

ENC 3254: Writing for Women's Studies: Feminist Voice(s)

"Dear God, please make me stop writing like a woman." –Dorothy Parker

TERM | Fall 2022

CREDITS | 3

Section/Class | 12599

LOCATION | Norman Hall 3035

DAYS & TIME | MWF 8

INSTRUCTOR | Darby Walters

EMAIL | TBA

OFFICE HOURS | See CANVAS Homepage for office hours days/times. **Or by appointment** if office hours are not convenient.

Office hours are not in effect during official school holidays

COURSE DESCRIPTION |

In the choreopoem, *for colored girls who have considered suicide when the rainbow is enuf*, Ntozake Shange writes: "i want my stuff back/my rhytums & my voice/open my mouth"

The "stuff" in Shange's poem potentially represents her identity, pride, or self-respect, for example. We can, however, also interpret her "stuff" as her ability, as a woman writer in general, and an African American woman writer in particular, to have access to her voice. For centuries, women's voices as artists, writers, and creators have been silenced or suppressed. Although women writers have fought and continue to fight to have their voices heard, the hangover of these centuries of oppression lingers. While women artists struggle to have their voices heard, what about the students who read their work?

Do you ever feel your own voice as a writer has been oppressed or even silenced? Are any of these forces or pressures the results of your intersectionality – your biological sex, gender identity and expression, sexual orientation, race, ethnicity, class, or ability for example? What is at stake to say that a kind of women's writing exists? Does the creation of this category produce a prison of essentialism that further stereotypes women, or does it produce a freedom from having to "write like a man" to be considered a good writer? Does women's writing automatically become white, wealthy, straight, cis-gender women's writing because of the way privilege operates in our culture?

Writing does not exist in a vacuum. To be a good writer, you must also be a good reader and thinker. We will concentrate on building your abilities in these three areas, so that you will leave the class a more *confident* reader, thinker, and writer. In the parlance of Shange, these tools will help you keep anyone or anything from stealing your "stuff." Twentieth and 21st century American texts that deal with gender and sexuality issues comprise the majority of the texts studied. The class also focuses on developing compassion and understanding as well as examining prejudices that hinder human beings from relating.

COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES |

By the end of the semester, students should be able to:

1. Express ideas, whether personal, political, or analytical in clear, organized prose.
2. Read thoughtfully, critically, and creatively.
3. Analyze specific influential research, theories, or philosophies.
4. Demonstrate critical thinking skills.
5. Apply analytical concepts developed through class reading and discussion to thoughtful, clearly written independent work

6. Understand how intersectionality affects every person's engagement with texts, whether reading them or writing about them.
7. Establish a quality of writing at the level of sentences, paragraphing, and constructing arguments that complies with the requirements of a "6,000 word" Gordon Rule class

GENERAL EDUCATION and OUTCOMES |

This section of ENC 3254 satisfies the requirements for General Education Credit in the following area: Composition- E6 (6,000 words). Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of "C-" **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement. The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Please see the following web site for more information:

<http://www.registrar.ufl.edu/catalog1011/policies/advisinggordon.html>

ACADEMIC HONESTY (PLAGIARISM) |

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows (from the [2018 revision](#)):

A Student must not represent as the Student's own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
3. Submitting materials from any source without proper attribution.
4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

Important Tip: Anytime you cut and paste another person's/website's words, and you don't give the source credit for those words by using citations, you are committing plagiarism. **Best practice: DON'T cut and paste anything beyond citation-like information, such as titles of essays, journals, author's names, DOIs, web addresses.** If the information is going into the actual text of your paper, and you cut and paste without giving credit, even if you change a few words, you are committing plagiarism, and you will get a zero on the assignment in question, and you face the risk of failing the entire course as well.

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor before work is due.

STUDENTS WITH DISABILITIES |

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. Click [here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

COURSE EVALUATION |

“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.”

CAMPUS RESOURCES |

1. Health and Wellness

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Dean of Students Office*: Students who experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the [Dean of Students Office](#) and request notification letters be sent to their professors. 325-392-1261
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

2. Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

- *Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)
- *On-Line Students Complaints:* [View the Distance Learning Student Complaint Process.](#)
- *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

IN-CLASS RECORDING |

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

PAPER MAINTENANCE RESPONSIBILITIES |

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, the student is responsible to have and to make available this material. **Broken or malfunctioning computers cannot be accepted as an excuse for late work. Please back up all your work.**

CLASSROOM BEHAVIOR |

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will study engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

HOW CLASS PARTICIPATION AFFECTS YOUR GRADE |

Students are expected to contribute constructively to each class session and to pay attention during class. Although no “points” are assigned as part of your grade, let’s say, for example, your final grade is 895 (B+). If

your class participation has been productive, your grade would be “bumped up” to an A-. If you have not participated in class, your grade would remain at a B+. I look for “quality” not “quantity.” In other words, your grade will not be favorably influenced by talking just to talk. I expect you to make intelligent and insightful comments in relation to the texts studied in class. In addition, inattention in class will be noted and will discourage your instructor from “bumping up” your grade.

ATTENDANCE, LATE WORK, & MAKE-UP POLICY |

Attendance is required. The policy of the University Writing Program is that if students miss more than six periods during the term, they will fail the entire course. Double periods count as two absences. The UWP exempts from this policy only those absences due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to quarantine or illness, your instructor may require a signed doctor’s note or confirmation from UF Screen, Test, & Protect.

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Attendance begins after add/drop. Absences during the add/drop week will not count as unexcused absences. Attendance will be recorded on CANVAS under ATTENDANCE. You may have up to FOUR unexcused absences (class periods) with no penalty to your grade. For each unexcused absence after FOUR, **you will lose 10 points off your final grade. Based on the UWP’s attendance policy unexcused absences affect your grade as follows:**

- 0 – 4 unexcused absences: no grade penalty.
- 5 – 6 unexcused absences: -10 points off final grade for each day – these subtractions are taken from “role call attendance” grade. This grade will be zero if you have fewer than 5 absences. It will be -10 for 5 absences and – 20 for 6 absences.
- Over 6 unexcused absences: You cannot pass the class.

Excused absences do not count against your attendance record, only unexcused absences count against your attendance record. Your grade will not be affected if you have 0 – 4 unexcused absences. You will lose 10 points for each unexcused absence after four.

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition, or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will be excused. Documentation is required in most circumstances for excused absences. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time. Please inform your instructor of upcoming excused absences (if possible) before they occur. If you feel at any time you have a personal event that should receive an excused absence that is not on the list above, please contact your instructor. I will take these requests on a case-by-case basis.

Late to Class: Students are expected to be on time. Habitually tardiness disrupts the class and may cause you to miss important announcements or class information.

Late Essays: Late essays are penalized 10% for each calendar day. If you have a documented reason that you feel should waive late points, please contact your instructor to discuss this matter as soon as possible, preferably before the due date. These requests will be considered on a case-by-case basis. **Late optional rewrites of essays are not accepted due to time constraints.**

Late Quizzes: Are not accepted. You must complete the quizzes within the 48-hour time frame in which they are open. EXCEPTION: if you experience a hardship, illness, or emergency that prevents you from completing the quiz on time, please contact your instructor. I will handle these on a case-by-case basis and will require documentation.

Missed Quizzes: If you miss a quiz, meaning you are not available during the 48-hour time frame in which it is open, **you must provide valid documentation in order to make up the quiz.** Deemed excused, including university-sponsored events such as athletics and band, (documented) illness, and religious holidays will be eligible for arrangements such as making up work/exams. When you know ahead of time that you will miss class (such as for a university-sponsored event, religious holiday, or scheduled health event), you must contact the instructor ahead of time and make arrangements for making up any missed work/quizzes (exception: sudden emergencies or illnesses). If you feel you have a different, yet valid excuse for making up a quiz, (such as a personal hardship), please speak to your instructor. These requests will be considered on a case-by-case basis and will require documentation.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

MISSED CLASSES |

You are responsible for any discussions that take place in class. It is possible that topics covered in the discussions in class will appear on the quizzes. If you miss any class, contact a student from class to get his/hers/their notes. You also may make this request for notes on the DISCUSSION BOARD on CANVAS.

You also may attend office hours or make an appointment with your instructor to discuss any missed class material or lecture. I am happy to review any missed class discussions in office hours or by appointment; however, I am not able to do so via email. Due to the total number of students I have, I am not able to send you summaries of missed class material via email.

REQUIRED EQUIPMENT |

You must have a laptop with a working camera that you will need to bring to class on Quiz days.

TEXTS: REQUIRED TO PURCHASE |

Drama: Lopez, Josefena. *Real Women Have Curves*. Woodstock, IL: Dramatic Publishing, 1996. Paperback. ISBN: 978-0871297259

You may purchase any edition you like. Just be sure to purchase the PLAY and NOT the screenplay. Lopez's play has been made into a popular film. We will be studying the **play not the film**.

In the spirit of keeping textbook costs as low as possible, please see the table below which lists the texts we will study this semester and how you can find them. This course earns an apple, 🍏 signifying the cost per credit hour is \$20 or less, or \$60 for the entire 3-credit course.

TEXTS: OTHER READING and WATCHING RESPONSIBILITIES |

Other than the required text you must purchase, all other semester texts (I refer to all the written and visual materials we will study as texts), **are available for free via Course Reserves (nickname is ARES).**

You can access these texts through CANVAS from the COURSE RESERVES (ARES) button in the left-hand margin from the CANVAS homepage. You also can access ARES texts directly (bypassing CANVAS) from Library West's website: <http://www.uflib.ufl.edu>.

If you are accessing ARES through CANVAS, you MUST USE FIREFOX as your web browser. If you try with another browser, you will get an ERROR message.

- **Regarding accessing written texts on ARES:** If the reading is a pdf or linked to a website available to the general public, you will be able to access it regardless of where you are. If a reading is linked to a UF database, if you are on campus, you have immediate access. If you are off campus, see the instructions below for accessing UF databases from off campus. You can decide if you want to print the readings or use them online – either choice is fine.
- **Regarding accessing the visual texts:** See the table below for how to access the course's visual texts:

Visual Text	How to access
<i>Beyond the Lights</i> – film (Dir. Gina Prince-Bythewood, 2014)	<ul style="list-style-type: none"> • Streaming for free on ARES. • DVD copy available for viewing at Library West (2nd floor desk)
Episode IV, Season 1 of <i>Dear White People</i> – TV episode (EP: Justin Simien, 2017)	<ul style="list-style-type: none"> • On <i>Netflix</i> (can access if you have this streaming service) • DVD copy available for viewing at Library West (2nd floor desk)

The DVDs are on reserve for our class only. You must request the DVD at the 2nd floor reference desk at Library West (at top of the escalator). You have to watch the DVD in the library.

ACCESSING COURSE RESERVES FROM OFF CAMPUS |

In order to access **any texts on COURSE RESERVES that are linked directly to a UF database** or a UF-supported streaming service, you must let the UF Library System know you are a UF student who is off campus. (If you are on campus, the library will recognize you automatically).

To access the UF-supported streaming films and database-linked readable texts from off campus:

1. Click on Off-Campus Access from Library West Homepage: <https://cms.uflib.ufl.edu/offcampus>
2. Either download the VPN software (recommended) or sign into UF Proxy Server with Gatorlink credentials. VPN may be required to access UF streaming videos.
3. Suggested: Once in the database, download any reading material as a pdf, so you have it for future use in the course, and can access it from anywhere without signing in as an off-campus student.

GRADING AND GRADING SCALE |

Successful assignments will demonstrate understanding and practice of professional writing. Students are expected to follow the conventions of the discipline as specified in the appropriate formats for each assignment. To receive a passing grade in the course, each paper must reach the minimum assigned word count. The grading scale:

Grade	GPA	Percent	Points	Grade	GPA	Percent	Points
A	4.0	93-100%	930-1000	C	2.0	73-76%	730-769
A-	3.67	90-92%	900-929	C-	1.67	70-72%	700-729
B+	3.33	87-89%	870-899	D+	1.33	67-69%	670-699
B	3.0	83-86%	830-869	D	1.0	63-66%	630-669
B-	2.67	80-82%	800-829	D-	0.67	60-62%	600- 629
C+	2.33	77-79%	770-799	E	0.00	0 – 59%	000- 599

Additional information on current UF grading polices can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE MODULES and ASSIGNMENT DESCRIPTIONS |

This class is arranged into SIX Learning Modules. As this course requires that you produce 6,000 words, you will be writing extensively. Writing is a learned skill. Like any other learned skill, like playing an instrument, lifting weights, or drawing, for example, you get better through practice. The assignments below make up the minimum of 6,000 words you will write this semester. *These descriptions are brief. You can find complete, detailed assignment instructions (and grading rubrics) under ASSIGNMENTS.*

Module 1: Literary Criticism - We will read several scholarly articles. Most will fall under the topic of feminist literary criticism. Under this section, you will compose a modified précis in which you summarize one of the essays and then apply the major concepts of the essay to a fictional text you find on your own.

>Module 1 Assignment: Modified Précis. Minimum 1200 words, 200 points

The assignment has 4 parts: 1) formatting the MLA citation of the scholarly essay, 2) identifying the thesis statement of the essay, 3) summarizing the essay, and 4) applying the concepts of the essay to a found text. You will choose a found text (one outside of class) and submit it to the same type of critical analysis that any one of the critical articles we have studied uses. This assignment shows you can summarize scholarly articles and apply the concepts you've learned from the article.

Module 2: Fictional Writing - We will read/watch several works of fiction. We will discuss the themes in the texts by practicing close reading analysis. At the end of this section, students will write a thesis-driven analysis essay in which they will fashion a major thesis identifiable in the text(s) and support that thesis with evidence.

>Module 2 Assignment: Analysis Essay. Minimum 1200 words, 200 points

You will produce a thesis-driven analysis essay on a fictional text or a comparison/contrast analysis essay on two fictional texts from the semester.

Module 3: Literary Journalism and Memoir Essay - We will read several examples of literary journalism and memoir writing. Under this section, you will be tasked with writing either a memoir or a literary journalism essay.

>Module 3 Assignment: Literary Journalism/Memoir Essay. Minimum 1200 words, 200 points

You will write an essay in which you document an important event in your life (memoir) or you will write an essay about a woman, a book, or idea that you find inspiring or interesting.

Module 4: Bringing it all Together: Synthesis: Personal and Academic and Anthology - We will end the class by making connections among all the materials we've studied this semester. You will write a synthesis essay in which you discuss the common theme(s) you've found throughout the semester and the texts (fictional, critical essays, and literary journalism) in which you've found them. You also will complete a group project in which the class creates a class anthology and each student writes about his/her best work of the semester.

Module 4 Assignments:**1. Synthesis Essay with 5 sources. Minimum 1200 words, 200 points**

This assignment will help you make connections among the texts studied this semester. Your task will be to identify one or two themes that have circulated throughout the semester in the texts we have studied. You will create a conversation in which these texts “talk” to each other in terms of how they explore the theme(s) in question. You will have to work with at least 5 texts from the semester in composing this assignment.

2. Class Anthology Project. Minimum 200 words, 50 points, or 5% of final grade.

You will work as a class on this project. Each of you will choose your best piece of writing from the semester, which you will include in the anthology. Students will decide on the design and layout of the anthology. You all will share 25 points on the design, professional appearance, and layout of the anthology. The other 25 points will be individual. You will write a 200-word essay describing why you picked your piece of writing for the anthology and how the piece reflects what you learned about yourself as a writer. If you don’t submit a piece, you will lose 50 points off your total grade.

Module 5: Quizzes

In any class, keeping up with the reading responsibilities is key to succeeding in the course and enabling your confident participation in class discussions. Therefore, as an added incentive for you to keep up with reading & watching of texts, and as a way for your instructor to gage your level of involvement in the course materials, you will take two non-cumulative quizzes. The quizzes reward your ability to keep up with the reading/watching of the texts and take excellent class notes.

>Module 5 Assignments: Out-of-Class, Open-Book Quizzes. 1000 words (2 @ 500 words each), 2 @ 75 points each = 150 points,

The quizzes:

- Are open book, but not open neighbor; you must complete them on your own
- Require about 2 – 3 hours of time to do a satisfactory job. This time estimation assumes you have attended class, taken good notes, and kept up with the reading and watching of the class texts.
- Are comprised of short essay responses and multiple-choice questions
- Cover materials in the texts and information discussed in class about the texts
- Are not timed but *are open for only 48 hours and must be completed before the due date & time*
- Are taken remotely on your own through CANVAS quizzes

See the daily course schedule below for a list of which texts are covered under Quiz 1 and Quiz 2 and for the dates and times each Quiz opens. To help offset the 2 – 3 hour time commitment, we will NOT have a class meeting on the days the Quizzes are due so that you have dedicated class time to work on them; however, to do a good job on the quizzes, you will have to dedicate more than a 50-minute class time period, so plan your time wisely once the quizzes open.

Module 6: Grammar and Style

This is a writing course after all, so we will work on these two essential building blocks of good writing. You will have the option to complete a small grammar and style extra credit assignments after watching ASYNCH Lectures on Grammar and Style.

MODES of SUBMISSION |

Essays:

- Due at 11:59 pm on the due date
- **Upload each assignment on CANVAS using WORD or PDF.** Canvas can’t read PAGES.
- Emailed assignments cannot be accepted

- Double-spaced and include the word count somewhere in the essay (after your name in parentheses is fine. EX: Suzy Student (1445 words). For MP assignment, you must list the word count for each section of the essay.
- Use proper MLA citation style (Works Cited) and In-text Citations
- **Exception:** The class anthology will be formatted according the class' style choices. The anthology entries should be single-spaced.

Quizzes:

- Due at 11:59 pm on the due date
- Taken on CANVAS under Quizzes
- Not timed, but you must complete each one within a 48-hour time period.

OPTIONAL REWRITES |

You may submit an optional rewrite for the Modified Precis, Analysis Essay, and Lit Journ/Memoir Essay for the *average* of the two grades. You do not write a new essay on a new topic; instead, you improve on the essay you already wrote using the comments received from your instructor. Rewrites:

- Are uploaded under the original assignment with a clean copy (no track changes, comments, or strikeouts)
- Are due approximately one week after the original essay is returned and graded
- Do not erase late points taken on the original assignment; the average of the two grades will be applied *after* late points are subtracted.
- Must be submitted on time. Late rewrites cannot be accepted due to time constraints. If CANVAS will not allow you to upload your rewrite, it can't be accepted. Please do not email the rewrite to your instructor or post it as a document in comments section under the assignment.
- **Highlight** any changes made

Rules about **highlighting on rewrites:**

- Anytime you type in new material, highlight it.
- Anytime you take out material, no need to highlight or note that material has been taken out.
- A good rule to remember: if you type something new on a revised essay, highlight it. If you take out any part of a revised essay, do NOT highlight the space where you removed the words, punctuation, etc.
- **If you do not highlight the changes made, your original grade will have to stand due to time constraints.**
- **Exception:** If you need to rewrite an entire assignment (or an entire section on the MP), write "Global changes made – no highlighting" at the beginning of the section/paper.

ASSIGNMENT TABLE: DUE DATES & POINT VALUES |

This table provides a visual representation of our assignments this semester

Assignment	Point Value	Words Min-max	Due Date & Time: All due at 11:59 pm	Candidate for Revision?
Optional Extra Credit Style Exercise	3 (EC)	n/a	Fri Sep 9	n/a
Modified Precis	200	1200 – 1450	Fri Sep 16	Yes – avg of 2 grades
Quiz #1	75	500 – no max	Opens: Thu Sep 29 at 12 am Due: Fri Sep 30	n/a
Analysis Essay	200	1200-1800	Mon Oct 17	Yes – avg of 2 grades
Optional Extra Credit Grammar Exercise	2 (EC)	n/a	Fri Oct 21	n/a
Literary Journalism or Memoir Essay	200	1200 – no max	Fri Nov 5	Yes- avg of 2 grades
Quiz #2	75	500 – no max	Opens: Wed Nov 9 at 12 am Due: Mon Nov 14	n/a
Synthesis with 5 sources	200	1200 – 1800	Mon Dec5	No revision – first draft option available: Due Mon Nov 29 @ 11:59pm
Anthology 25 pts (1/2) shared 25 pts (1/2) indiv 200-word essay	50	200 – 300	Wed Dec 7	No
Totals	1000	6000		

DAILY COURSE SCHEDULE of TOPICS & ASSIGNMENTS |

This schedule is subject to change. New versions of the syllabus, if needed, will be posted on CANVAS.
Assignments/Readings are due/will be discussed on the date they are listed.

TEMPLATE |

ARES: Library Course Reserves

MOD: Class activity under a Module

PAGES: Web link available from CANVAS PAGES

TEXT: any course material you must access/purchase on your own

Your instructor has included content warnings next to the text under each day of the syllabus. If you don't feel you can attend class on a given day based on these content warnings, please contact your instructor to arrange for an excused absence for that day.

Module 1: Literary Criticism and the Modified Precis

Wednesday, August 24

Introduction to Course

ARES: Critical Essay: "Introduction" (1-20 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder

Friday, August 26

ARES: Critical Essay: Ch 1 "Breaking Silence and Going Public" (21-44 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder

Monday, August 29

ARES: Critical Essay: "Excerpts from *Borderlands: La Frontera*" Gloria Anzaldúa

Wednesday, August 31

ARES: Short Story: "The Blank Page" Isak Dinesen

ARES: Critical Article: "'The Blank Page' and the Issues of Female Creativity." Susan Gubar ARES: Critical

Friday, September 2

PAGES: "Woman": Kesha – Music Video

How to Write the Modified Precis Essay (Module 1)

Monday, September 5

No class – Labor Day

Wednesday, September 6

Essay: Ch 3 "Prisons for our Bodies, Closets for our Minds." (87-116) from *Black Sexual Politics*. P H Collins

Friday, September 9

How to write with good style (Module 6)

Complete Optional Extra Credit Style Exercise: up to +3 points

Monday, September 12

MOD 1: PPT: Write Modified Precis

Discuss Summary and Practice ITC

Module 2: Fiction and Academic Analysis

Wednesday, September 14

Finish Practicing ITC

Friday, September 16

Due: Modified Précis Assignment

ARES: Short Story: "Where Are You Going? Where Have You Been?" Joyce Carol Oates

Monday, September 19

TEXT: Drama: *Real Women Have Curves*. Josefina López

Wednesday, September 21

TEXT: Drama: *Real Women Have Curves*. Josefina López

ARES: Drama: *Uncommon Women*. Wendy Wasserstein

Friday, September 23

How to Write the Analysis Essay (Module 2)

Monday, September 26

ARES: Drama: *Uncommon Women*. Wendy Wasserstein

Discuss Quiz

Wednesday, September 28

TEXT: "Chapter IV" of *Dear White People; Season One*— Justin Simien

Thursday, September 29

Quiz 1 opens at 12:00 am

Friday, September 30

No class meeting- work on Quiz 1 on your own: MOD 5: Quiz 1 Due (closes) at 11:59 pm

Quiz will take more than one class period. Make sure you give yourself enough time to complete it.

Quiz covers:

- ARES: Critical Essay - "Introduction" (1-20 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder
- ARES: Critical Essay - Ch 1 "Breaking Silence and Going Public" (21-44 and end notes) from *Color Stories: Black Women and Colorism in the 21st Century*. JeffriAnne Wilder
- ARES: Short Story - "The Blank Page" Isak Dinesen
- ARES: Critical Essay - "'The Blank Page' and the Issues of Female Creativity." Susan Gubar
- ARES: Excerpts from Book *Borderlands*. Gloria Anzaldúa
- ARES: Critical Essay - Ch 3 Prisoners for Our Bodies, Closets for our Minds." Patricia Hill Collins
- ARES: Short Story: "Where Are You Going? Where Have You Been?" Joyce Carol Oates
- TEXT: *Real Women Have Curves*. Josefina López – TEXT
- ARES: Drama: *Uncommon Women*. Wendy Wasserstein
- TEXT: "Chapter IV" of *Dear White People; Season One*– Justin Simien

Monday, October 3

ARES: Short Story: "Six Gilded Bits" Zora Neale Hurston

Wednesday, October 5

ARES: *Beyond the Lights* -content warning: sexual violence

Friday, October 7

No Class – Homecoming

Monday, October 10

ARES: *Beyond the Lights*

MOD 2: Analysis Essay Exercise

Wednesday, October 12

MOD 2: Finish Analysis Essay Exercise

Friday, October 14

ARES: Chapter 13 from Novel *Stone Butch Blues* Leslie Feinberg

Module 3: Literary Journalism and the Memoir Essay

Monday October 17

Due: Analysis Essay

MOD 3: Discuss Literary Journalism/Memoir Essay Assignment

PAGES: The Purdue Owl: "The Personal Memoir"

PAGES: The Purdue Owl: "Literary Journalism"

Wednesday October 19

ARES: "Julie Nixon Eisenhower: The Littlest Nixon" (pgs. 119-123) from *The Most of Nora Ephron*

Friday October 21

How to write with good grammar (Module 6)

DUE: Optional Extra Credit Grammar Exercise: up to +2 points

Monday October 24

ARES: "If You're A Mouseburger" (pgs 82-95) from *The Most of Nora Ephron*

Wednesday October 26

ARES: "Diet is a Four-Letter Word" from *Not that Kind of Girl* Lena Dunham

Friday October 28

ARES: "Barry" from *Not that Kind of Girl* Lena Dunham – **content warning: rape**

Monday October 31

ARES: "Dreamers of the Golden Dream" (pgs. 3 – 28) Joan Didion

Wednesday November 2

ARES: "Jan Morris: Conundrum" (pgs. 110-114) from *The Most of Nora Ephron*

Friday November 4

Due: Literary Journalism/Memoir Essay

MOD 4: Discuss Synthesis Essay

Topic 4: Synthesis: Academic and Personal

Monday November 7

In-Class Exercise: Synthesis

Wednesday November 9

Finish Synthesis Exercise

Quiz # 2 opens at 12:00 am (opening a day early due to Holiday on Thu Nov 11)

Friday November 11

No Class – Homecoming

Monday November 14

No class meeting- work on Quiz 2 on your own: MOD 5: Quiz # 2: Due (closes) at 11:59 pm.

Quiz will take more than one class period. Make sure you give yourself enough time to complete it.

Quiz covers:

- FILM: *Beyond the Lights*
- ARES: Chapter 13 from Novel *Stone Butch Blues – Ch 13* Leslie Feinberg
- ARES: Short Story: "Six Gilded Bits" Zora Neale Hurston
- ARES: "Dreamers of the Golden Dream" (pgs. 3 – 28) Joan Didion
- ARES: "Jan Morris: Conundrum" (pgs. 110-114) from *The Most of Nora Ephron*
- ARES: "If You're A Mouseburger" (pgs 82-95) from *The Most of Nora Ephron*
- ARES: "Julie Nixon Eisenhower: The Littlest Nixon" (pgs. 119-123) from *The Most of Nora Ephron*
- ARES: "Diet is a Four-Letter Word" from *Not that Kind of Girl* Lena Dunham
- ARES: "Barry" from *Not that Kind of Girl* Lena Dunham

Wednesday November 16

In-class writing day: work on outline/ideas for Synthesis Essay

Friday November 18

Discuss class anthology project

Monday November 21

Work on synthesis essay

Wednesday November 23

Thanksgiving – No Class

Friday November 25

Thanksgiving – No Class

Monday, November 28

Optional First Draft of Synthesis Essay Due

Work on Class Anthology Project as a group

Wednesday, November 30

Work on Class Anthology Project as a group

Friday, December 2

In-class writing day: Work on Synthesis Essay OR individual Anthology Piece in Class
Complete Instructor/Class Evaluation: (CANVAS homepage- Gator Evals)

Monday December 5

Due: Synthesis Essay

Work on Anthology Project as a group

Wednesday December 7

Due: Anthology Project – individual and Group

Work on Anthology Project as a group, if needed

No Final Exam