

**WOST 391W:
WRITING FOR WOMEN'S STUDIES MAJORS**

**FALL 2006
Mondays, Wednesdays, Fridays 10:10-11 a.m.**

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COURSE DESCRIPTION

This junior-year writing course provides fundamental instruction in critical thinking and composition techniques as well as the process of research and documentation necessary for academic and professional contexts. The aim of this course is to acquaint students with the many genres and styles of writing and research practices expected from Seniors and graduates of the Women's Studies major. WOST 391W is structured around a set of readings selected to represent a large variety of stylistic approaches including scholarly writings in a number of fields, cultural text (e.g. film, book, music, art) reviews/critiques, journal writing, letters to the editor, zines, web pages, personal and self-reflexive prose, and conference abstracts/reports. Readings will be selected from academic, professional, and public contexts, and assignments will facilitate skill development in critical reading, thinking, writing, and research.

To bring substantive coherence to the course, we will focus on readings by authors that present the political, ideological, personal, and cultural positionings of feminisms. Some of the readings are from feminists who, over the last thirty years, have helped define and shape our understandings of feminism; other readings are from self-defined anti-feminists who challenge feminism both in principle and in practice. For our purposes throughout the semester we will be asking the main question: *What does feminism look like in the 21st century?* I pose this question to guide us through our readings, personal reflections, writing assignments and class discussions. I also ask this question to Women's Studies majors, who, as part of larger disparate communities, are the voices of feminism. The underlying objective of asking this question for WOST 391W is the belief that both writing and feminism matter; the written word is intricately related to how one negotiates with self and others in the past, present, and future.

COURSE OBJECTIVES

The goal of this course is to hone your writing abilities in response to a variety of contexts and audiences. WOST 391W is divided into five modules: writing (autobiographical) prose; summarizing arguments; evaluating arguments; writing as politics; and building research and writing skills in Women's Studies. Through producing multiple written assignments of differing lengths and purposes, we will work together to meet the following goals:

- ❖ to discuss the importance of writing as social intervention and political activism;
- ❖ to familiarize oneself with interdisciplinary writing and research practices germane to scholarship in the field of Women's Studies;
- ❖ to recognize reasoning strategies and create clearly written arguments;
- ❖ to improve writing skills through peer reviews/edits, revision of drafts, and management of your own writing process;
- ❖ to gain confidence in incorporating and properly documenting source information in writing projects; and
- ❖ gain an interstanding of how one applies an intersectional analysis to a written feminist critique.

COURSE MATERIALS

- ❖ *Colonize This!*: Young Women of Color on Today's Feminism. Eds. Daisy Hernandez and Bushra Rehman. Emeryville, CA: Seal Press, 2002 (referred in syllabus as **CT**)
- ❖ *Feminist Studies* 32.2 (Summer 2006).
- ❖ Diana Hacker, *A Pocket Style Manual*, 4th edition. Boston: Bedford/St. Martin's Press, 2004 or any other writer's reference (your Freshman Writing reference will do).

Texts are available at Food for Thought Bookstore, 106 North Pleasant Street, Amherst, MA. *Colonize This!* is also being held at the Reserve Desk, 3rd floor DuBois Library.

- ❖ E-reserves: Available at: <http://ereserves.library.umass.edu> password: **WOST391W** (referred to in syllabus as E-Reserve)
- ❖ Web readings: As assigned on syllabus

COURSE REQUIREMENTS

The pre-requisite for this junior-year writing course is EnglWrit 112/113 or an approved transfer course for first-year writing. The junior-year requirement can only be met with a course in a student's major.

Please read the Code of Student Conduct and the Academic Regulations on issues of Academic Honesty, Grading, Attendance, Examinations, and Absences due to Religious Observance (http://www.umass.edu/dean_students/code_conduct). We will pay strict attention to these.

Writing Projects: This course combines “low stakes” writing assignments (writing exercises that are reviewed but not graded, including multiple in-class writing assignments and journal entries submitted online) and “high stakes” writing (formal written papers). The assignments include: five formal written papers, a series of in-class writing exercises, an annotated bibliography, an abstract, and peer reviews/edits. Check the syllabus for due dates for individual assignments.

Peer Review/Attendance/Participation: Your physical presence along with your active participation makes up a sizable portion of your grade in this course. It is critical that you attend class in order to understand assignments, ask questions about project requirements, and review peer work. You are expected to complete assigned readings before the session in which it is scheduled and come to class prepared to discuss the main points and ask/answer relevant questions. There will be various homework and in-class activities throughout the semester, which will include submitting an online journal entry (minimum 250 word entry, 5 entries total of your choosing) and reviewing and carefully editing your colleagues work. Throughout the semester, you will be required to write about the course readings, do some online research and take initiative in classroom discussion. You will not be allowed to make up these exercises, so choose your absences wisely.

Writing Portfolios: Each formal writing assignment must be submitted in portfolio form (notes or outlines made en route to your first draft, the first draft, the peer response, the final draft). This provides a means of avoiding charges of plagiarism, and a way of documenting positively your writing progress. The Writing Portfolio will also include any submitted and graded journal entries from the semester. You will hand in the portfolio on the last day of class for a final grade; all work will be returned to you.

Student Conferences: Learning to write benefits from close reading and one-on-one discussion of your work. As such, during Fridays of weeks #10 and 11 we will schedule student-teacher conferences to discuss progress in the course, work through major assignments and discuss the development of your writing. These conferences will also give us the chance to begin thinking about possibilities for your final cultural text analysis project.

WRITING PROJECTS

1. **In-class writing:** A series of “low stakes” (not graded) writing exercises intended for practicing *grammar, reading comprehension, argument construction, clarity of thinking*. These exercises are also intended as vehicles for us to talk about our audience(s) for whom we write.

2. **Autobiographical Essay:** This essay should be creative, detail-rich, descriptive prose that addresses any of the following questions: How did you come to feminism? Why are you a women’s studies major? In what ways does feminism shape how you move through the world? What significant childhood memory/memories have shaped who you are today?

- Paper #1: Autobiographical Essay (5-6 pages), due Friday 9/29

3. **Critical Reading in Women’s Studies:** This component is designed to sharpen skills in critical reading, summation, and evaluation. We will practice strategies for careful reading (previewing, finding a thesis, summarizing) as well as analysis (reason, evidence, assumptions) of written arguments. Exercises in critical reading and thinking will improve your confidence to engage arguments presented in both written and visual form, especially in terms of addressing cultural issues in the 21st century from a feminist perspective.

- Paper #2: Summary of an article (250 words), due Friday 10/6
- Paper #3: Analysis of an argument (500 words), due Wednesday 10/18

4. **Writing as Politics:** This component allows us to critically evaluate arguments with a view to participating in public discourse as feminists. We will consider issues in campus, local, regional, national, or global politics, carefully evaluate statements on these issues, and then undertake the process of writing formal responses to them.

- Paper #4: Letters to Editor/State Reps, due Friday 11/3

5. **Cultural Analysis Project:** As WOST majors, you have taken classes where various aspects of contemporary culture (e.g. broadcasting, film, advertising, nationality, race, gender, sexuality) are examined in light of economic, political, and historical conditions. We will read various essays in which the cultural significance or meaning of a communication medium (e.g. literature, music, advertisement, television show, sports event, film) is analyzed in terms of broader cultural contexts, historical values, and commercial industrial forces from a feminist lens. Designed to bring together your skills in research, summation, critical analysis, and interpretation, you will write a cultural analysis of your own, focusing on the content, meanings, and significance of a cultural practice or artifact. You as the writer will address how this certain practice or artifact is produced, circulated, and consumed. This writing assignment will analyze a specific cultural “text” of your own choosing.

- Annotated bibliography, due Wednesday 11/22
- Conference abstract (250-500 words) due Monday 12/11
- Cultural analysis final paper (10-12 pages), due Monday 12/18 by 5 p.m.

6. **Journal Entries:** Five times over the course of the semester, you will be expected to submit an online journal entry (minimum 250 words each) via WebCT by 9 a.m. on dates marked on your syllabus. These journal entries provide you with a chance to get your ideas on paper and force you to actively engage with the reading material as an academic/feminist and as a reader. Think of these journal entries as gentle reminders to keep up with class readings as well as a space to explore how feminism and writing intersect. It also is a time for you to share with your classmates your personal reactions in written form. Check your syllabus for dates that you may choose to submit a Friday journal entry; there is a total of eight possible dates, so choose your entries wisely. While you are not required, I strongly suggest reading your classmates journal entries as they submit them.

GRADING

Paper #1: Autobiographical Essay	10%
Paper #2: Summary of an article	5%
Paper #3: Evaluation of an argument	10%
Paper #4: Letter to Editor/Gov official	15%
Project #5: Cultural Analysis	40%
Annotated Bibliography	10%
Conference Abstract	5%
Final Paper	25%
<u>Class participation/Journal Entries</u>	<u>20%</u>
Total	100%

Grade scale: A (94-100), A- (92-93.5), B+ (90-91.5), B (82-89.5), B- (80-81.5), C+ (78-79.5), C (70-77.5), C- (68-69.5), D+ (66-67.5), D (58-65.5), D- (50.5-57.5), F (0-50)

COURSE POLICIES

1. **Attendance:** Attendance is necessary since new information about assignments will be presented every class, and various pieces of the writing process will be discussed. Participation is worth 10% of your final grade. This attendance requirement safeguards against unnecessary repetition of the lessons as well as any surprises in the grades your papers will receive: when you attend, you will know the details of each assignment, and therefore you will be clear on what is expected. If you are ill or otherwise impaired, or have an athletic event notify me *in advance* and provide appropriate written documentation. If you celebrate specific religious holidays that conflict with class, please inform me *prior* to your absence to make specific arrangements. You are allocated three unexcused absences for the semester without penalty. Your final grade will be deducted by 5 points for every additional class missed past 3 unexcused/undocumented absences. Students who miss more than six (6) classes during the semester will fail WOST391W.

2. **Preparedness:** It is imperative that readings be done before class, that you think about these readings, and that you are prepared to contribute to a discussion about them.

3. **Deadlines:** All assignments are due at the beginning of class on the date set in the class schedule. If your paper is not ready at that time, it is a late paper. Your ideas deserve the time required for careful organization, clarity, and sophistication, so plan ahead. Other than your five (5) journal entries, electronic paper submissions will not be accepted.

4. **Rewrites:** Students will be expected to write drafts of the main graded assignments for this course to be shared with instructor and peers. Substantial revisions of drafts are an integral aspect of the writing process. However, you may rewrite any or all of your final essays to achieve the grade you desire, provided that the following requirements are met:

- ❖ We have an individual conference about the paper *before* beginning the rewrite.
- ❖ The rewrite consists of *substantive* revision, not just minor editing based on the comments I may have written in the margins of your paper.

5. **Paper Format:** Typed, double-space, 12-point font, one-inch margins, page numbers. Papers are to be stapled. If the pages are not stapled, I will not read or grade your paper. I expect you to use the spell check function on your word processing program. In general, you should always have someone proofread your work before handing it in; if you have particular trouble with spelling, grammar and syntax, a proofreader is a must. All formal writing assignments must have a coherent, original thesis and support for your argument. Students must incorporate proper in-text and bibliographical citation of sources according to the Modern Language Association (MLA) or American Psychological Association (APA) citation style.

6. **Plagiarism:** I assume that students are generally honest. However, necessary action will be taken against students who commit plagiarism and academic dishonesty in compliance with official University guidelines. All projects must be your own and must be original to WOST391W, Fall 2006. Submissions of content from other courses will not be accepted. In this course, plagiarism carries the grade of F for the assignment as well as the course. For proper citation of text and ideas that are not your own, please refer to your course book, writer's reference, or see me. For the definition of "plagiarism" adopted in this class, and for procedures concerning academic dishonesty, see sections I and II, "Academic Honesty," in the UMass Amherst Code of Student Conduct. Find it here: http://www.umass.edu/dean_students/code_conduct/acad_honest.htm.

7. **Unique Needs:** Please be sure to notify me in the first two weeks of class if you have needs that require specific accommodations. Obviously this class requires you to pay attention to your writing skills so let me know if you have special learning or writing needs.

8. **UMass Writing Center, Bartlett Hall 303A :** The Writing Center provides one-on-one assistance to writers at every stage of the writing process. For those students who are having specific difficulties, consultation with the Writing Center staff is highly recommended. At times I may refer students for particular problems. The Writing Center offers a drop in schedule (for hours see: <http://writingprogram.hfa.umass.edu/writingcenter/writingcenter.asp>). They may be reached at writingcenter@acad.umass.edu.

Tentative Class Schedule

General Template for Weekly Schedule (please note exact due dates on weekly schedule below):

Mondays: Discussion of readings assignments;

Wednesdays: More discussion of class readings, class workshops (on grammar, punctuation, and citations) and dates when copies of drafts of written assignments are due;

Fridays: Journals due by 9am, peer review workshops, student conferences, and more discussion of readings/projects. Typically final papers will be due on Fridays.

Other projects due as marked on syllabus.

WEEK 1: INTRODUCTION TO THE COURSE

W 9/6: Discuss syllabus/course objectives, introduce ourselves

F 9/8: Outline various genres of writing
Discuss language, identity, and the importance of writing for women
Ponder the question: *What does feminism look like in the 21st century?*
*Review copies of *Bust Magazine*
*Anzaldúa, "Speaking in Tongues" [handout]

WEEK 2: WHY WRITE? WHAT IS FEMINIST WRITING? (Module I)

M 9/11: *Rehman & Hernández, Introduction to *Colonize This!* [CT]
*Enloe, "Introduction: Being Curious about Our Lack of Feminist Curiosity"
"The Surprised Feminist" [E-Reserve]
*Cochrane, "The Third Wave—at a Computer Near You"
<http://www.guardian.co.uk/print/0,,329447159-103680,00.html> [Web]
IN-CLASS WRITING: Summary of selected article

W 9/13 *Lorde, "Transformation" [E-Reserve]
*Oliver, "Yourself Dancing: The Actual Work" & "Then and Now" [E-Reserve]
*Lamott, "Shitty First Drafts," "Perfectionism" [handout]
IN-CLASS WRITING: Summary of selected chapter

F 9/15 JOURNAL ENTRY #1

WEEK 3: HOW DID YOU COME TO FEMINISM? WRITE ABOUT IT!

- M 9/18 *hooks, "Writing Autobiography" [E-Reserve]
*Zinsser, "Writing About Yourself: The Memoir" [E-Reserve]
*Darraj, "It's Not an Oxymoron: The Search for an Arab Feminism" [CT]
IN-CLASS WRITING: Summary of selected article
- W 9/20 *Pough, "Love Feminism but Where's my Hip Hop?" [CT]
*Allison, "Puritans, Perverts, and Feminists" [E-Reserve]
IN-CLASS WRITING: How did you come to feminism?
- F 9/22 PAPER #1 DRAFT DUE for peer review
JOURNAL ENTRY #2

WEEK 4: CRITICAL READING (Module II)

- M 9/25 *Barnet and Bedau, "Critical Thinking" [E-Reserve]
*Seager, "Property," "Sports" and "Beauty" [E-Reserve]
IN-CLASS WRITING: Summary of selected article
- W 9/27 *Barnet and Bedau, "Critical Reading" [E-Reserve]
*Jacoby, "A First Amendment Junkie" [handout]
*Petchesky, "Phantom Towers: Feminist Reflections on the Battle between Global Capitalism and Fundamentalist Terrorism"
<http://www.publiceye.org/frontpage/911/petchesky.html> [Web]
IN-CLASS WRITING: Summary of selected article
- F 9/29 JOURNAL ENTRY #3
PAPER #1 DUE

WEEK 5: CRITICAL READING (continued)

- M 10/2 *Hurdis, "Heartbroken: Women of Color and the Third Wave" [CT]
- W 10/4 *Pollitt, "No Presents, Please"
<http://www.thenation.com/doc/20060814/pollitt> [Web]
*Pollitt, "Invisible Women"
<http://www.thenation.com/docprint.mhtml?i=20050404&s=pollitt> [Web]
PAPER #2 DRAFT DUE for peer review
IN-CLASS WRITING: Summary of selected article
- F 10/6 JOURNAL ENTRY #4
PAPER #2 DUE

WEEK 6: EVALUATING ARGUMENTS (Module III)

- M 10/9: NO CLASS
- W 10/11 *Barnet and Bedau, "Writing an Analysis of an Argument" [E-Reserve]
*Austin, "Femme-Inism: Lessons of my mother" [CT]
IN-CLASS WRITING: Evaluation of selected article
- F 10/13 *Assigned Reading for Paper #3 TBA [handout]
JOURNAL ENTRY #5
PAPER #3 DRAFT DUE for peer review

WEEK 7: EVALUATING ARGUMENTS (continued)

- M 10/16 *Schlafly, "Why Feminists Target Wives" [E-Reserve]
*Sommers, "The Feminist Classroom" [E-Reserve]
IN-CLASS WRITING: Evaluation of selected article

- W 10/18 *Flanders, "The 'Stolen Feminism' Hoax"
http://sisyphe.org/article.php3?id_article=664 [Web]
 *Blades and Rowe-Finkbeiner, "The Motherhood Manifesto"
<http://www.thenation.com/doc/20060522/blades> [Web]
- IN-CLASS WRITING: Evaluation of selected article
 PAPER #3 DUE
- F 10/20 JOURNAL ENTRY #6
- WEEK 8: WRITING AS POLITICAL COMMUNICATION (Module IV)**
- M 10/23 *Rowe-Finkbeiner, "Democracy is not a spectator sport" [E-Reserve]
- W 10/25 Preparing Testimony for a Public Hearing
 *Crouse, "Trafficking in Sex: Turning the American Dream Into a Nightmare"
 Written Testimony Kansas Legislature, 2/22/2005
<http://www.cwfa.org/articledisplay.asp?id=7478> [Web]
 IN-CLASS WRITING: Letter to the editor in response to selected article
- F 10/27 JOURNAL ENTRY #7
 Resume/Cover letter workshop?
- WEEK 9: WRITING AS POLITICAL COMMUNICATION (continued)**
- M 10/30 Readings TBA
 IN-CLASS WRITING: Letter to the editor in response to selected article
- W 11/1 Readings TBA
 PAPER #4 DRAFT DUE for peer review
- F 11/3 JOURNAL ENTRY #8
 PAPER #4 DUE
- WEEK 10: SCHOLARLY RESEARCH/FEMINIST THEORIZING (Module V)**
- M 11/6 Selections from *Feminist Studies* Summer 2006 journal
 IN-CLASS WRITING: Evaluation of selected article
- W 11/8 Selections from *Feminist Studies* Summer 2006 journal
 IN-CLASS WRITING: Evaluation of selected article
- F 11/10 JOURNAL ENTRY #9
 CONFERENCE ABSTRACTS DRAFT DUE for peer review
 STUDENT CONFERENCES
- WEEK 11: SCHOLARLY RESEARCH/FEMINIST THEORIZING (continued)**
- M 11/13 Search the archives of WMST-L@listserv.umd.edu
<https://listserv.umd.edu/archives/wmst-l.html> [Web]
 *Bettie, "Women Without Class" [E-Reserve]
- W 11/15 ANNOTATED BIBLIOGRAPHY DRAFT DUE for peer review
- F 11/17 STUDENT CONFERENCES
- WEEK 12: ANALYSIS OF CULTURAL TEXT(S)**
- M 11/20 *Grewal & Caplan, "Representations, Cultures, Media, & Markets" [E-Reserve]
 *Gray, "I Sold My Soul to Rock and Roll" [CT]

W 11/22 FINAL ANNOTATED BIBLIOGRAPHY DUE
Film Screening: Radical Harmonies (2002)

F 11/24: NO CLASS--THANKSGIVING BREAK

WEEK 13: ANALYSIS OF CULTURAL TEXT(S) (continued)

M 11/27 *Merskin, "What Every Girl Should Know" [E-Reserve]
Screening: The Story of Menstruation

W 11/29 PAPER #5 DRAFT#1 DUE for peer review

F 12/1 JOURNAL ENTRY #10

WEEK 14: ANALYSIS OF CULTURAL TEXT(S) (continued)

M 12/4 Readings TBA

W 12/6 Readings TBA

F 12/8 PAPER #5 DRAFT #2 DUE for peer review

WEEK 15: PRESENTING OUR WORK/OURSELVES TO THE WORLD

M 12/11 Presenting at academic/activist conferences
CONFERENCE ABSTRACT DUE

W 12/13

**MONDAY, DECEMBER 18th: FINAL CULTURAL ANALYSIS PAPERS DUE by 5 p.m. in
Kirsten Isgro's mailbox, 208 Bartlett Hall, WOST office.**

WOST391W READINGS

- Allison, Dorothy. "Puritans, Perverts, and Feminists." *Skin: Talking About Sex, Class and Literature*. Ithaca, NY: Firebrand Books, 1994. 93-100.
- Anzaldúa, Gloria. "Speaking in Tongues: A Letter to 3rd World Women Writers." *This Bridge Called My Back: Writings by Radical Women of Color*. Eds. Cherríe Moraga and Gloria Anzaldúa. New York: Kitchen Table: Women of Color Press, 1983. 165-173.
- Barnet, Sylvan and Hugo Bedau. *Critical Thinking, Reading, and Writing: a Brief Guide to Argument*. 5th edition. New York and Boston: Bedford/St Martin's, 2005.
- Bettie, Julie. "Women Without Class: Chicas, Cholas, Trash and the Presence/Absence of Class Identity." *Signs* 26.1 (2000): 1-35.
- Blades, Joan and Kristin Rowe-Finkbeiner. "The Motherhood Manifesto." *The Nation* 22 May 2006. <<http://www.thenation.com/doc/20060522/blades>>.
- Cochrane, Kira. "The Third Wave—at a Computer Near You" *Guardian* 31 March 2006. <<http://www.guardian.co.uk/print/0,,329447159-103680,00.html>>.
- Crouse, Janice. "Trafficking in Sex: Turning the American Dream Into a Nightmare." Written Testimony Kansas Legislature. 22 February 2005. Concerned Women for America. <<http://www.cwfa.org/articledisplay.asp?id=7478>>.
- Enloe, Cynthia. *The Curious Feminist: Searching for Women in a New Age of Empire*. Berkeley: University of California Press, 2004.
- Flanders, Laura. "The 'Stolen Feminism' Hoax": Anti-Feminist Attack Based on Error-Filled Anecdotes." *Sisyphé* 4 October 2003. <http://sisyphe.org/article.php3?id_article=664>.
- Grewal, Inderpal and Caren Kaplan, eds. "Representations, Cultures, Media, and Markets." An Introduction to Women's Studies: Gender in a Transnational World. 2nd edition. Boston, McGraw Hill, 2006. 265-268.
- Hernandez, Daisy and Bushra Rehman, eds. *Colonize This!: Young Women of Color on Today's Feminism*. Emeryville, CA: Seal Press, 2002.
- hooks, bell. "Writing Autobiography." *Remembered Rapture: the Writer at Work*. New York: Holt and Company, 1999. 80-87.
- Hughes, Gwyneth. "Science and Feminism: Partners or Rivals?" *Transforming the Disciplines: A Women's Studies Primer*. Eds. Elizabeth MacNabb, Mary Jane Cherry, Susan Popham, and René Perri Prys. New York: The Haworth Press, 2001. 177-184.
- Jacoby, Susan. "A First Amendment Junkie." *Critical Thinking, Reading, and Writing: a Brief Guide to Argument*. 5th edition. Eds. Sylvan Barnet and Hugo Bedau. New York and Boston: Bedford/St Martin's, 2005. 41-46.
- Lamott, Anne. *Bird By Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1994.
- Lorde, Audre. "The Transformation of Silence into Language and Action." *Sister Outsider: Essays and Speeches*. Trumansburgh, NY: The Crossing Press, 1984. 40-44.

- Merskin, "What Every Girl Should Know: An Analysis of Feminine Hygiene Advertising." *Growing Up Girls: Popular Culture and the Construction of Identity*. Eds. Sharon Mazzarella and Norma Odom Pecora. New York: Peter Lang, 2002. 113-132.
- Oliver, Mary. "Yourself Dancing: The Actual Work." "Then and Now." *Rules for the Dance: A Handbook for Writing and Reading Metrical Verse*. Boston: Houghton Mifflin Company, 1998. 93-99; 103-105.
- Pollitt, Katha. "Invisible Women" *The Nation* 4 April 2005.
 <<http://www.thenation.com/docprint.mhtml?i=20050404&s=pollitt>>.
- ."No Presents, Please." *The Nation* 14 August 2006.
 <<http://www.thenation.com/doc/20060814/pollitt>>.
- *Petchesky, "Phantom Towers: Feminist Reflections on the Battle between Global Capitalism and Fundamentalist Terrorism." *The Public Eye*. 25 September 2001. Political Research Associates, <<http://www.publiceye.org/frontpage/911/petchesky.html>>.
- Rowe-Finkbeiner, Kristin. "Democracy is not a Spectator Sport." *The F-Word: Feminism in Jeopardy. Women, Politics, and the Future*. Emeryville, CA: Seal Press, 2004. 213-231.
- Schlafly, Phyllis. "Why Feminists Target Wives." *Feminist Fantasies*. Dallas: Spence Publishing Company, 2003. 235-239.
- Seager, Joni. *The Penguin Atlas of Women in the World*. New York: Penguin Books, 2003.
- Sommers, Christina Hoff. "The Feminist Classroom." *Who Stole Feminism? How Women Have Betrayed Women*. New York: Simon and Schuster, 1994. 87-117.
- Zinsser, William. "Writing About Yourself: The Memoir." *On Writing Well*, 5th edition. New York: Harper Collins, 1995.

Junior-year Writing Program Mission and Goals

In 1982, the Faculty Senate of the University of Massachusetts Amherst instituted the Junior Year Writing Program in the belief that writing is of such critical importance to the entire academic community that faculty from all disciplines should share in the responsibility for teaching it and every undergraduate should be required to take at least one junior-level writing course in his or her major.

The University Writing Program, administered by the Provost's Office, operates under the aegis of the University Writing Committee, which is appointed by the Faculty Senate. The six-credit University Writing Requirement comprises a three-credit First Year Writing Requirement and a three-credit Junior Year Writing Requirement. The first-year requirement (CW) is fulfilled by successful completion of English Writing Program 112/113, College Writing, and is a pre-requisite for all Junior Year Writing Program courses. The junior-year requirement is administered across the university by the various academic departments and is usually completed in conjunction with the academic work leading to completion of a specific major. Each department or school determines the particular kinds of writing competency its majors need, and JYWP instructors across campus exercise a great deal of creativity in designing their courses.

The pages of this site provide guidelines to help teachers and administrators of departments' campus-wide design and develop their Junior Year Writing Programs in accordance with current best practices in writing instruction as well as in their own academic disciplines.

http://writingprogram.hfa.umass.edu/courses_programs/jy_writing_courses/mission_goals.asp