WRTG 3020: Contemporary Women Writers
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Course Description: In this writing course we will examine the under-explored tradition of post-WWII mythological poetry by women. The poets whom we will study (Adrienne Rich, Margaret Atwood, Eavan Boland, Rita Dove, and Anne Carson) engage in cultural politics both by subverting and reaffirming the foundational stories of the Western literary tradition. Greek myths offer some of literature’s strongest and most eloquent female characters, and yet they provide the model for misogynist representations of women in the arts. Post-WWII mythic revision is partly a response to the male high modernist’s (particularly Pound’s and Eliot’s) return to a Greek heroic ideal. The women we will study respond to these sets of texts: the original Greek, the male modernist poets’ interpretations of the myths, and previous mythic revisions by women. They do so in ways that have entered into political and social discourses about literary authority, femininity and masculinity, and oppression and violence. The more recent poets include theoretical questions central to race, post-colonial, and age studies. We will investigate this transatlantic literary dialogue between generations of poets and study the tradition’s centrality to 20th-century literature and feminist theory.

Goals: WRTG 3020 is a course in argumentation that will enhance your understanding of academic writing and give you practice in producing it. You will learn how to:

***identify, evaluate, construct, and organize effective arguments about literature
***distinguish description from analysis and argument
***read critically
***produce a clean, efficient writing style
***recognize that academic writing is dialogic, addresses an audience, and anticipates the thinking, the questions, and the possible objections of readers
***understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising and editing texts

Materials and Textbooks: For this class you will need:
Adrienne Rich’s Dream of a Common Language
Eavan Boland’s In a Time of Violence
Rita Dove’s Mother Love
Anne Carson’s Autobiography of Red
A course packet of readings available at the CU Bookstore
A folder in which you will submit papers
Daily access to email

Coursework: You will be graded on the following:
Paper I: Rich or Atwood (20%)
Paper II: Carson (20%)
Paper III: Your Choice (20%)
Oral Presentation (10%)
Quizzes, reading responses, peer review, group work (20%)
Attendance, participation, preparation (10%)

Grades: Your final semester grade will be based on 3 papers, several writing responses, reading quizzes, an oral presentation, daily assignments/peer reviews, and attendance/participation. Participation is based on how much and how well you contribute to discussions compared with your classmates. Please note that if you consistently fail to fulfill any of the class work assignments, you may fail the course. Do not throw away any drafts, notes, papers or research materials you produce during the semester, until you receive a final grade.
Attendance: You are expected to be punctual, to attend class daily, and to participate in all in-class editing, revising, and discussion sessions. **If you have more than five absences you will fail the course. Three tardies count as one absence.** Failure to be prepared for class may also be counted as an absence. For your attendance grade, two absences is a B, three a C, four a D, five an F. If you are absent, it is your responsibility to contact a classmate for the information and assignments you missed.

**Format of Final Papers:** Peer-reviewed drafts and final drafts of all out-of-class papers must be typewritten. Double space your papers and use 1 inch margins and 12 point font.

**Late Assignments and Drafts:** Papers, drafts, and other out-of-class assignments will be turned in at the time they are due. **Late final drafts turned in one day (24 hr. period) late will receive a loss of a full letter grade. No work will be accepted more than one day late.** No class work or quizzes can be made up! If you cannot attend class on the date an assignment is due, arrange to have a classmate or friend drop it off during scheduled class time. There is no makeup of in-class work including peer reviews and quizzes.

**Scholastic Honesty and Plagiarism:** Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty. If any part of a paper up to two sentences is plagiarized, you will receive a zero on the paper with no possibility for a rewrite. If any more than two sentences is plagiarized, you will fail the course and the incident will be reported to the Honors Council.

**Writing Center:** If you want additional help with your writing, the Writing Center (Norlin E-156) is a great place to go to brainstorm ideas, improve your thesis or essay organization, or work on writing skills. You need to make an appointment in advance. Check the Writing Center website for information on hours and services: [http://www.colorado.edu/pwr/writingcenter.html](http://www.colorado.edu/pwr/writingcenter.html)

**Disabilities:** 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. Their number is 303-492-8671.
Dr. Veronica House
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August 29 Opening lecture on High Modernism

Th 31 Introduction to Adrienne Rich and “Diving into the Wreck”
Discuss reading
READ for next class: “Hymn to Demeter,” Dream of a Common Language (entire)

September 5 Lecture on “Hymn to Demeter”
Discuss: Rich
Close reading assignment

Th 7 Finish Rich discussion
READ for next class: Odyssey excerpts, Tennyson’s “Ulysses”

T 12: Lecture on The Odyssey and “Ulysses”
READ for next class: Atwood’s “Circe/Mud Poems,” Ostriker’s “Thieves of Language”

Th 14 Atwood discussion
Close reading assignment

T 19 Finish Atwood discussion
Assign PAPER ONE: writing strategies, revision handout
Bring 3 copies of rough draft to next class

Th 21 peer reviews
For next class: Revise draft of paper using revision worksheet and peer comments
Bring 3 copies of paper to next class

T 26 peer reviews
For next class: Revise draft of paper using revision worksheet and peer comments
Bring 3 copies of paper to next class

Th 28 peer reviews
Finish paper revisions (you should do multiple drafts)

October T 3: PAPER ONE DUE in class
Introduction to Lavan Boland
Read for next class: Of Woman Born “Introduction” (optional);
In a Time of Violence (entire)

Th 5 Discuss T.T.F.
Read for next class: Xeroxed poems
Close reading assignment

T 10 Finish T.T.F. and other poems
READ for next class: Anne Carson’s Autobiography of Red to p.38

Th 12 Introduction to Autobiography
Assign Paper Two
Writing 1150 Syllabus
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Unit One: Rhetorical Analysis

Tu 29: Introductions
Read Fast Food Nation Introduction and Ch. 1 pgs. 1-28
Read Knowing Words pp.135-136

Th 31: ***Show Merchants of Cool
Read FFN Chs. 2-3 pgs. 31-88
Read Everything’s An Argument Chs. 1-3
Read article xerox: “Hey, Kids!”

Sept. T 5: Discuss readings and video
Read Everything’s An Argument Chs. 4-7
Read FFN Ch. 5 pgs. 111-131

Th 7: Discuss types of rhetorical arguments
Work in groups on FFN’s rhetoric
Bring magazine ads to class next time for each type of argument
Write a one-page response to the ads explaining how each ad represents the type of argument you claim it represents. Is the ad effective – why or why not? Who is the target audience?

Tu 12: ***Show Killing Us Softly 3
Talk about your ads and the video
Assign Paper #1 Rhetorical Analysis
Pick a Boulder charity organization for your paper

Th 14: Discuss paper assignment in class
Hand out revision worksheet
Write rough draft of paper: bring 3 copies of rough draft to class

Tu 19: In-class peer reviews with drafts
Revise draft based on peer comments: bring 3 copies of NEW rough draft to class

Th 21: In-class peer reviews with drafts
Read FFN Ch. 6-7 pgs. 133-166
Make revisions to paper

Tu 26: TURN IN FINAL PAPERS WITH ALL DRAFTS
Explain library tutorial
***Show Super-Size Me
Read FFN Ch. 8 pgs. 169-190
Do library tutorial Modules One (20 min.) and Two A,B,C (30 min.)—you must have your identi-key!!!
Unit Two: Cause/Effect Arguments

Th 28: ***Finish Super-Size Me
Discuss it and FFN
Discuss tutorial
Read EA “Causal Arguments” Ch. 11
Read “The (Agri)Cultural Contradictions…”
Do library tutorial Module Three (25 min.)—remember your identikey

Oct Tu 3: Return papers—discuss writing issues
Discuss cause/effect arguments
Read FFN Chs. 9-10 pgs. 193-252
Write 1-pg. Cause/effect response to FFN

Th 5: Apply cause/effect argument to FFN Chs. 8-10
***Show Bowling for Columbine
Assign Paper Two: Causal Paper
begin research and work on draft
Do library tutorial Module Four (20 min.)—remember your identikey

Tu 10: Library orientation day—meet in Norlin Library E303
continue working on rough draft

Th 12: ***Finish Bowling for Columbine
Discuss Moore’s causal claims
continue working on rough draft

Tu 17: writing exercise: intros and conclusions
writing exercise: passive voice and pronouns
Finish Rough Draft: bring three copies to next class

Th 19: In-class peer review of drafts
Revisions based on peer comments: bring three copies of NEW draft to next class

Tu 24: In-class peer review of drafts
Finish paper revisions

Th 26: FINAL CAUSAL PAPER DUE IN CLASS WITH ALL DRAFTS
***Show Wal-Mart video
Read EA Chs. 12 and 17 “Proposal Arguments” and “Spoken Arguments”
Read “Wal-Mart”

Unit Three: Proposal Arguments
Tu 31: ***Finish Wal-Mart
Discuss film as proposal argument

Nov Th 2: Discuss reading and final assignment
Read FFN Epilogue and Afterword
Work on Proposal

Tu 7: Discuss ways to effect change
Discuss FFN reading
Work on Proposal/Presentation

Th 9: end of semester: presentations TBA