She didn’t write it. (But if it’s clear she did the deed...) She wrote it, but she shouldn’t have. (It’s political, sexual, masculine, feminist.) She wrote it, but look what she wrote about. (The bedroom, the kitchen, her family. Other women!) She wrote it, but she wrote only one of it. (“Jane Eyre. Poor dear, that’s all she ever...”) She wrote it, but she isn’t really an artist, and it isn’t really art. (It’s a thriller, a romance, a children’s book. It’s sci fi!) She wrote it, but she had help. (Robert Browning. Branwell Bronte. Her own “masculine side.”) She wrote it, but she’s an anomaly. (Woolf. With Leonard’s help...) She wrote it BUT...

Joanna Russ, *How to Suppress Women’s Writing*

COURSE OVERVIEW AND OBJECTIVES:

It has become commonplace to say that women’s voices have been absent from the Western rhetorical tradition, as either practitioners or theorists. So total has been this erasure that no standard history of rhetoric includes even one woman, leading many to conclude that women had nothing to contribute to theories or practices of persuasion. Recently, however, there have been a number of challenges to such assumptions. As a result, we are recovering—and finally hearing—women’s voices, and we are examining how women’s life experiences—their personal truths—have led to greater societal change. In this course you will be exposed to history, literature, psychology, and feminist theory as you analyze the lives and writings of creative women who have examined themselves as subject since the eighteenth century, including Mary Wollstonecraft, Kate Chopin, Charlotte Perkins Gilman, Elizabeth Cady Stanton, Adrienne Rich, Maya Angelou, Isabel Allende, Amy Tan, and others. You will see how their life experiences, choice of genre, and intended audience shaped their rhetorical message, and you will examine the impact those messages had on the society in which these women lived.

University of Colorado Core Requirement:

Through sustained inquiry into a selected topic or issue, you will practice advanced forms of academic writing. The course emphasizes analysis, criticism, and argument, and places a premium on substantive, thoughtful revision. This course is restricted to arts and sciences juniors and seniors, and is approved for the arts and sciences core curriculum: written communication.

The Colorado Commission on Higher Education:

*Extend Rhetorical Knowledge.* Rhetoric, simply put, is an individual’s use of language and images to move an audience. Awareness of how a writer can shape words to successfully present ideas to an audience makes a critical difference in a writer’s success. In this class you will gain insight into the various strategies different writers employ to influence their audiences. You will read texts written by a number of different women writers covering several genres, including poetry, novels, political philosophy and critique, short stories, journals, and memoir. Additional readings assigned will expose you to literary criticism, biography, psychological theory, and feminist theory. You will critically examine the purpose, content, tone and style of each piece you read as you critique each author’s effectiveness and work to extend your rhetorical knowledge across disciplines.

*Extend Experience in Writing Processes.* In this course you will be exposed to a variety of research technologies, and you will learn to evaluate sources for accuracy, relevance, credibility, reliability and bias. Through the process of critical reading, writing and revision, you will learn to critique your own work as well as the work of your classmates as you develop multiple drafts of each major writing assignment. In peer critique sessions you will present early drafts of your papers to other members of the class, which will allow you to see how an audience reacts to your work. As you examine the work of others, you will gain a stronger sense of the needs of the audience, which will influence your writing as you revise your draft. Peer critique will also allow you the opportunity to practice effective approaches to working collaboratively.
Extend Mastery of Writing Conventions. The written projects required in this course call for appropriate conventions of academic and professional writing. You will learn how audience determines the conventions you use, whether you are writing an informal response, an outline, or a formal essay. The goal will always be to create clear, dynamic writing that meets the needs of the audience. You will make ongoing use of two nationally recognized rhetoric and composition websites: The Purdue University OWL (on-line writing lab): http://owl.english.purdue.edu/owl/ and the Colorado State University Writing Center, which offers an array of writing resources pertinent to this course: http://writing.colostate.edu/. In addition, you will be required to submit your formal essays to http://www.turnitin.com in order to check the accuracy of your use of outside sources. I also encourage you to take advantage of our Writing Center, which is staffed by professional writing consultants and is located in Norlin Commons (E111) close to the east entrance. The Writing Center offers 50 minute consultations. To make an appointment, go to www.colorado.edu/pwr/writingcenter.html.

Advance Content Knowledge through Communication Strategies. In this course you will be exposed to professional writings from various genres, including history, literature, psychology, and feminist theory. You will apply the content knowledge gained to write effectively for various audiences and purposes, adapting your own content and style to respond to the needs of different audiences and rhetorical situations.

University of Colorado and Program for Writing and Rhetoric Course Description and Goals:
Open to Juniors and Seniors in the College of Arts and Sciences, WRTG 3020 (Topics in Writing) and WRTG 3007 (Writing in the Visual Arts) sharpen critical thinking and critical writing skills. The courses focus upon rhetorical forms students will use in academia, in the workplace, and in the civic domain, across a full spectrum of persuasive strategies, including analysis and argument. These courses reinforce skills taught in first-year writing classes and build upon them, with a greater emphasis upon the situational quality of writing or upon rhetorical context: the relationship between writer, reader, subject, and purpose in the formation of a text.

Topics in Writing and Writing in the Visual Arts courses focus upon specific subjects, but these courses are not intended to supplement one’s knowledge in a major. Rather, the topic serves as a means to an end—to create a knowledgeable audience and a context for discussion and writing: a discourse community. In a workshop setting, students engage in a dialogue with their audience, working out meaningful theses, testing rhetorical strategies, responding to objections and potential objections, and revising (and revising, and revising!) to meet the needs of their readers. Instructors of 3020 and 3007 courses demand a high level of student participation and emphasize each student’s role as both writer and as audience: observant, inquisitive readers of the writings of others. Students should leave a 3020 or 3007 class as more sophisticated writers who understand that the rhetorical situation—rather than a rule book—will invite unique responses based upon their particular goals.

To that end, WRTG 3020 and WRTG 3007 have established goals within four key areas: Critical Thinking and its Written Application; The Writing Process; Rhetorical Situation; and Mechanics and Style.

Critical Thinking and Its Written Application: As writers and as readers, students should leave 3020 able to:

▪ See writing as a form of personal engagement, demanding an awareness of the inherent power of language and its ability to bring about change.
▪ Pose and shape a question at issue.
▪ Locate and use resources when necessary to exploring a line of inquiry.
▪ Critically evaluate information sources for credibility, validity, timeliness, and relevance.
▪ Draw inferences from a body of evidence.
▪ Distinguish description from analysis and argument.
▪ Distinguish flawed from sound reasoning, and be able to respond to and challenge claims.
▪ Recognize a thesis, and understand the organic relationship between thesis and support in an essay.
▪ As writers, structure and develop points of argument in a coherent order to build a case; as readers, recognize this structure and development within texts.
▪ Critique one’s own works in progress and those of others.
▪ Recognize that academic and public writing is dialogic, addresses an audience, and anticipates the thinking, the questions, and the possible objections of readers.

The Writing Process: As writers, students should be able to:

▪ Understand writing as an ongoing process that requires multiple drafts and various strategies for developing, revising
and editing texts.

- Understand that revision is informed by critical dialogue.
- See the critical analysis of others’ work as relevant to one’s own writing.

**Rhetorical Situation:** Students should learn to:

- Exercise rhetorical skills: frame issues, define and defend theses, invent and arrange appeals, answer counterarguments, and contextualize conclusions.
- Value writing as a collaborative dialogue between authors and audiences, critics, and colleagues.
- Make decisions about form, argumentation, and style from the expectations of different audiences.
- Recognize that a voice or style appropriate to one discipline or rhetorical context might be less appropriate for another.
- Develop “topic”-specific language that is appropriate for the defined audience while also intelligible to a non-expert audience.

**Mechanics and Style:** Students in WRTG 3020 should learn to:

- Convey meaning through concise, precise, highly readable language.
- Apply the basics of grammar, sentence-structure, and other mechanics integral to analytical and persuasive writing.
- Develop skills in proofreading.
- Use voice, style and diction appropriate to the discipline or rhetorical context.
- Use paragraph structure and transitional devices to aid the reader in following even a complex train of thought.

**REQUIRED TEXTS:**

Readings can be found on the class blog at www.dianezdebella.com/wrtg3020. You will need a password to access the .pdf files. I will provide you with that password in class.

**OPTIONAL TEXTS:**


**COURSE WORK:**

**Critical Reading Responses:** For each of the additional specific readings assigned, you will be required to post critical reading responses to the class blog at http://www.dianezdebella.com/wrtg3020. These responses will be evaluated based upon your critical reading, critical thinking, and critical writing skills. You will need to register as a user of the blog. It is important that you register using your University of Colorado email account and your full first and last name (ex. dianedebella), so that you can receive proper credit for your posted responses. Each response is the equivalent of one page of graded text (at a minimum). I will provide you with additional details regarding registering on the blog and posting responses. You should refer to both the Critical Analysis handout and the Critical Reading Response handout located on the Handouts page of the class blog for more detailed instructions. **You may skip two reading responses over the course of the semester without penalty.** Some of the readings may be personally triggering for you; if that is the case, you may skip those readings.

**Informal Assignments:** These assignments will include items such as additional blog entries related to writing assignments, thesis statements, and outlines, which will be turned in as you move through the writing process for each essay.

**Peer Critique:** You will provide constructive criticism of your classmates’ work. Peer critique and draft preparation is extremely important, and both will count towards your final grade.

**Formal Writing Assignments:** You will complete three formal writing assignments. The first two will be 6-8 pages each (typed, double spaced). The first assignment will be an analysis essay. This is a research paper in which you will evaluate and incorporate outside sources to break a larger issue down into its smaller components in order to more fully understand and explain the issue in question. For example, you might examine the use of different genres of writing in making a persuasive argument, including political statements, poetry, formal speeches, and short stories. The second
essay is a formal argument. In this paper you will establish your own authority and credibility, appeal to your readers’ values and beliefs, and craft logical and audience-appropriate arguments with valid and ample evidence to support your points. For example, you might argue that as women writers moved from fiction to nonfiction and confessional writing, societal awareness of women’s issues increased. The third essay is a 4-6 page (typed, double spaced) reflective essay. The main focus of this essay is to examine what you believe are the largest influences in the lives of women, based upon what you have learned over the course of the semester. This essay is your opportunity to reflect on and synthesize your development as a writer and critical thinker over the course of the semester.

Class Participation: Classroom attendance and participation are integral parts of the learning experience. Class participation and regular attendance are expected, and will count toward the determination of your final course grade.

COURSE GRADE:

Critical Reading Responses: 25%
Peer Critique/ informal assignments: 10%
Essays 1 and 2: 20% each
Essay 3: 15%
Class Participation: 10%
*Grades for each assignment will be entered into D2L.

GRADING SCALE FOR ASSIGNMENTS:

A Exceptional in content, organization, style, and mechanics; illuminates the topic through its depth of analysis or argument.
B Well above average both in development of the thesis and in style; command of mechanics.
C Meets the assignment without major mistakes; mixture of strengths and weaknesses basically follows form.
D Fails to include all the elements of the form or doesn’t develop them adequately; poorly organized; contains many distracting mechanical errors.
F Incomplete, disastrously flawed, plagiarized or never turned in.

I will provide you with a more detailed grading rubric before you complete your first formal assignment. You can find explanatory handouts related to shorter assignments on the class blog.

GRADING SCALE FOR PARTICIPATION:

A Always prepared for class; participates without being called on; criticisms of other student papers show insight, close reading; comments are clear, succinct, and helpful.
B Generally prepared for class; occasionally participates without being called on; criticisms of other student papers demonstrate a good grasp of the course goals; comments generally are clear and helpful.
C Adequately prepared for class; only participates when called on; mastery of the course goals generally is evident, but criticisms of student papers, although somewhat helpful, demonstrate a less than thorough reading or understanding of the paper or course goals.
D Preparation is less than adequate; never participates unless called on; criticisms of other student papers demonstrate a casual reading, at best; comments demonstrate a failure to master the course goals.
F Disruptive to class (texting, talking, late to class, etc.); unprepared when called on; unable or unwilling to participate in class discussions.

COURSE POLICIES:

Attendance: In a writing workshop, classroom attendance and participation are integral parts of the learning experience. Class participation (which may include informal writing assignments) and regular attendance are expected, and will count toward the determination of your final course grade. Two absences (the equivalent of one week of class) are allowed without penalty. Missing six classes (the equivalent of three weeks of class) will result in a failing grade. You are responsible for all assignments. If you miss a class, you will be expected to ask a classmate about the material covered in class, as well as any assignments given. Please do not arrive late for class. Three late arrivals will count as one absence.
**Late Work:** It is important to turn your work in on the date it is due. In fairness to all students in the class, late work will be penalized.

**Cell phones, iPods, laptops, etc:** When you enter class, please turn off or silence your phones and other electronic devices. As a general rule, I discourage the use of personal laptops, as wireless connectivity leads to distraction. If you choose to bring a laptop to class and you are not using it for work directly related to this class, I will ask you to leave class and you will receive an absence for that class period. **Do not text during class.**

**UNIVERSITY POLICIES:**

**Disabilities & Medical Conditions**
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 can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu. The Disabilities Services office is located in the Center for Community N200. If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website.

**Religious Observances**
Campus policy regarding religious observances 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. I will make every effort to accommodate your religious obligations provided that you notify me well in advance of the scheduled conflict. Whenever possible, you should notify me at least two weeks in advance of the conflict to request special accommodations. See [www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html)

**Classroom Behavior**
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, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, 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 [www.colorado.edu/policies/classbehavior.html](http://www.colorado.edu/policies/classbehavior.html) and [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

**Discrimination and Harassment**
The University of Colorado at Boulder Discrimination and Harassment Policy and Procedures, the University of Colorado Sexual Harassment Policy and Procedures, and the University of Colorado Conflict of Interest in Cases of Amorous Relationships policy apply to all students, staff, and faculty. Any student, staff, or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at [www.colorado.edu/odh](http://www.colorado.edu/odh)

**Honor Code**
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 (honor@colorado.edu; 303-735-2273). 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 [www.colorado.edu/policies/honor.html](http://www.colorado.edu/policies/honor.html) and at [http://www.colorado.edu/academics/honorcode/](http://www.colorado.edu/academics/honorcode/)
COURSE CALENDAR (SUBJECT TO CHANGE):

*Listed next to each date is what is due that day*

RR = Reading Response

Unit 1: Mary Wollstonecraft, Elizabeth Barrett Browning, Elizabeth Cady Stanton, Zora Neale Hurston, Kate Chopin: Research Technologies, Analysis Essay

8/26 Introduction to course; syllabus review; student introductions
8/28 Explanation of blog, discussion of reading responses, Mary Wollstonecraft
9/2 Mary Wollstonecraft, A Vindication of the Rights of Woman, Introduction and ch. 2 (RR 1); Wendy Gunther-Canada, “Mary Wollstonecraft’s ‘Wild Wish’: Confounding Sex in the Discourse on Political Rights” (RR 2)
9/4 Elizabeth Barrett Browning Aurora Leigh, Books One and Two (RR 3); Gloria Steinem, from Revolution from Within (RR 4)
9/9 Elizabeth Cady Stanton, The Declaration of Sentiments and Solitude of Self (RR 5); excerpts from Not For Ourselves Alone
9/11 Zora Neale Hurston, “Sweat” and “The Gilded Six-Bits” (RR 6); A Heart with Room for Every Joy
9/16 Kate Chopin, “The Story of an Hour,” “Desiree’s Baby,” “At the Cadian Ball,” “The Storm” (RR 7)
9/18 Discussion of analysis essay; discussion of research technologies; MLA citation format review; turnitin.com
9/23 Research; conferences
9/25 Thesis statement and outline due; conferences
9/30 Peer Critique


10/2 Dana Crowley Jack, “Preparing to Listen” (RR 8); Charlotte Perkins Gilman, “The Yellow Wallpaper” (RR 9)
10/7 Final draft of essay 1 due; Adrienne Rich, “Anger and Tenderness,” from Of Woman Born (RR 10)
10/9 Nancy Mairs, “Wedlock (Headlock, Deadlock), or Can a Woman Commit Herself Without Getting Herself Committed?”, “On Being Raised by a Daughter” (RR 11)
10/16 Dana Crowley Jack, “The Self in Dialogue: Movement Out of Depression,” from Silencing the Self (RR 13)
10/21 bell hooks, “Sisterhood: Political Solidarity Between Women,” and “Revolutionary Parenting,” from Feminist Theory from Margin to Center (RR 15)
10/23 Discussion of argument essay
10/28 Research; conferences
10/30 Thesis Statement and Outline due; conferences

11/4 Peer Critique

Unit 3: Pam Houston, Maya Angelou, Isabel Allende, Amy Tan: Reflective Essay

11/6 Pam Houston, “In Pursuit of What I Don’t Do Well,” from A Little More About Me, “Waltzing the Cat,” from Waltzing the Cat, “How To Talk to a Hunter,” from Cowboys are My Weakness (RR 16)

11/11 Final draft of essay 2 due; Pam Houston, “Pregnancy and Other Natural Disasters,” from A Little More About Me, “Epilogue,” from Waltzing the Cat (RR 17)

11/13 Maya Angelou, selection from I Know Why the Caged Bird Sings Maya Angelou, “Phenomenal Woman,” “Still I Rise,” “Weekend Glory,” “Our Grandmothers” (RR 18)

11/18 Isabel Allende, from Paula part one and part two (RR 19)

11/20 Amy Tan, “Confessions,” “The Most Hateful Words,” “The Opposite of Fate,” from The Opposite of Fate (RR 20)

11/25 no class

11/27 no class

12/2 Discussion of reflection essay

12/4 Conferences

12/9 Peer Critique

12/11 Final draft of essay #3 due