully to the prompts given in each “progression” (our word for the schedule part of a syllabus), and come to class with your work posted to WebCT. You are not required to offer a fresh understanding of the reading, but you should at least have formed a question about it. I may at any time give pop quizzes or call on particular students concerning assigned material, and I reserve the right to include grades on such exams in the Participation and Progression grades. A final exam to determine that you have done all the reading may be required, depending on how seriously the class takes reading assignments, and a passing grade on this would become half the overall “Progression” grade for each student. For this advanced writing seminar, you will be required to work within a writing community, giving and responding to substantial critiques within a “small group” of four to five fellow students.

See the Course Description, and the individual Progressions specific to our topic for more information on the course theme. **All serious writing courses require discussion of ideas, as well as of process and technique. Your active engagement with difficult ideas is assumed.**\textsuperscript{8}

**Progressions**

Our semester will be divided into three stages, with each stage intended to help you master critical skills in the course, and each focused on a particular aspect of our topic.

\textsuperscript{5} Essay grades are on the final draft only and indicate degree of success, regardless of intent and process. Whatever you do toward that draft (exercises, early drafts, revisions, and workshop) is graded either in your Participation or your Progression Grade.

\textsuperscript{6} This essay grade expects success not only for a general reader, but also within an academic context: a well-written essay that lacks adequate research will not fulfill the requirement here; nor will a well-researched poorly written essay.

\textsuperscript{7} In most cases, this is an abbreviated form of the Progression II essay, with appropriate adjustments for a civic—rather than an academic—audience.

\textsuperscript{8} This course may include discussion of adult themes, such as politics, sexuality, and religion, and we assume that the learning process may include difficult subject matter that may be uncomfortable for any or all of us to discuss. Participation in the course does not mean agreement to discuss issues to which you claim special sensitivity; at the same time, the course makes no promises not to explore ideas that may be found offensive by any particular student or group of students—only to do so in a manner that is fair to all students. If you suspect that a particular reading, viewing, or lecture may offend you and you wish not to attend that day’s class, see me in advance to arrange for an alternative to your attendance.
Our movement toward the goals of each stage is called a progression because you are expected not simply to improve by repetition, but to improve through a movement from one way of doing things to another, generally more complex, way of doing things. Our use of this as a spatial metaphor for improvement also helps us avoid the useless worry of moral language about writing (such as the concept of "errors"—a foolish and class-bound way to think about writing that doesn't work, or that is inappropriate for a particular audience or genre), and to focus instead on competency, skill, and facility.

Attendance and Participation
Because this is a workshop, you must attend class fully prepared for meaningful participation with the other students.

The Rules on Absences:
1. I make no distinction between "excused" and "unexcused" absences, so save your doctor's notes and explanations. Miss only if you must. If you must miss a class, read on.
2. If you miss two classes in the first week, I will drop you from the course.
3. If you miss two classes in the first two weeks, I can drop you from the course.
4. If you miss any three classes in a row, I can drop you from the course.
5. All absences negatively affect your grade. One or two may have little affect, assuming you are very active and engaged in class. (If you're really sick, we want you to rest!) More than that will definitely pull down your Participation Grade and begin to affect your Progression Grade. Understandable absences mean understandable catch-up work—just as in the rest of your life.
6. If you miss more than six classes total, for any reason, I can give you a failing grade for the course.
7. After any absence, you should return to class with all missed work completed as soon as possible—preferably that class meeting. In the case of a very serious illness, see me during office hours to arrange a schedule for you to catch up—after you have attempted number eight:
8. After any absence, contact your fellow students, not me, to find out what you missed.

Computer Workshop, WebCT, and Me

Unfortunately, teaching with online resources forces me to make obvious something once taken for granted by people with good manners: the fact that you are capable of contacting me at any time on any day does not mean that I have a responsibility to spend hours reading and writing emails about the course. Please, come see me during office hours with your questions. All minor questions can always be answered by a rereading of the prompt, of this document, or of other material on WebCT. If not, the fault is mine and will be so critical that I will address the matter in class. In particular: do not send emails regarding absences, excuses, etc. Contact your small group instead. Of course, I will
If you are reading this, you are already somewhat acquainted with WebCT. We will use WebCT throughout the course, in class and outside class, as a virtual extension of our classroom space. No advanced knowledge of computers is required for the course. If you can type, we can teach you the rest within the course, and we also have dedicated technical support for our class—wonderful people who can help you with technical problems such as file transfer. All work for the course must be handed in to WebCT.

You will be assigned a “small group” where you will hand in that work within WebCT, and you are required to read all the posts of your fellow four to five students in this group within half a week. If you choose to edit each other’s work on hard copy, you must make a copy of this editing and give this to me at the end of the semester (so I know what you’ve been up to in your group). Unless otherwise stated in class, do not hand in any assignments to me in paper form, and please, use my email address only to contact me to arrange office hour meetings—never to send attachments. For security reasons, my computer deletes all student emails with attachments. Furthermore, if you send me a draft by private email, your fellow students will not have access to it.

For discussion of the course in general, your progress in it, or a particularly interesting reading or writing problem, please see me during office hours. If you have another class during the exact time that I hold office hours, bring me a copy of your registration to that effect, and I will schedule an alternative time to meet with you. I put a high value on discussing the course during office hours, and I will be happy to help you during that time. Please feel free to make an appointment as late as that day (though it helps if you make an appointment earlier) and come talk.

**Information Literacy**

This level of course assumes you are somewhat adept at research, but we will improve your research skills through workshop and individual direction. You must make use of many research resources outside of class. Norlin library has an excellent research staff. Make use of whatever open tours there are of the library, and become well acquainted with the resources of the Central Reference Department, beginning at http://www-libraries.colorado.edu/ps/ref/frontpage.htm. Special tutoring services in research are available at http://www-libraries.colorado.edu/ps/ref/peer.htm. It is assumed that you will conduct a reasonable level of research beyond explicit requirements. It is also generally the case that you should never hand in a paper that has only online sources.

**Protocols for Assignments**

The format for all major drafts is either MLA or APA style (see appropriate guides), depending on the favored format for your major. Otherwise, I prefer MLA format with parenthetical citation, a proper header, double-spaced throughout, 12-point type throughout, with appropriate indentation for extended quotes, name and page number on every page in the upper left-hand corner, 1” to 1 ½” margins. Formal drafts are complete only if they include a Works Cited or Works Consulted page (not to be

be spending many hours reviewing and sometimes commenting on your writing, by using WebCT.
included for the required page count as assigned). Except for inclusion of your name, format is not important on informal exercises. On all drafts of essays, it is: I may refuse assignments that do not conform to all formal requirements. Late essays, if accepted, will be docked 1/3 a letter grade each class they are late. I may only accept drafts in class—and not on days we do not meet (WebCT does not affect the need for us to keep a reasonable schedule). If you have problems with “block,” see me early on during office hours. I may refuse to give written comments on any project if you fail to hand in a full first draft on time.

Keep copies of your work in at least three places: 1) on a main storage drive, 2) on a backup floppy or other drive, 3) and printed out in your portfolio or in WebCT. After one week, I will accept no computer-related excuses. I therefore urge you to visit CU’s Information Technology Services for any help you need.

Late and incomplete drafts compromise my schedule for commenting on papers. This means that if you fail to turn in a complete draft on time, you are negatively affecting the teaching and learning for the entire course and even in my other courses. Accordingly, I reserve the right to dock final grades on any project—no matter how impressive—if earlier drafts were not complete and on time.

Special Circumstances
Any student needing academic adjustments or accommodations because of a disability should notify both me and the Disability Services Office in Willard Hall during the first two weeks of class. I will make every reasonable and appropriate effort to meet your learning needs. If you speak English as a second language, you should contact me before the third class meeting so that I can advise you about special ESL courses, or refer you to other appropriate services on campus.

Honor Code, and Behavior and Plagiarism Policies
University policies on classroom behavior, religious observance, etc. are available at: http://www.colorado.edu/policies/index.html and http://www.colorado.edu/policies/fac_relig.html.

All students of this course are expected to follow the Honor Code:
http://www.colorado.edu/academics/honorc.pdf.

We assume that the work you hand in as your own was in fact written by you. If you have any questions about how to quote or paraphrase material so as not to be mistaken for a plagiarist, this course should answer those questions; in any case, I will be happy to meet with you to avoid a misunderstanding. Note that your work may be evaluated through Turnitin.com, a plagiarism service provided to all faculty at CU-Boulder; and that this service retains a copy of the submitted work for future comparisons. If I find that you have plagiarized, I will give you a failing grade (between 0 and an “F”—50 points on a hundred) for that project (essay or presentation) and may submit a letter to your Dean to be placed in your file. I may fail you for the course for a first offense that is egregious, and I will certainly do so for a second offense.

If you feel that a grade you have received is unfair, you should make an appointment to see me during office hours and make your case. If you are not satisfied
after that, you may request that I print a copy of the assignment and give it to another reader in the Program for Writing and Rhetoric. The grade for your paper may be adjusted up or down in light of the comments given by the additional reader.

**The Program in Writing and Rhetoric has an ombudsperson to help you resolve any concerns or conflicts you may have.** Please contact the main office for more information.

**Grading Guidelines:**
Each letter has a range from + to -. The following are guidelines for the range within each letter.

**A  Excellent Work.** A paper that is superior in style, form, and content. Not necessarily perfect, but approaching perfection. The paper is ambitious in conception and successful in revision. To earn this as a participation grade requires remarkable hard work on the drafts of fellow students, earnest contributions to class discussions, and no more than two or three absences total.

**B  Good Work.** The paper is superior in one, but average in another of the following: thought, form, and style. There are a few mistakes, but not many. The paper may be ambitious and fail—though not too badly. Or the paper may be good—but not superior—in thought, but very well executed. There may be one significant but not major fault in thought, form, or style. In participation, this grade requires work that stands out above the class average.

**C  Average Work.** The paper exhibits strengths but weaknesses. The writing is readable at the surface level, and has an idea, but it will have significant, unresolved problems in more than one key area: quality of idea, reasoning, and evidence; or word choice, stance, and structure. The paper may fulfill basic requirements yet say little of importance or significance—or a well-written paper that does not satisfy a significant part of the assignment. In participation, this grade reflects showing up, surface reading, and average or below-average contribution to discussions and workshop.

**D  Inferior Work.** A paper that is seriously underdeveloped and deficient in content, form, style, or mechanics. It may be disorganized, illogical, confusing, unfocused, or contain pervasive errors that impair readability. A paper that does not come close to meeting the basic expectations of the assignment—including length. In participation, this grade reflects a lack of contribution to the class effort, missed readings, failure to critique the work of fellow students, and generally insufficient attention to the workshop.

**F  Failing Work.** A paper that is incoherent, disastrously flawed,

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10 CU’s final grades do not include an “A+.” If you reach an “A” for your final grade, that’s as good as an “A+” during the semester.
unacceptably late, plagiarized, or non-existent. In participation, this grade reflects the attendance and contributions of a student unable to adequately participate in the course, or one indifferent—or hostile—to fellow students or the goals of the seminar.
Updated 10/07/04

Don’t Fence Me In
Progression II:
Violence, Gender, and Western Spaces

I wouldn't normally pay no notice to high country like these trees.
But I sure notice them now.
Unforgiven

Some crazy person, he can say that God is here.
But everybody knows that God is no here.
All the Pretty Horses (sic)

I don't deserve this. [...] I was building a house.
Unforgiven

Schedule

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<tr>
<th>Day</th>
<th>Date</th>
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<th>Reading/Viewing</th>
<th>Writing Due</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>S23</td>
<td>Prog I Meta-Writing; Progression Review; Information Literacy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>S28</td>
<td>Close Reading Film</td>
<td>Unforgiven [In Class]</td>
<td></td>
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<tr>
<td>3</td>
<td>O5</td>
<td>Close Reading Film; Unforgiven Structure</td>
<td>Unforgiven [In Class]</td>
<td>Noticing Unforgiven</td>
</tr>
<tr>
<td>4</td>
<td>O7</td>
<td>Close Reading Film; Unforgiven Spaces</td>
<td>Unforgiven [In Class]</td>
<td></td>
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<tr>
<td>5</td>
<td>O12</td>
<td>Close Reading McCarthy</td>
<td>All the Pretty Horses: Parts I and II</td>
<td>Noticing ATPH</td>
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<tr>
<td>6</td>
<td>O14</td>
<td>Guest Lecture and Discussion: Tigerland and The Hero’s Journey, with Dr. Hardy Fredericksmeyer</td>
<td>ATPH: Parts III and IV</td>
<td>Close Reading ATPH</td>
</tr>
</tbody>
</table>
Progression II Exercises and Essay Prompt

Noticing and Close Reading:
First, make sure you get down lists of things you notice in the viewing and reading for the progression. We’ll go over techniques for marking up a written text, annotating, and writing marginalia. Second, write brief close reading paragraphs for each of our two primary texts. Remembering that one part of your evidence for this essay will consist of close reading, you’ll most likely be writing something useful for the first draft of the essay, and you’ll have the opportunity to think ahead toward an abstract.

Class Work Before Oct. 14
Dr. Hardy Fredericksmeyer, Guest Instructor

I. Before class on the 14th, rent and watch the film Tigerland. It is widely available, and you should have no trouble renting it, especially if you schedule a time with other students to watch it together. Norlin does not have a copy, so plan ahead, get together with other students, and as long as nobody keeps it out for a whole week, you can easily fulfill this assignment.

II. Sometime between 5 p.m., Thursday, Oct. 7 and class on Oct. 14:
   1. Go to http://spot.colorado.edu/~fredrice/
   2. Select “Topics in Writing.”

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1 Bring all sources to class where possible for the rest of the Progression.
2 The violence in this film is less noticeable than in Unforgiven; sex and language are at about the same level. So unless you chose to skip Unforgiven to avoid offending material, this film should be fine.
3. Select "Handouts."
4. Download handout titled "Watching Tigerland."
5. While watching Tigerland, or right afterwards, answer the questions on the handout. The answers don't have to be complete sentences.
6. Make an extra copy of your handout/answers.
7. Hand in one copy to me, at beginning of class next Thursday; keep a copy for yourself, for discussion during class.

Note from Jay: Please post your answers to WebCT as well, using the Subject Heading: <Your First Name>TigerlandQ

Dr. Fredericksmeier will focus on connections between this film, Unforgiven, and to some extent All the Pretty Horses with classical models of The Hero’s Journey myths. Please come to class prepared to make connections with our texts; Dr. Fredericksmeier will focus on the Vietnam film, but in discussing his plan for the class, we agree there are many connections with Western Myths, and with our film and novel in particular. You will also do well to notice how spatial aspects of these stories connect (outside weather, water, rivers; figurative burial or movement to a figurative underworld, etc.).

300-Word Abstract
First, indicate not only what primary text or texts you will be examining, but some key passages or scenes that you might want to focus on. In 300 words, tell us where you’re looking, how you plan on reading the text (what feature of it will you focus on), and what you expect to find. Second, indicate what disciplinary, or interdisciplinary, research you plan for this essay. Most likely you will not have done much, if any, research at this point. But what do you need for this project, and where do you expect to look for it? Of course, you’ll want to look ahead to the essay prompt to get a good sense of the project requirements in the final revision.

Scholarly Essay
In four to six pages, write a scholarly essay on space as it arises in one or more of our primary texts, and perhaps how that problem with space also occurs in the world. Here’s an almost schematic way to at least begin thinking of a topic. Imagine a title following this template:
Space and _________ in [your primary text]
[for the first option, think of a narrower term—such as “gender” or “violence” or “Western landscapes,” for instance]
in [now fill in the blank with your primary text]; this is broad, but it’s a way to start]

OR

[adjective] Space in [your primary text]
[Think first of a narrowing adjective—such as “violent” or “cinematic” or “narrative” or “psychological”]

These are merely guidelines, of course, and you’ll probably develop a title that’s unconstrained by this kind of formula. But the formula suggests three potential beads already, even as others are limitless.

As always, the general territory of “space” of any kind is merely a conceit of the course. As the most important goal of the course is to help you improve your writing, please do not feel you must force an otherwise interesting topic under the rubric of “space.” Similarly, primary texts other than those assigned for the whole class are allowed, with specific permission. That said, we will have to make sure your workload is fair, so no “double-dipping” without special permission, which generally includes a more extensive project.

Note that you absolutely must have a full four to six page draft to receive comments from me and for me not to dock your grade. Yet, this draft can be formative, and we expect radical revision before your final draft.

This essay may include your voice as you see fit, provided that strategy works within what we will call a familiar scholarly essay. In any case, your close reading of one or more of the texts for this progression should be put in conversation with relevant scholarship at both the secondary and tertiary levels.

Secondary scholarship simply means something written directly about your primary text(s).

Tertiary scholarship means at least one item from a particular disciplinary angle on your idea—one that is not particularly—or at all—geared toward your primary text, but one that helps you make your argument about that text. (An essay on guns as synecdoche in both texts, for instance, might draw on the work of Jacques Lacan; one on changing ideas of “the West” in either primary text, on the other hand, could draw on a famous essay by Fredrick Jackson Turner.) Initially, you may have all electronic sources—but not in the final draft.

In subject, you may now range more widely than a purely “literary” or “film studies” essay. But, while your essay may address a particular (not too universal!) problem of space in American life, you should at the very least use your primary text as a perfect occasion (more than a mere excuse) in which to view that problem. So, you have a spectrum along which you may work: from a purely aesthetic consideration of the primary text, to an essay that is very much about some problem in the world, and yet that seems to require significant attention to that text in order for us to understand that problem.

**Final Revision of Essay**

In *six to ten pages*, write a scholarly essay on “space and _____”, or “ _____ space in” one of our primary works or as a problem in the world of which some part of our primary text(s) gives a strong indication. Remember to review the Requirements and Policies Sheet, the Progression Checklist (in “Notes on Composition”), and the above prompt before handing in your final draft. Also be sure to read aloud, and if possible to listen to someone else read your work aloud, to catch things the eye—and spell check—misses.

Be sure that your evidence comes in

1. **Close Reading** in the primary text(s),
2. **Secondary Research**: solid scholarship on that text,
3. and **Tertiary Research**: scholarly sources on whatever disciplinary (or inter-disciplinary) angle you choose.

While your personal evidence might also work at some point, you will always want to avoid faulty generalization, hypothetical arguments, etc. **Be specific**, and work your way up from the details to the larger idea.

**Minimum sources: five**, including your primary text (if one; if you use both primary texts, you will need four secondary and / or tertiary sources). Without a waiver from me, at least one of your secondary or tertiary sources must be in paper form, i.e., not available as full text online; at least one of your sources must be a peer-reviewed journal article. **Most, though not all, successful essays will employ more than the minimum number of sources.** Finally, with permission from me, you may work on some text other than the two primary texts we have used in class. All essays must be in correct format, MLA style unless you use another for your discipline, in which case APA, etc., are allowed.
Progression II Primary Source Bibliography

*Unforgiven*. Clint Eastwood, dir. Warner Bros, 1992.³

³ Note that if you write on the film, you may need to list other aspects of the film depending on your focus. A paper that focused on the character of Ned, for instance, would include “Morgan Freeman” as an actor. See the MLA guide (or link) for more details.