

The Politics of Writing

Fall 2009; WS 5863-50; online via Blackboard & select Mondays in HDB 309

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I say mujer magica, empty yourself. Shock yourself into new ways of perceiving the world, shock your readers into the same. Stop the chatter inside their heads.

Gloria E. Anzaldúa, "Speaking in Tongues"

By sending our voices, visuals and visions outward into the world, we alter the walls and make a framework for new windows and doors. We transform the posos, apertures, barrancas, abismos that we are forced to speak from. Only then can we make a home out of the cracks.

Gloria E. Anzaldúa, "haciendo caras, una entrada"

Through the act of writing you call, like the ancient chamana, the scattered pieces of your soul back to your body. You commence the arduous task of rebuilding yourself, composing a story that more accurately expresses your new identity. You seek out allies and, together, begin building spiritual/political communities that struggle for personal growth and social justice. By compartiendo historias, ideas, las nepantleras forge bonds across race, gender, and other lines, thus creating a new tribalism. Éste quehacer--internal work coupled with commitment to struggle for social transformation--changes your relationship to your body, and in turn, to other bodies and to the world. And when that happens, you change the world.

Gloria E. Anzaldúa, "now let us shift"

Course Description: Designed to enhance student writing and holistic-critical thinking skills, this workshop/seminar examines the relationship between language, imagination, and social change. We will explore a variety of academic genres, including paper abstracts, personal essays, annotated bibliographies, conference papers/journal articles, professional papers, theses, dissertations, and books. We'll work on generating ideas, revising drafts, analyzing academic papers, submitting abstracts and papers for conferences and publication. Prerequisites: nine hours of graduate coursework in women's studies or instructor's approval. (This course meets primarily online, with four face-to-face meetings usually from 2:30 to 3:50 p.m. on August 31, October 5, November 2, and December 7.

Course Objectives/Student Outcomes: Students who successfully complete this course will obtain improved writing skills; enhanced critical thinking skills; increased pleasure from writing; increased understanding of issues related to theorizing, language, academic discourse, and personal/social change; increased understanding of the publication process; and increased ability to reflect thoughtfully on their own and others' writing.

Required Texts: Frank L. Cioffi: *The Imaginative Argument: A Practical Manifesto for Writers*; Natalie Goldberg: *Writing Down the Bones: Freeing the Writer Within*; Gerald Graff & Cathy Birkenstein: *They Say, I Say: The Moves that Matter in Academic Writing*; W. Brad Johnson & Carol A. Mullen: *Write to the Top!: How to Become a Prolific Academic*; Richard Lanham: *Style: An Anti-Text Book*; Jacqueline Rhinehart: *My Organic Soul: From Plato to Creflo, Emerson to MLK, Jesus to Jay-Z--A Journal to Help You Discover Yourself through Words of Wisdom from Visionaries Past and Present*; William Strunk & E.B. White: *The Elements of Style*

Required for Doctoral Students June Jordan: *June Jordan: Some of Us Did Not Die*; William Germano: *Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books*, 2nd edition

Recommended Texts: William Zinnser: *On Writing Well*; Francine Prose: *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*; Arthur Plotnik: *Spunk & Bite: A Writer's Guide to Bold, Contemporary Style*; Laraine Herring: *Writing Begins with the Breath: Embodying Your Authentic Voice*; Evan Jenkins: *That or Which, and Why: A Usage Guide for Thoughtful Writers and Editors*

Articles (BB): Gloria Anzaldúa: "Putting Coyolxauhqui Together, A Creative Process;" Tory Defoe: "The Truth Is, You Gave a Lousy Talk;" Anne Donadey: "Overlapping and Interlocking Frames for Humanities Literary Studies: Assia Djebar, Tsitsi Dangarembga, Gloria Anzaldúa;" Jane Gallop: "The Ethics of Reading;" William Germano: "Passive Is Spoken Here;" AnaLouise Keating: "(De)Centering the Margins? Identity Politics and Tactical (Re)Naming" & "Preparing Conference Abstracts;" Linda Kerber: "Conference Rules, Part 1" and "Conference Rules, Part 2" Anne C. Klein: "On Love and Work: A Vow of Wholeness in Writing;" Theresa A. Martinez: "The Double-Consciousness of DuBois and the 'Mestiza Consciousness' of Anzaldúa." *You will find these handouts on our BB site, in a file titled "Handouts" under "Course Documents."*

Online Course Expectations*

Internet-based courses have unique challenges in terms of participation and interaction. Because my courses foreground dialogue (rather than lecture), I find the challenge especially striking. While a conventional face-to-face course is synchronous and includes a shared time-and-space (regular meetings in the same physical location), Internet-based courses do not. I've tried to structure assignments in ways that will facilitate discussion; however, ultimately the quality of our virtual time-space is up to you. The more thought, time, and care you put into your questions, comments, and responses, the more rewarding this course will be—for us all.

Other than four face-to-face meetings (on 8/31,10/5,11/2,12/7), we will not meet as a group in the same physical space at the same time. (Unless someone has a party at a specific time/location and we all show up!) Our meetings will occur in BlackBoard's "virtual space." In addition, most if not all of our responses will be asynchronous (written, posted, and read at different times). While it's possible to engage in some synchronous interaction (such as through the Java-based chat room available to our class), the bulk of our interaction will be asynchronous. In short, our interaction will be text-based and posted electronically. A positive feature of this method, however, is that our contributions do not just move into our memories' ambiguous, amorphous space after we verbalize them, as would be the case in a regular course. We have a record of our conversation and can later build on our ideas. Perhaps more importantly, all students (no matter how shy or reticent) will have an opportunity (or should I say requirement?) to share their thoughts, reactions, and ideas with the group. The Internet-based format enables us all to contribute to this course and react to others' contributions in a more thoughtful and carefully considered fashion. (Perhaps "Think before you write!" should be our motto.) Since our primary communication medium will be through the use of words, the written word attains a premium over what would occur in physical space, where other cues such as body language and facial expressions are normally available. Therefore, I expect responses by each of us to be self-reflective, thoughtful, careful, and considered. All responses should reflect sustained thought and attention both to what you say AND to how you say it. Responses should also be well-written (few or no typographical or grammatical errors).

In order to create as much dialogue as possible, I will interact with your postings. ***Please do not take my interactions as judgments, attempts to force you to change your views, or even my personal views.*** Instead, I expect you to view my comments as attempts to expand the dialogue and open our conversation up to multiple perspectives. Sometimes, I might play devil's advocate or trickster. I will also include space for anonymous assessment on BlackBoard and, at various points during the semester I will ask you to comment on the quality/quantity of my interaction.

Time Management: Research indicates that a distance education course will require a greater time commitment from students than a traditionally-structured course. ***Please do not underestimate the time commitment you will need in order to be successful in this class!*** If this seminar was a traditional face-to-face course, we would meet for about three hours each week. You should expect to devote at least twice this much time each week to reading, reflecting, researching, writing, writing, writing, (yes! lots of writing) and posting. Because you will not be attending regular class meetings, you won't have the typical incentives of class meetings, face-to-face interaction, and contact with the instructor to motivate you to complete assignments on time and to keep up with your readings. All I can do is virtual nagging, and it's probably not as effective as looking you in the eyes and asking you if you've completed the readings. Consequently, you will have to exercise a greater degree of self-discipline than you would

* Borrowed & adapted from Dr. Jim Williams' SOCI 6103 syllabus (Fall 2002).

otherwise. Because we're not meeting in a regular face-to-face format with the rest of the class, it can be tempting to postpone or procrastinate (for example, by telling yourself that you can complete an assignment later, or that you can wait until the last minute to complete your work). Be very clear with yourself that while there are unique benefits to a distance education course there are also unique challenges, and you must resolve to accommodate them if you wish to be successful. In order to facilitate your success, I have tried to be consistent with due dates and times.

Due Dates & Times: Major assignments and Week Thirteen's assignments are due on Mondays. Other postings, responses, and replies, are due by 11 p.m. on Thursdays, Saturdays, and Sundays. (Generally as follows: Discussion Questions and other assignments due Thursdays by 11 p.m.; responses to postings on Saturdays by 11 p.m.; and replies to responses by Sundays at 11 p.m.) I strongly encourage you to post your work ahead of time!

Grades

We will not follow conventional practices. Instead of grading your various activities, I begin with the belief that you all signed up for this course, which is an elective, because you are interested in and eager to increase your knowledge about and skills in writing. I believe that you will do "A" work and will receive an "A" in this course. (For those of you who find grades a useful form of feedback, rest assured! I will offer comments on your paper drafts and Blackboard activities. Every week or so, if you're slipping in your "A" grade, I will let you know! You are also welcome to contact me at any point in the semester if you'd like my assessment of your progress.) Here's what I expect:

1. Attendance: Our class meets four times in person during the semester on the following Mondays:

August 31, October 5, November 2, and December 7. I expect you to arrive on time and stay for the entire session unless you have contacted me ahead of time to arrange absences and make-up work.

2. Reading: WS 5863 is a graduate-level course, and I expect all students to follow graduate-level academic practices: 1) I expect you to read the material thoughtfully and in an engaged manner (underline/take notes, reflect, reread, etc.); 2) I expect you to read all endnotes, footnotes, and acknowledgments; 3) I expect you to locate definitions for terminology you don't know; 4) I expect you to read all required readings, even if you have read some of them in the past. On most weeks, I've assigned Jacqueline Rhinehart's *My Organic Soul*, but I haven't indicated specific page numbers. This omission is intentional! Please spend at least fifteen minutes a week reading and responding to the material in Rhinehart's book. Move through the book at your own pace.

3. Writing Project: Your primary focus and culminating assignment for this course is a piece of writing (ranging in length from 10 to 40 pages typed, double-spaced, 12-point font) that will (eventually) be suitable for conference presentation and/or journal publication. The project may be over any women's studies topic of your choice, and should be directed towards an audience of feminist scholarly readers (such as readers of *NWSA Journal*, *Signs*, or *Feminist Studies*). I define "women's studies topic" broadly. If you're not sure what to write on and would like assistance in brainstorming possible topics, please contact me and use our BB Discussion Board for assistance. Ideally, this essay will serve multiple purposes (for instance, M.A. thesis, professional paper, dissertation chapter, article-in-progress, and/or conference paper). I expect that your paper will reflect substantial research and use both primary and secondary sources; your topic will dictate the specific number of sources. I expect you to spend more time on this paper than you've spent on any previous course assignment. If you are a M.A. student in women's studies, you should use MLA documentation; if you are a graduate student in another department, you should use your discipline's preferred style format. It's fine (but not required) to use a topic or paper that you've worked on in other courses.

4. Participation: Participation entails engaged, respectful listening/reading, speaking, and responding to postings. In an online environment, "listening" also includes careful, reflective reading. Please do not be too rushed in your Blackboard replies; take time to think about your fellow students' postings. I expect your participation to be thoughtful, thought-provoking, thorough, and well-written (no typographical or grammatical errors). Please carefully proofread all Blackboard postings. Participation also requires that you make your postings in a timely fashion. (Posting before the deadline is greatly appreciated!) For additional information on course expectations for dialogue, please see the handout titled "Dialogue: Some of My Presuppositions," filed on BB under Course Information.

5. Discussion Board Responses: Responses should be single-spaced and at least 200 words in length. Often, they should be more. Responses take several forms, including:

- 1) Responses to your peers' Progress Reports (PR) and other BB Assignments.
- 2) Peer critiques during Virtual Workshops
- 3) Replies to your peers' responses to *your* postings. You should reply in a thoughtful manner to each response made to your postings on BB Assignments. (These responses do not need to be 250 words, but they should be at least a sentence in length—more whenever possible.)

6. Writers' Lessons: For our face-to-face session in Week Ten you will read and report on a chapter from Sections II or III of Jim Downs' *Why We Write*, one of our course texts. (You will select your texts via the "Text Selection" forum on the Discussion Board.) As part of your report, you will prepare a one- or two-page handout to distribute in class. (See below for additional instructions.) I hope that these Writer's Lessons will provide inspiration and information for you and your peers.

7. Progress Reports: For Weeks Three, Five, Eleven, and Fourteen, you will submit a brief report discussing the progress you've made on your writing project. Each report should be at least one full paragraph and discuss specific issues related to your writing process and the course project. Progress Reports should be pasted into a message on the Discussion Board.

9. Abstract: You will prepare one abstract for your essay and revise it as necessary.

10. Self-Reflective Essay: An essay of approximately five double-spaced pages in which you discuss your writing process and your performance in this class. Please be sure to discuss the following: (1) your writing process; (2) what you learned (for example, about your own writing process, about academic discourse, and about writing more generally) in this course; (3) the ways your writing improved this semester; (4) future goals for your writing (areas of improvement, papers you plan to write, etc.). I recommend that you look over the various BB exercises (self-reflective analyses, Invitation Letters, and so on).

Course Format

Our Writing Community: It can be very risky to share one's writing with others. In order to create a trusting community, it's crucial to respect our fellow classmates' vulnerability and privacy. All writing and discussions (including mine!), whether face-to-face or online, must be kept within the privacy of our class. Do not share any of the course assignments, writing(s), or comments with others unless you have received permission from the writer/speaker to do so.

Virtual Writing Workshops:** Writing workshops and other forms of draft exchange can be an extremely valuable part of the writing and revising process. These activities remind us that although sometimes writing seems like a solitary endeavor, when we write (and read) we are actually part of a larger community. Many professional writers work closely with editors and/or with fellow writers who give them helpful feedback and offer additional perspectives on their works in progress. (I learned a lot about collaborative writing from Gloria Anzaldúa. Throughout her career Anzaldúa relied on feedback from friends and other readers and used their comments as she revised. During the last fifteen or so years of her life she had several colleagues, or "writing comadres," with whom she regularly exchanged drafts, discussed writing, and so on.) Most of our writing workshops will be conducted online, via Blackboard, and I will give you specific instructions for each workshop. All workshops will require you to share your work with fellow classmates. For each workshop, you will read and comment on two of your classmates' papers; and, in turn, you will receive feedback on your own work in progress. You will submit your drafts to me via email (akeating@twu.edu) and also post them to the Discussion Board. These workshops should assist you in producing a stronger essay. After all, it's probably impossible to be objective about our own writing, and a reader who is willing to be both honest and diplomatic can help us as we revise. An added advantage might be your own ability to self-edit and improve your own future writing. You are not obliged to incorporate all feedback into your revised drafts; however, you should reflect on suggestions from your readers and take all feedback into consideration as you revise. For additional instructions on the Writing Workshop Format, see later in this syllabus and on BB.

**Thanks to Dr. Donna Reiss for allowing me to borrow from and modify this information from her website <http://www.wordsworth2.net/writing/writingworkshopguide.htm>

Additional Course Policies

Disability Support Services: Here is TWU's official statement: "If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the office of Disability Support Services (CFO 106, 940-898-3835, dss@twu.edu) in order to obtain the required official notification of your accommodation needs. Please plan to meet with me by appointment or during office hours to discuss approved accommodations and how my course requirements and activities may impact your ability to fully participate."

Academic Honesty: Here is TWU's official statement: "Honesty in completing assignments is essential to the mission of the university and to the development of the personal integrity of the student. Cheating, plagiarism, or other kinds of academic dishonesty will not be tolerated and will result in appropriate sanctions that may include failing an assignment, failing the class, or being suspended or expelled. Suspected cases in this course may be reported to Student Life. The specific disciplinary process for academic dishonesty is found in the TWU Student Handbook. Tools to help you avoid plagiarism are available through the TWU Libraries' "Quick Links" under "Research Help":

<http://www.twu.edu/library/literacy/index.htm>)." In an effort to ensure the integrity of the academic process, Texas Woman's University vigorously affirms the importance of academic honesty as defined by the *Student Handbook*. Therefore, in an effort to detect and prevent plagiarism, faculty members at Texas Woman's University may now use a tool called Turnitin to compare a student's work with multiple sources. It then reports a percentage of similarity and provides links to those specific sources. The tool itself does not determine whether or not a paper has been plagiarized. Instead, that judgment must be made by the individual faculty member. Required assignments in this course may be checked for plagiarism using Turnitin.com.

Plagiarism: Plagiarism is a serious offense and could result in a failing grade for the assignment and the course. In brief, plagiarism combines theft with lying. It involves presenting ideas or words from other sources (including the Internet, other students' papers, books, journals, etc.) as your own. To ensure that you do not plagiarize, you must always indicate when you have borrowed words and/or ideas from other sources. Generally, you will indicate this borrowing through the use of quotation marks, block quotes, and/or by acknowledging your sources with proper citations (parenthetical notes), even when you are summarizing someone else's ideas in your own words. For all writing assignments, be careful to properly document quotations and paraphrases from other sources. If you aren't sure what constitutes plagiarism, you may find the websites, below, to be helpful. Please feel free to consult with me as well.

<http://www.lib.duke.edu/libguide/plagiarism.htm/>

<http://www.twu.edu/as/engspfl/Plagiarism.ppt>

Incompletes: I do not give incompletes except barring dire and unusual circumstances, and according to the TWU rules for incompletes.

Documentation: All written work should follow MLA documentation.

Guidelines for "Writer's Lessons" Handout/Discussion

As mentioned above, during our face-to-face session on Week Ten you will be required to prepare a handout of a selected chapter from *Why We Write*, and I will ask you to present a *five-minute* discussion of the chapter in class. Please try not to exceed two pages! *Do not try to write a short essay*. Instead, use bullets and, where appropriate (for example in the summary), paragraphs. Please be sure to include full bibliographical information, in MLA format, at the top of the first page. Your handout should be one page, single-spaced.

(To maximize your wordcount, you may use 11-inch Arial font). Please include the following information and bolded headings in your Reading Notes:

- **Summary/Interaction:** Summarize the author's argument, including the main points you believe the author to be making. In an additional three to five sentences, explain why you did or did not find the article persuasive and compelling.
- **Insights:** Explain what new insights about writing, politics, and/or academic life you gained. (If you gained no new insights, explain why the chapter was entirely derivative.)
- **Exemplary Quotation(s):** Select at least one key quotation that seems best to illustrate the article. In three to five sentences, explain why/how this quotation illustrates the text.

Acknowledging Assistance & Support: Writing does not occur in a vacuum. As I mentioned elsewhere in this syllabus, although sometimes writing seems like a solitary endeavor, when we write (and read) we are actually part of a larger community. Generally, you should include acknowledgments at the end of your paper to thank those who have helped you with the paper. Here's an example Dr. Reiss gives on her website: "Thanks to Sean Kazinsky, Chris Thermopolis, and Pat O'Flaherty from my literature class, who reviewed my early drafts and made helpful suggestions. I also thank my friend Kelly Sanders-Martin, who drove me to the library so I could use the computers." In longer projects (i.e., books), acknowledgments are included in at the beginning. Your acknowledgments should include your peer reviewers from this course as well as anyone else who has contributed to your paper.

Virtual Workshop Format: Preparing & Submitting Your Work***

On Weeks Seven and Twelve we will have virtual workshops requiring you to submit drafts of your essay to BB. In addition to posting your essay to the Discussion Board, you will also compose and send a Letter of Invitation with your essay. **IT IS CRUCIAL THAT YOU TURN IN THIS WORK ON TIME.** Please follow the format explained below.

Step One: Preparing the Workshop Draft

For your readers to be most helpful to you, offer them a Workshop Draft that you have composed, revised, and edited with care so that they can focus on your content and expression without interference from grammatical and mechanical errors and format irregularities (like strange spacing, different font types, and so on). Your edited Workshop Draft should demonstrate clearly your best effort. Do not submit a first draft. Instead, submit a draft that you have composed and revised seriously and thoughtfully.

Present your Workshop Draft so that it resembles a final version both to encourage your reader to perceive your draft as it will eventually look and to practice formal writing conventions. Follow MLA format for documenting and citing all sources. See the websites on our BB site and "Guidelines for Written Work" under Course Information for additional information about writing and documenting academic papers.

Save your Workshop Draft as a file. Use your last name and the specific draft number as the file name. (So for example, I would call my draft "Keating. Workshop Draft 1.") Be sure to save your document in either Word 6.0/7.0 or Rich Text Format so that we can open it with all or most of the format features preserved.

Submit your Workshop Draft as a file attachment to a Blackboard message as described in Step 3.

Step Two: Compose a Letter of Invitation to Review Draft

In addition to submitting your draft for review, you must also submit a letter of invitation. Your letter should be 200 to 350 words in length. Be as specific as possible about the types of feedback you hope to receive. Ask detailed, precise questions. (For instance, don't ask "Do my examples work ok?" Instead, ask, "Does the example from Anzaldúa's 'La Prieta' in the fourth paragraph clearly support my point that her childhood menstruation played an important role in shaping her identity?")

* Address this letter to your classmates ("Dear Fellow Writers," or another general greeting since you don't know yet who will be reading your draft).

* Include in your letter all of the following elements plus any others you consider appropriate:

1. Exact central idea or dominant impression you are hoping to convey
2. List or outline of your primary points in support of your central idea (your thesis)
3. Your strengths in the Review Draft
4. Any concerns, challenges, or problems you faced as you planned and drafted the essay
5. Specific areas you would like your reader to pay special attention to and/or questions for your draft exchange partners or the type of feedback that would be helpful to you

* Sign your letter.

* Copy-paste the text of your letter into a Blackboard message as described in Step 3.

***Thanks to Dr. Donna Reiss for allowing me to borrow from and modify this Invitation Letter from her website at <http://www.wordsworth2.net/writing/writingworkshopguide.htm>.

Step Three: Submit “Letter of Invitation to Review Draft” and Draft Attachment

Submit both your Letter of Invitation and your Workshop Draft to the designated Blackboard Forum by the date and time listed in your Course Schedule:

- * Go to the Forum for the Writing Workshop. Read and respond to my initial message.
- * Change the Subject of the Blackboard message to the working title of your paper.
- * Attach your draft to your message using the designated document file name from the guidelines for this project, being sure the file itself includes all your student identification in proper MLA format.
- * Copy-paste the text of your Letter of Invitation to Review Draft into the Blackboard message box.

Step Four: Establish Contact with Peer Reviewers

Partner Assignments: Within 24 hours of the due date and time for the draft and usually within 12 hours, I will post a list of draft exchange partners. Your partners will access your Letter of Invitation to Review Draft and the draft itself at Blackboard. Therefore, it's essential that you submit on time as described in Step Three.

* Email your draft partners right away to establish contact with them. Every student's address is included via Blackboard.

Step Five: Review Drafts and Compose Draft Feedback Letter

You can help your classmates most by reading and responding to their drafts with consideration and care. Remember your goal of helping your classmates revise for more effective writing. Because everyone will revise, edit, and proofread further before submitting the final project, you should focus on content, style, language, & expression; don't attend too much to grammar and spelling unless they interfere with your understanding and reading. Final editing and proofreading will come later in the composing process, after content and style are polished. Your review will take two forms:

1. Use Word's Tracking feature to comment directly on the electronic draft. (I will give specific instructions for these comments on our BB site.)
2. Compose and save a substantial 350-500-word Draft Feedback Letter addressed by name to the individual student (for example, "Dear Pat") whose draft you're reviewing. Remember to sign your letter as well. Encourage your classmate by pointing out specific strengths of expression, ideas, writing style, and presentation.

***Be specific!** You can be most helpful when you refer to specific words, phrases, sentences, paragraphs and/or ideas in the papers you are reviewing. Quote briefly from their drafts and explain fully your response to the way ideas and information are presented in writing.

***Include the following:** Advise your draft partners about the following, identifying strengths as well as suggesting areas and methods for improvement:

1. State in your own words, in one or two sentences, what you understood as the central idea(s) when you read the draft so that your partner will know to add or revise the central idea.
2. Describe in your own words what you understood that importance of the topic to be when you read the draft.
3. Identify places that would benefit from additional examples and details or from more appropriate or more detailed examples.
4. Point out quotations and paraphrases from sources that are not properly incorporated, credited, and explained: Can you tell which language is your classmate's and which is the source's? Could you go find the source yourself if you wanted to learn more? Is it clear how the source material adds insight to your and your classmate's understanding? Do the internal documentation and the Works Cited follow MLA requirements?
5. Identify places that connections and relationships among ideas should be more clear or more fully explained as well as places where meaning should be more clear or more fully explained.
6. Are language and style appropriate to the audience and purpose? Consider diction (level of formality and word choices appropriate to the project) and effective expression and sentence structure (conciseness, appropriate emphasis, well-chosen words and phrases, accuracy of structure).
7. Respond to any specific questions or concerns raised in your classmates' Letter of Invitation To Review Draft.

Step Six: Submit Draft Feedback Letter

Submit your Draft Feedback Letter to the designated Blackboard Discussion Board Forum as a Reply to your classmate's Invitation Letter. Copy-paste the text of your response letter into the Blackboard message box. Change the Subject line to address the Response directly to your draft partner.

SCHEDULE FOR CLASS ACTIVITIES & MEETINGS
(*This schedule is tentative; please check your email & BB regularly.*)

Week One (August 31 to September 6)

Read: Graff & Birkenstein: *They Say, I Say*: Introduction (1-14) and “Entering Class Discussions” (133-35); Cioffi: “An Introduction to the Writing of Essays” (1-11); “The Imaginative Research Paper” (116-34); White: “Introduction” to *Elements of Style* (xiii-xviii); Goldberg: “Preface” (xi-xvii) & “Introduction” (3-9); Johnson & Mullen: “First, Establish a Well-Honed Writing Habit” (1-22); Preface and introduction in *My Organic Soul*. **Required for doctoral-level students, recommended for M.A. students:** Jordan: “Introduction” (3-15); “Waking Up in the Middle of Some American Dreams” (109-19)

****Begin/Continue researching your topic this week.****

- 8/31 **Meet** in HDB 309 today (Monday) from 2:30 to 3:50 p.m. Please come prepared to discuss your tentative project idea. Things to touch on:
- A) *Topic & background* (Why this topic? What do you anticipate focusing on? What might your main arguments be, etc.?)
 - B) *Where you're at in the process* (Are you still narrowing your topic? Have you started your research and, if so, how much research have you accomplished thus far? Are you working on your prospectus? Have you just finished your prospectus and are now preparing to begin your first draft? Have you completed one draft? a partial draft? More than one draft? If so, how long is it?).
 - C) *Your writing goals for this course*, both in terms of your project and more generally.

Week Two (September 6 to 13)

Read: Graff & Birkenstein: “They Say” (17-47); Cioffi: “Audience” (12-30); “Prewriting & the Writing Process” (31-42); “The Thesis” (43-60); “Saying Something New” (61-71); Cornell University Library: “The Seven Steps of the Research Process”:

<http://www.library.cornell.edu/olinuris/ref/research/skill1.htm>; Cornell University Library: “Critically Analyzing Information Sources” <http://www.library.cornell.edu/olinuris/ref/research/skill26.htm>; *My Organic Soul*

****Continue researching your topic.****

- 9/10 **Due** by 11 p.m. tonight (Thur): BB Assignment #1: Preliminary Bibliography
- 9/10 **Also Due** by 11 p.m. tonight (Thur): BB Assignment #2: (Tentative?) Paper Topic
- 9/12 **Due** by 11 p.m. tonight (Sat): Respond to at least three of your peers' paper topics (BB #3)
- 9/13 **Due** by 11 p.m. tonight (Sun): Reply to all responses to your topic discussion (BB #2).

Blackboard Assignment #1: Preliminary Bibliography: At least twenty texts you anticipate that you might use for your paper, presented in MLA format. Your texts should encompass a variety of genres and ideally will include at least two of each of the following types: articles, monographs (books), and book chapters. If possible, at least ten of your sources should be recent (published in the last five years). At this point, you do not need to have read the texts.

Please turn in this bibliography in two formats: 1) emailed to me; 2) as an attachment to the Discussion Board.

Blackboard Assignment #2: (Tentative?) Paper Topic: As you know, we have one major writing project in this course. You will select (or have already selected) a topic that you'll explore throughout this

semester. This topic might be your prospectus, part of your thesis, a chapter from your dissertation, an article-in-progress, and/or a conference paper. Go to the Discussion Board for this assignment, click on "Add New Thread," and submit a full paragraph about your topic. You must include the following (not necessarily in this order): 1) Give a little background information (that is: what leads you to this topic?) and, if appropriate, discuss the main argument you plan to make. Please note: I have inserted the word "(tentative?)" in the description of this activity to emphasize that, as the semester progresses, you might make modifications to your topic and/or argument. 2) Tell us where you're at in the process. (Are you still narrowing your topic? Have you started researching the topic? If so, how much? Are you working on your prospectus? Have you just finished your prospectus and getting ready to generate your first draft? Have you completed one draft? a partial draft? If so, how long is it?).

Week Three (September 13 to 20)

Read: Cornell University Library: "How to Prepare an Annotated Bibliography," found at <http://www.library.cornell.edu/olinuris/ref/research/skill28.htm>
Graff & Birkenstein: "I Say" (51-97); Cioffi: "Paragraph Design" (72-84); "Developing an Argument" (85-103); "Different Structures" (104-15); Strunk & White: "Elementary Rules of Usage" (1-14); Goldberg (10-47); *My Organic Soul*

****Devote this week to your research and drafting your annotated bibliography.****

- 9/17 **Due** by 11 p.m. tonight (Thur): BB Assignment #3: Progress Report
 9/19 **Due** by 11 p.m. tonight (Sat): Response to at least three of your peers' Progress Reports (in BB #3). **Please note:** Distribute your comments evenly. (For example, if four people have commented on Student B's post, but only 1 person has commented on Student A's, please comment on Student A.)
 9/20 **Due** by 11 p.m. tonight (Sun): Reply to all responses to your PR

Blackboard Assignment #3: Progress Report (PR) Please discuss the progress you have made thus far on your course project. Go to the designated BB forum, and answer the following questions:

1. At this point, what is the topic/argument of your paper?
2. What progress, specifically, have you made on your research/paper since the semester began?
3. What were your research/writing goals for the week? Have you meet or even surpassed them?
Please explain how.
4. What obstacles, if any, did you encounter?
5. What are your research/writing goals for the coming week(s)?
6. How can we assist you?

Week Four (September 20 to 27)

Read: Graff & Birkenstein: "Tying It All Together" (101-32); Germano: "Passive Is Spoken Here" (BB); Strunk & White: "Elementary Principles of Composition" (15-33); Lanham: "Origins" (1-4); "Preface to the First Edition" (5-6); "The Prose Problem and 'The Books'" (7-36); *My Organic Soul*. **Required for doctoral-level students, recommended for M.A. students:** Jordan: "Problems of Language in a Democratic State" (223-32)

****Devote this week to your research and annotated bibliography.****

- 9/24 **Due** by 11 p.m. tonight (Thur): BB Assignment #4: Annotated Bibliography & Reflection

Blackboard Assignment #4: Annotated Bibliography & Reflection By this point in the semester, you should have extensively researched your topic, and today's assignment should represent only a portion of your research. Select the texts which you find most significant to your project (thus far). This bibliography must contain only five to seven texts. Each entry should include citation information in proper MLA format and approximately seven sentences that summarize the author's argument & explain why you think that the text will be especially significant for your project. (As you prepare your annotated bibliography, review the information on bibliographies read during Week Three and the syllabus Guidelines for Written Work.) In addition to the bibliography, please post a paragraph of at least 150 words assessing the quality and quantity of the existing research on your topic. (Do you feel like you've found adequate material on your topic? Is the material useful? Are you noticing gaps in the scholarship? If

so, to what do you attribute these gaps?)

Please turn in this bibliography in two formats: 1) emailed to me; 2) as an attachment in a message on the Discussion Board.

Week Five (September 27 to October 4): The Writing Process

Read: Anzaldúa: "Putting Coyolxauhqui Together, A Creative Process" (BB); Goldberg: "Writing Is a Communal Act" (133-36) & "Why Do I Write?" (189-94); Klein: "On Love and Work: A Vow of Wholeness in Writing" (BB); Johnson & Mullen: "Cater to Your Writing Rhythms" (47-58), "Develop the Attitudes and Perspectives of a Prolific Writer" (59-78); *My Organic Soul*. **Required for doctoral students, recommended for M.A. students:** Johnson & Mullen: "Become Dogmatically Disciplined" (23-46)

******If you have not already done so, you should begin drafting your paper!******

- 10/1 **Due** by 11 p.m. tonight (Thur): BB Assignment #5: Your Relationship to Writing
- 10/3 **Due** by 11 p.m. tonight (Sat): Responses to at least three of your peers' discussions (BB #5)
- 10/3 **Due** by 11 p.m. tonight (Sat): BB Assignment #6: Progress Report
- 10/4 **Due** by 11 p.m. tonight (Sun): Replies to any responses made to your posts

Blackboard Assignment #5: *Your Relationship to Writing*. This exercise should be two paragraphs in length. Each paragraph should be at least 120 words. **Paragraph One:** Discuss your relationship with writing. Compare/contrast your view of writing with Anzaldúa's, Goldberg's, and/or Klein's. (Here are some questions to consider: Do you enjoy writing? Why/not? Do you resist writing? Why do you write? What goals do you have for your writing? What roles can writing play in social change? What roles can *your* writing play in social change?) **Paragraph Two:** Discuss your writing process, and compare/contrast it with Anzaldúa's writing process.

Blackboard Assignment #6: *Progress Report (PR)*. Please discuss the progress you've made thus far on your course project. Go to the designated BB forum, and answer the following questions:

1. Briefly (1 sentence) remind us of your topic/argument.
2. How has your argument evolved and changed this week?
3. What were your research/writing goals for the week? Have you meet or even surpassed them? Explain how.
4. What obstacles, if any, did you encounter?
5. What are your research/writing goals for the weekend and the coming week(s)?
6. How can we assist you?

Week Six (October 4 to 11)

Read: Keating: "(De)Centering the Margins? Identity Politics and Tactical (Re)Naming" (BB); Cioffi: "Figures and Fallacies" (135-48) & "Concluding a Manifesto" (171-82); Goldberg: "Make Statements and Answer Questions" (143-46), "The Action of a Sentence" (147-51), "Writing in Restaurants" (152-59), "The Writing Studio" (160-63), "Go Further" (174-75), "A Sensation of Space" (206-10); Keating: "Preparing Conference Abstracts" (BB). *My Organic Soul* Go to the TWU online databases and spend about 30 minutes reading journal article abstracts. (I recommend the Project Muse database and recent issues of *Hypatia* and the *NWSA Journal*);

*****This week you should be finishing your draft and preparing your abstract.*****

- 10/5 **Meet** in HDB 309 today (Monday) from 2:30 to 3:50 p.m. For today's class please read my "(De)Centering the Margins?" and Jim Downs' "Acknowledgments" and "Introduction" 11 to 45 in *Why We Write*. Bring both texts to class.
- 10/8 **Due** by 11 p.m. tonight (Thur): BB Assignment #7: Abstract.
- 10/10 **Due** by 11 p.m. tonight (Sat): Respond to at least three of your peers' abstracts.
- 10/11 **Due** by 11 p.m. tonight (Sun): Replies to any responses made to your posts

Blackboard Assignment #7: *Abstract*. Your abstract should be 150 words or less, not including the title. (150 words is a good goal to aim for.) Please submit your abstract in two forms: (1) Pasted into the

Discussion Board forum, as a new thread; and (2) emailed as an attachment to me (akeating@twu.edu). Think of your abstract as representing your most recent thoughts about your paper's possible direction. Your abstract can (indeed, should!) be tentative; you are not obligated to follow the ideas or description put forth in your abstract. As you write, your ideas and organization might change. That's great!

Week Seven (October 11 to 18): Virtual Workshop #1

Read: Gallop: "The Ethics of Reading" (BB); Goldberg: "The Samurai" (262-65), "Rereading and Rewriting" (266-73)

- 10/12 **Due** by 11 p.m. tonight (MONDAY!!!): BB Assignment #8 (Workshop Draft #1 & Letter of Invitation)
- 10/15 **Due** by 11 p.m. tonight (Thur): By this point, you should have provided feedback on one of your peer's drafts.
- 10/17 **Due** by 11 p.m. tonight (Sat): By this point, you should have provided feedback on both of your peers' drafts.

Blackboard Assignment #8: Workshop Draft #1 & Letter of Invitation See "Virtual Workshop Format" for instructions.

Week Eight (October 18 to 25)

Read: Cioffi: "The Argument of Style" (149-71); Strunk & White: "An Approach to Style" (66-85); Lanham: "The Uses of Obscurity" (37-69); *My Organic Soul*. **Required for doctoral-level students, recommended for M.A. students:** Jordan: "Nobody Mean More to Me than You..." (157-73), "The Difficult Miracle of Black Poetry in America..." (174-86)

*****This week you should be revising your draft, based on Week Seven feedback*****

- 10/22 **Due** by 11 p.m. tonight (Thur): BB Assignment #9: Self-Reflection Exercises
- 10/22 **Also Due** by 11 p.m. tonight (Thur): BB Assignment #10: Lessons Learned
- 10/24 **Also Due** by 11 p.m. tonight (Sat): Responses to Lessons Learned (BB #10)
- 10/25 **Due** by 11 p.m. tonight (Sun): Replies to any responses made to your posts

Blackboard Assignment #9: Self-Reflection Exercises. Go to Course Documents, to the folder titled "Self-Reflection Essays." Using your Workshop Draft #1, complete the two exercises found in this folder. After you have completed these exercises, post your outlines on the Discussion Board.

Blackboard Assignment #10: Lessons Learned from Workshop Draft. In a full paragraph of at least 200 words, please discuss the following: Drawing on your writing experience, the self-reflection exercises, and the comments you received from your peers and from me, what have you learned about your paper? What specific elements (in terms of both content and form) will you focus on as you revise your essay? What have you learned from completing your first workshop draft? Be specific! Please turn in your analysis pasted into a message on the Discussion Board.

Week Nine (October 25 to November 1)

Read: Lanham: "The Opaque Style" (71-103) & "The Delights of Jargon" (105-35); Goldberg: "Blue Lipstick..." (234-35), "Writing Marathons" (248-53), "Claim Your Writing" (254-58), "Trust Yourself" (259-61), "Afterword" (280-305); *My Organic Soul*

*****This week you should continue revising your draft.*****

- 10/29 **Due** by 11 p.m. tonight (Thur): BB Assignment #11: Writing Strengths & Weaknesses
- 10/31 **Due** by 11 p.m. tonight (Sat): Respond to at least three of your peer's discussions of writing strengths & weaknesses (in BB #11)
- 11/1 **Due** by 11 p.m. tonight (Sun): Replies to any responses made to your posts

Blackboard Assignment #11: Writing Strengths & Weaknesses: This brief exercise asks you to reflect on your writing style—specifically, on what you perceive to be the strengths and weaknesses in your writing. Look over the papers you have written for previous graduate courses: what recurring trends do you note, in terms of professors’ comments and more generally? (I hope that you’ve saved your course papers with professors’ comments! If so, look at these comments as well.) In a paragraph of at least 150 words, please discuss what you see as your writing strengths and weaknesses.

Week Ten (November 1 to 8)

Read: Lanham: “Essential Hypocrisies” (155-68); “The Ultimate Morality of Mind” (169-86); “Sequels” (187-94); *My Organic Soul*

11/2 **Meet** in HDB 309 today (Monday) from 2:30 to 3:50 p.m. Come to class prepared to present your Writers’ Lessons on *Why We Write*

****This week you should continue revising your draft.****

Week Eleven (November 8 to 15)

Read: Johnson & Mullen: “Practice Systematic Writing” (95-122); “Revise, Edit, and Revise Some More” (123-32), “Tackle Thoughts and Emotions that Block Productivity” (145-58).

Recommended: Jordan: “For the Sake of People’s Poetry” (242-53); “Report from the Bahamas” (211-22); Lanham: “Poetic Prose” (137-54); *My Organic Soul*

****This week you should continue revising your draft.****

11/12 **Due** by 11 p.m. tonight (Thur): BB Assignment #12: Progress Report

11/14 **Due** by 11 p.m. tonight (Sat): Respond to at least three of your peers’ Progress Reports (in BB #12). **Please note:** Distribute your comments evenly

11/15 **Due** by 11 p.m. tonight (Sun): Reply to all responses to your PR

BB Assignment #12: Progress Report (PR). Please discuss the progress you’ve made thus far on your course project. Go to the designated BB forum, and answer the following questions:

1. Briefly (1 sentence) remind us of your topic and key argument.
2. What successes did you enjoy this week?
3. What revisions (both in terms of content and style) did you do this week?
4. What obstacles, if any, did you encounter this week?
5. What do you plan to do before turning in Workshop Draft #2 on Monday (11/16)?

Week Twelve (November 15 to 22)

11/16 **Due** by 11 p.m. tonight (MONDAY): BB Assignment #13 (Workshop Draft #2 & Letter of Invitation)

11/19 **Due** by 11 p.m. tonight (Thur): By this point, you should have provided feedback on one of your peer’s drafts.

11/21 **Due** by 11 p.m. tonight (Sat): By this point, you should have provided feedback on both of your peers’ drafts.

Blackboard Assignment #13: Workshop Draft #2 & Letter of Invitation See “Virtual Workshop Format” for instructions.

Week Thirteen (November 22 to 29)

Read: *My Organic Soul*

11/23 **Due** by 11 p.m. tonight (MONDAY): BB #14 Self-Reflection Exercises

11/23 **Also due** by 11 p.m. tonight (MONDAY) BB #15 Lessons Learned

****This week you should continue revising your draft.****

Blackboard Assignment #14: Self-Reflection Exercises. Go to Course Documents, to the folder titled “Self-Reflection Essays.” Using your Workshop Draft #2, complete the two exercises found in this folder and then post your outlines on the designated Discussion Board forum.

Blackboard Assignment #15: Lessons Learned from Workshop Draft #2. In a full paragraph of at least 150 words, please discuss the following: Drawing on your writing experience and the comments you received from your peers and from me, what will you focus on as you revise your essay? Be specific and discuss both content and form. What have you learned from completing your second workshop draft? Please turn in your analysis pasted into a message on the Discussion Board.

Week Fourteen (November 29 to December 6)

Read: Defoe: "The Truth Is, You Gave a Lousy Talk" (BB); Kerber: "Conference Rules, Part 1" and "Conference Rules, Part 2" (BB); *My Organic Soul*

*****This Week you should be making final revisions on your paper.*****

- 12/4 **Due** by 11 p.m. tonight (Thur): BB Assignment #16. Progress Report (*Note:* You do not need to respond to your peers' PR's, although I encourage you to do so.)
12/6 **Due** by 11 p.m. tonight (Sat): Respond to comments on your PR

BB Assignment #16: Progress Report (PR). This progress report can be shorter than your previous reports. Go to the designated BB forum, and answer the following questions:

1. What progress have you made on your paper in the past two weeks or so?
2. What do you hope to accomplish before turning in your draft on Monday?
3. Any questions, comments, or other concerns related to your paper?

Week Fifteen (December 6 to 13)

Read: Johnson & Mullen: "Drink Deeply from the Cup of Life" (177-93). **Required for doctoral-level students, recommended for M.A. students:** Johnson & Mullen: "Master the Mechanics of Publication" (159-76)

- 12/7 **Due:** Your final draft. Please bring three copies of your draft to class.
12/7 **Meet** in HDB 309 today (Monday) from 2:30 to 3:50 p.m. Please bring to class: Three copies of your final draft. (*Note:* If you would prefer that I comment on an electronic copy of your draft, please email it to me *before* 2:30 today.)

Exam Week (Dec 12 through 18)

Recommended: Johnson & Mullen: "Know When to Collaborate" (79-94); "Seek Mentors" (133-44)

- 12/13 **Due** by 11 p.m. tonight (MONDAY): BB Assignment #17 (Self-Reflection Essay)
Please turn in this assignment in two formats: 1) emailed to me ; 2) pasted into and as an attachment to the Discussion Board.
12/16 **Due** by 11 p.m. tonight (Thur): Response to at least three of your peers' self-reflection essays (in BB #21)
12/17 **Due** by 11 p.m. tonight (Sat): Replies to any responses made to your posts

BB Assignment #17: Self-Reflective Essay. As per the syllabus instructions, this assignment requires you to write an essay of approximately five double-spaced pages in which you discuss your writing process and your performance in this class. Please be sure to include discussions of the following: Please be sure to discuss the following: (1) your writing process; (2) what you learned (for example, about your own writing process, about academic discourse, and about writing more generally) in this course; (3) the ways your writing improved this semester; (4) future goals for your writing (areas of improvement, papers you plan to write, etc.). I recommend that you look over the various BB exercises (self-reflective analyses, Invitation Letters, and so on).