This is a general guide to the topics and assignments we will be dealing with each week. Please pay attention in class and make note of more detailed information you will be given about the items in this schedule. *Class activities involving assigned work are italicized.* I reserve the right to make changes to this schedule in order to enhance your learning experience; you are responsible for keeping track of those changes.

**Note 1:** Whenever reading is assigned, bring the text(s) to class. All quizzes are “open book.” Most are mini-essays which not only ask you to show your familiarity with the reading but also to execute the current rhetorical focus of the course, i.e., rhetorical analysis, visual analysis, argumentation, assessment of argument, and/or logical analysis. **Note 2:** I recommend that you do the parts of reading assignments in the order they are given.

**WEEK 1, Aug 24-28**

Mon. Course Introduction: Visual and Written Rhetoric of the Gendered Divine


Wed. discussion of course authors; Rhetorical Principles and their application to these authors’ stances

*For Friday, read Ward, Ch 1; B&C, Ch 1, 3-32, 38-45.*

Rhetorical Situation; acquisition of concepts
The Paleolithic and Neolithic Great Goddess; Reading the Imagery of the Goddess


**WEEK 2, Aug 31-Sept 4**

Mon, Quiz and discussion of reading

*For Wednesday: read short Personal Essay examples by Voss, Starhawk, and Bass distributed by instructor*

Wednesday, discussion of reading; rhetorical and discourse elements of Personal Narrative

*For Friday: Read B&C, Ch 5, 175-199,207-212, 214, 217, 224; Wolkstein and Kramer, 30-49.*

Friday, quiz or response sheet and discussion of reading; rhetorical elements of The Sacred Marriage
For next Wednesday: Wolkstein and Kramer, 51-89, and distributed extract from *Inanna, Lady of Largest Heart*, Meador. Give B&C, Ch 6 a ten minute skim if you have no familiarity with the Egyptian mythology of Isis-Osiris.

**WEEK 3, Sep. 7 - Sep 11**

Monday, No class, Labor Day

Wednesday, quiz or response sheet and discussion of reading; Sumerian Mythology; Inanna; The Rhetorical Trope of the Descent; Ethos of Enheduanna

*for Friday; first draft of personal essay due; bring assigned number of copies*

Friday, Rhetorical Principles, continued; Introduction to textual annotation and critique.

*for Monday, read and annotate classmates’ papers*

Begin the reading for next Wednesday and Friday, B&C, Ch 4, 148-174 and Ward, 101-103, 246-253, 311-317, 325-329; *Gilgamesh* 67-158, B&C Ch 7, 273-298

**WEEK 4, Sep. 14-18**

Sentence Analysis and Workshop

**WEEK 5, Sep 21-25**

Workshop, con’t


Wednesday, quiz and discussion of reading; Gilgamesh, Enkidu and Shamhat; Rhetorical and Argumentative approaches to Bronze Age transitions

*For Friday, read *Gilgamesh* 91-158, B&C Ch 7, 273-298.*

Friday, quiz or response sheet and discussion of reading; Heroic Ethos; Rhetorical and Argumentative approaches to Bronze Age transitions, con’t.

*For Monday; final draft of Personal Essay due.*

**WEEK 6, Sep 28-Oct 2**

*For Friday, read Ward, 384-386 and short reading on Jung distributed by instructor.*

Friday, Jungian Theory; Visual Rhetorical implications of Jungian Archetypal theory

*For Monday, read Ward, Ch 3, 63-76; B&C, Ch. 8, 302, 315-319, Ch 9, 374-385, Ch 10, 405-415; Ward, Ch 7, 182. Give B&C, Ch.s 8 and 9 a decent skim, especially if you don’t have much background in Ancient Greece or Rome.*
WEEK 7, Oct 5-9

Monday, Quiz or response sheet and discussion of readings; Analysis of Greek written and visual rhetoric of feminine divine; Transformation of modes of participation in the divine: the Thesmophoria; the Eleusinian Mysteries and rites of Cybele and Attis; Demeter and Persephone; The Rhetorical Trope of the Descent, redux

For Wed., read Ward, chapters 5 and 7

Wednesday, Quiz or response sheet and discussion of reading; Ethos of Athena, the Athenian Woman, and Artemis

For Friday, 1 page proposal for your Image Analysis Essay due. Remember to bring the image, too.

Friday, Athena and Medusa; small group oral and written work with your image analysis proposals

For Monday, first draft of your image analysis essay due. Bring assigned number of copies. Remember to bring the image.

WEEK 8, Oct 12-16

Monday, Small group workshop of image analysis drafts.

For Wednesday, read B&C, Ch 11

Wednesday, quiz or response sheet and discussion of reading; Early Monotheism: analyzing the ethos of Yahweh

For Friday, read Ch. 12, 447-449, 460-485.

Friday, quiz or response sheet and discussion of reading; Early monotheism, con’t: Analyzing the rhetorical presentation of Sophia and the Shekinah

Sign up for conferences with instructor next week.

For next week: Revise image analysis essay. Attach to instructor in .doc format by 5:00 the day BEFORE your conference. As Chapter 13 is fairly long, begin reading it now.

WEEK 9, Oct. 19-23

No regular classes, conference days.

For Monday, final draft of image analysis due.

WEEK 10, Oct. 26-30

Monday, Introduction to Persuasion, Argumentation, and Logic: The relationship between Argument and Rhetoric; Introduction to Persuasive Paper Assignment

For Wednesday, read B&C, Ch 13
Wednesday, quiz and discussion of reading; Assessing Arguments about the Feminine in Judaism and Christianity; analyzing the Ethos of Eve, Adam, and the Snake

Friday, discussion, con’t; Analysis of Visual and Written Rhetorical Tropes of Western Creation Mythology: The Rhetorical Trope of the Descent in the form of The Fall

For Monday, one page proposal for your argument paper due, with sources. Bring assigned number of copies. Work through distributed “Faulty Reasoning” packet for next Friday.

WEEK 11, Nov. 2-6

Monday, small group work with proposals and mini-conferences with instructor. Read B&C, Ch 14, 547-556, 597-608, Ward 212-224.

Wednesday, Quiz and discussion of reading; Assessing Arguments about the Feminine in Judaism and Christianity; con’t; analyzing the Ethos of Mary; Analysis of Sacred Marriage imagery in Christian myth

Friday, Logical fallacies; work with “Faulty Reasoning” packet

For Monday, first draft of argument paper due

WEEK 12, Nov 9-13

Monday, Logic, con’t Syllogism and Enthymeme. Distribute drafts.

For Wednesday, read and annotate drafts as assigned.

Wednesday, Small Group Workshop

Friday, Enthymeme redux, the feminist enthymeme?; Crafting your argumentative Ethos for a specific Audience; in-class reading

For Monday, read distributed packet on the Green Man

WEEK 13, Nov 16-20

Monday, quiz or response sheet and discussion of reading; Analysis of alternative images of gender and divinity; The Green Man

For Wednesday, read distributed packet on the feminine divine in Islam

Wed, quiz and discussion of reading; Analysis of Imagery of Feminine Divine in Islam

For Friday, read distributed Sufism packet and Rumi poems

Friday, quiz or response sheet and discussion of reading; Analysis of alternative images of gender and divinity, con’t: Sufism

For next week, continue work on your paper.
Sign up for conferences after break
WEEK 14, Nov 23-27

FALL BREAK

WEEK 15, Nov 30-Dec 4

Monday, FCQs, self-reflective in-class writing, course design feedback

Wed. Conferences

Fri Conferences

WEEK 16, Dec. 7-11

Mon. Conferences
For Wednesday, read Baring and Cashford, Ch 16; Ward, Ch 9, 238-239, 387-391.

Wed., quiz or response sheet and discussion of reading; Analyzing arguments about the future

Friday, No Class

Final draft of Argumentative Essay due in my mailbox in the PWR main office in the basement of ENVD by 5 p.m., Friday, Dec. 11. If you want your paper returned to you, submit it with an 8.5 x 11 inch self-addressed envelope stamped with adequate postage to send it to you.
Gender and Representation
PWR 3020, sec. 13, Fall 2009
Instructor: Sally Green, M.A., R.S.A. Dip.
Office: Stadium 266B Enter through Gate 11, go up stair 111, turn right, then enter the first door on your left into the 266 suite of offices. My office is straight ahead of you.
Mailbox: In the lobby of the PWR main office in the basement of Environmental Design. Enter through the north door. Generally locked after 5 p.m.
Office Hours: T 10-1 and other times by appointment
Phone: 303-492-7290
Email (generally faster replies than phone): sally.green@colorado.edu
Some of this class' communication will be conducted via email, including attaching your drafts for instructor conferences.

Required Texts
Your written work, with copies for classmates as assigned. (See below for format.)
Essays by Rick Bass, Starhawk, and Karen-Claire Voss which I will provide
Extract from The Myth of Matriarchal Prehistory, Eller, Beacon, 2000, which I will provide
A chapter from The Power of Critical Thinking: Effective Reasoning about Ordinary and Extraordinary Claims, Vaughn, Oxford, 2009, which I will provide
Handouts which I will provide

Recommended Texts and Resources
A good, college-level dictionary and thesaurus and an up to date college handbook
(Ask me for recommendations).
Purdue Online Writing Lab, http://owl.english.purdue.edu/
A nationally recognized rhetoric and composition website.

Course Description
PWR 3020, Gender Representation, analyzes depictions of the relationship between images of gods, goddesses, and God and concepts of gender, from earliest history, through Sumerian, Mesopotamian, Egyptian, Greek and Roman mythology, forward in time to Judaism, Christianity and Islam. Particular attention is paid both to the representation of men and woman as sexual and spiritual actors in these symbolic systems as well as the gendering of images of divinity itself. What kinds of agency and attributes have been assigned to women and men in these belief systems? How is divinity perceived differently in its various gendered guises? How does all this filter through depictions of and commentary on women's and men's bodies, and of God? Most importantly, how are these representations seen, written about, discussed, argued over, ignored, emphasized, and revised?

Our primary texts are The Myth of the Goddess, by Baring and Cashford (Penguin, 1993) and Savage Breast, One Man’s Search for the Goddess, by Tim Ward (O Books, 2006). We will analyze the rhetorical approach these texts take to the issue of gender and divinity, including what kind of assumptions they make about their audience, how they utilize rhetorical appeals, what kind of arguments they make or imply, and how they work as examples of discourse in the fields in which they are used, such as Women’s Studies, Religious Studies, Psychology, Sociology, and Humanities. As we will be working so extensively with visual images, we will develop an understanding of the elements of visual rhetoric and their analysis. As these two major course texts are informed by Jungian theories of archetype and the role of the collective unconscious in shaping approaches to divinity, we will also read and discuss rudimentary Jungian psychology. We will apply both our rhetorical analytical tools and Jungian theory to the recurring motifs of descent and reascension, as introduced to human literature by Inanna and Gilgamesh and carried forward into Christianity; the concept of heroism and the hero; the relationship between Earth and the heavens, body and spirit, male and female, and other binaries; and the extensive vocabulary
of visual imagery of the terrain of belief in the divine, as so much of the content and argumentation in belief systems is conveyed through visual means.

Although we will be reading *The Myth of the Goddess, Savage Breast*, and the seminal mythology of Inanna and Gilgamesh to give us a written body of cultural material and analysis to examine, your own writing will be the primary text of this class. Parallel with our rhetorical analysis of the course readings and imagery, we will acquire our own written rhetorical facility through the drafting and revision of the papers and responses you will write for the course, described in more detail below, under Assignments. Rigorous group critique provides the opportunity to participate in a unique and demanding rhetorical situation which you will encounter in various forms throughout your academic and professional careers. I will guide you in developing your ability to incisively and helpfully critique the work of others and to receive and use the feedback you are given about your own work. Your high quality analytical feedback to each other makes this course work.

**Course Objectives**

Meant for juniors and seniors in the College of Arts and Sciences and part of the A and S core, this course is intended to help you:

- Hone your critical thinking skills, particularly in the areas of analysis and argumentation
- Develop effective writing, drafting, and revision abilities
- Develop your understanding of the conventions of academic discourse in the Arts and Sciences and your ability to employ them in your writing
- Acquire an understanding of and ability to work with various elements of the concept of rhetorical situation, particularly as it applies to writing in the Arts and Sciences in fields such as Women’s Studies, Religious Studies, Psychology, Sociology, and Humanities
- Develop a working ability to analyze texts and images using rhetorical analysis and Jungian concepts
- Hone your writing style and mechanical abilities
- Develop your ability to participate fruitfully in the unique rhetorical situation of group critique, to strategize effectively in giving incisive feedback to other writers about their work
- Know the history of the evolution of concepts of gender and divinity from earliest history through the major religious schools of Western civilization

**Colorado Commission on Higher Education Criteria: Why is this class a “Core Course”?”**

This 3000-level writing and rhetoric seminar satisfies upper-division core requirements in various CU-Boulder schools and colleges because it extends rhetorical knowledge and writing skills in ways that draw on theoretical perspectives and address specialized disciplinary communities. This upper-division seminar is part of the statewide “Guaranteed Transfer” pathway of courses. In the context of statewide courses, this course meets the goals of an Advanced Writing Course (GT-CO3):

*Rhetorical Knowledge:* This class takes a rhetorically analytical approach to both the texts we read and the essays you write. Rhetoric is the art of persuasion—the ability to tailor one’s message for a particular purpose and audience in a particular context. Through class lectures, supplementary materials from The Purdue OWL and *The Power of Critical Thinking* (Vaughn, Oxford, 2009), our discussions, and your responses, you will develop your grasp of the salient concepts of this field and use them both to analyze our texts and to write your own compelling essays. Your increased facility with these concepts will directly affect the impact and power of your own writing.

*Writing Processes:* As described under Assignments, the essays you write in this course will be developed through a process of proposal, peer discussion and response, drafting, feedback through workshop, revision, conferencing, and re-revision. By actively participating in workshops of drafts and by revising your own writing in light of audience feedback, you’ll develop the ability to critique your own work with the same insight and utility with which you’ll learn to critique the work of others. You may use a variety of technologies in your process here, including accessing peer drafts online, acquiring images for analysis from digital sources, and conducting workshop on laptops. For your final essay, you will hone your ability to evaluate sources for relevance, credibility, and bias.

*Writing Conventions:* Through our analysis of the highly divergent main texts used in this class, one academic and the other intended for a general audience, you will explore the conventions appropriate to writing about this material for both academic audiences in a variety of Arts and Sciences fields and for a broader audience. In our Sentence Analysis class sessions, you will learn simple strategies for improving your grammatical accuracy, style,
and sentence craft that will stay with you throughout your writing life. I love seeing what these special class sessions do for students!

Advanced Content Knowledge: Through writing your own assignments, each of which is designed to address a different audience, you will practice writing from a personal stance for a general audience, writing analytically from a visual rhetorical orientation, and launching an argument in your chosen disciplinary or specialized rhetorical situation which nevertheless remains accessible to readers from related fields.

Assignments

Take-Home Response Assignments 10%
In-Class Short Essay Quizzes 10%
It is impossible to discuss material that you haven’t read. Therefore, both of these types of short writing assignments provide the carrot/stick of encouraging course participants to do the reading and they allow me to determine if students have done so. However, these assignments are not simple reading comprehension checks; they are designed to provide you with the opportunity to practice the rhetorical, analytical, and argumentative strategies that we are learning. Take home response assignments will assist you in your analysis of the text, while in-class quizzes will ask you to execute short essays utilizing the rhetorical foci of the course.

Personal Essay, 3-4 p 15%
The personal essay provides you with the opportunity as a writer to describe and reflect on a personal experience, situation, or aspect of your identity for a general audience and to connect it to your understanding of a larger issue, truth, or question, in this case, connected to the general terrain of the course focus. After reading and analyzing three examples of work in this genre, you will draft, receive workshop feedback, and revise your own essay.

Visual Image Analysis Essay, 4-5 p 20%
Utilizing the tools of visual rhetorical analysis we learn in the class and informed by our discussions of Jungian concepts, you will describe, analyze, and come to a brief persuasive conclusion about a visual image of your choice. As a group, we will both work with sample images and assess the strategies of the visual analyses undertaken in our course texts as preparation for this task. Next, you will discuss your image with a cohort of classmates, then draft, workshop, revise, and complete your essay. This assignment progression includes an in-depth conference with the instructor.

Persuasive Essay, 6-8 p 30%
This assignment asks you to use the argumentative and rhetorical tools we have worked with during the semester to execute a persuasive essay of your own choice, conception, and design. Although this is not a research paper, your essay should utilize a small, coherent pool of academic sources, so that you are informed by and respond to the work of others who are dealing with the same question, issue, or concept you choose to address. You will begin with a proposal for your essay, receive peer and instructor feedback on your idea, then draft, workshop, revise, and complete your essay. This assignment progression includes an in-depth conference with the instructor.

Participation and response to others’ work, written and verbal 15%
There may be no more important rhetorical skill in the 21st century workplace or learning space than that of productive response to the work of a colleague, orally and in writing. Workshop in this class is rigorous, insightful, fast-paced, fun, and immediately helpful to the revising writer whose work we examine. Students will be well-prepared to discuss each class member’s work, evidenced by their careful annotation of each essay they are assigned. Assignments here include my periodic collection of your annotations for a letter grade, your anonymous assessment of each other as sources of feedback, and my own written record of the quality of our various workshop sessions. To develop this under-examined rhetorical skill, we will discuss modes of feedback delivery; I will offer guidance and modeling; and we will practice!

Course Methodology

1. Attend class. Because much of this class is conducted as a participatory workshop, you must attend regularly. You may miss three classes with no harm to your grade. Each absence after three will lower your grade by one level (a B to a B-, for example). More than six absences may result in an I for the course. Students who miss two classes during the first two weeks will be administratively dropped. It is particularly important that you be here for your scheduled workshop time. You may not make up in-class work that you miss. Consistent late arrivals or early departures will be counted as absences. Enrolled students who do not attend first two classes will be dropped so that other students may enroll. Please note this attendance policy.
Participate, with rhetorical sensitivity, both in writing and verbally. Be prepared at every class meeting to discuss your classmates’ work and assigned readings. All students are expected to make written comments on every draft submitted for workshop. You will learn appropriate norms for this type of discourse and I will periodically collect and evaluate these annotations. If you miss class, you are responsible for obtaining the papers to be workshoped at the next class or via email attachment from the authors. Notice that this aspect of your grade reflects your mental rather than simple physical attendance. Please turn off and put away cell phones and other electronic devices as soon as class begins.

Written Assignments. Turn in typed, double-sided, page-numbered, double-spaced drafts of your work when due and papers which are more than one page long should be stapled before being distributed to the class. Following these directions prevents a host of difficulties and wastes of time in class. Leave margins in which I can make comments. If you don’t turn in your work, we can’t workshop it. Late drafts will be given last priority; if you turn in your drafts late, you may miss your opportunity to receive help from the class. I do not accept final papers that have not been reviewed in class. I do not accept late final papers except under unusual circumstances.

Grading Guidelines

Grading guidelines are the same for all sections of PWR 3020. Remember that effort does count, because you invariably learn from your efforts to improve. However, your grade reflects the quality of your work, not the amount of time or effort you put into it. Please refrain from telling me what grade you want or “need” to get in this class. I genuinely believe that A’s are only earned by work that is excellent in content, form, and style. The difference between an A and a B paper is usually a matter of depth of topic, quality of analysis, and stylistic choices. Since excellence is rare, you should not expect an A unless you have earned one. All assigned work must be completed to pass the course, including early drafts.

Here are some general benchmarks:

Written work

90-100: Consistently insightful; opinions are clearly stated and backed up with sufficient evidence; style is graceful and error-free.

80-90: Some genuine insight here and there; opinions are mostly clearly stated and demonstrated, though there may be a place or two where more evidence or detail is needed; writing style is generally clear, though there may be minor, non-recurring grammatical issues.

70-80: There may be some insight here and there, but, generally the paper consists of ideas that have already been discussed by others or are self-evident; as a general rule, the evidence lacks detail and depth; there may be recurring grammatical or stylistic issues.

60-70: Only marginally meets the criteria for the assignment; lacks focus, and thus depth.

0-50: Formless, incoherent, or not turned in when due.

Participation

90-100: Excellent participants are always prepared for class and offer their insights freely. (This does not mean they dominate class discussion; they are more discreet than that.) Moreover, they understand the strengths and weaknesses of the paper at hand, and consistently suggest ways to make the author’s point clearer and/or more persuasive. As well as always being in class and turning everything in on time, they are noted as excellent critics by their classmates.

80-90: Above average participants are usually prepared for class. Regularly, they offer their insights. They often understand the strengths and weaknesses of the paper at hand and usually suggest ways to make the author’s point clearer and more persuasive. They are noted as good critics by their classmates. They rarely miss class and generally turn all assignments in on time.
More often than not, average participants are prepared for class. Occasionally, they will offer their insights freely, but usually they wait to be called on. These critics may have some trouble discerning the strengths and weaknesses of the paper in front of them; thus, they may not be sure how to make it clearer, more interesting, or more persuasive. They are noted as average critics by their classmates.

Below average participants are generally not prepared and generally do not participate in class discussion. They have difficulty determining the strengths and weaknesses of the work in front of them. They are noted as below average critics by their classmates.

These critics are not prepared and do not participate in class discussion.

Writing Center

We are fortunate on this campus to have a Writing Center, located in Norlin Library, which is nationally recognized for its leading-edge excellence. Invaluable one-on-one help with your writing is available to you from the experts in the Writing Center. Please remember to make your appointments for assistance in a timely manner, as the Center is very popular with students, particularly in the last half of the semester. Do note that they do not provide a simple proofreading service, but are there to help you will all aspects of executing and refining your written work.

Academic Conduct

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council. Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/

Please Note

If you speak English as a second language, you should contact me before the third class meeting so that I can better assist you in the course, advise you about special ESL courses, and/or refer you to appropriate services on campus.

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.

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. Please inform me within the first two weeks of class if you require alternative arrangements in order to complete coursework due to religious obligations. See University policy details at http://www.colorado.edu/policies/fac_relig.html.

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See polices at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.

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/.