Welcome to COMM 3440 – Public Address Studies (Voices of Democracy). The word “democracy” comes from two Greek words: δημος meaning “people” and κρατος meaning “power” or “authority.” In its very definition then, there is both a confluence of ideas – power of the people, and a tension – people vs. powerful/authority. It is the space that fall between these two poles (and hopefully beyond these poles) that will be explored in this course. Adding to the mix the word, “Voices,” COMM 3440 asks participants to question seriously what it means to have a voice in democracy and what it means to be a voice of democracy. These are not simple questions and will likely not be answered entirely by the end of the semester. But, alas, we shall endeavor forward.

This course is an introduction to American public address. We explore the ways in which prominent figures have sought to define the nation and address major political controversies over the course of U.S. history. On one level, we will examine the efforts of advocates in historical contexts, as they develop responses to specific rhetorical problems. On another level, we examine the ways in which those responses construct persistent trends in U.S. rhetoric, themes that have provided the nation with enduring identities and arguments for better than 200 years. On both levels, we seek to understand what it means to be an “American.”

This is also a course in rhetorical history. Rhetorical history differs from the more traditional practice of history as you may have engaged it in other courses. Where history treats documents primarily as evidence—as records of events, people, and places—rhetorical history studies rhetorical texts as records of the broad themes and ideas of an era. Ernest Wrage, a rhetorical historian, wrote in 1947, “A speech is an agency of its time, one whose surviving record provides a repository of themes and their elaborations from which we may gain insight into the life of an era [. . .] From the study of speeches [. . .] it is possible to observe the reflections of prevailing social ideas and attitudes.” While we will study more than just speeches, we will focus always on voices …. Voices of Democracy.

The voices explored in this class illuminate the social, cultural, and intellectual forces that have shaped U.S. public culture. Our goal is not to recall every minute of U.S. history, but rather to listen closely to the words and pay particular attention to the images and identify the people who have contributed to our definition of “America” today. Some of our central themes this semester will be focus on the paradoxes that arise among conflicting characteristics in U.S. society—equality, democratic politics, and the promise of the American Dream, but also racism, inequality, exclusion and oppression.
Assignments

**Active Participation** (10% – 100 points) This course will be a challenging one. This class will benefit students who are motivated to read, write, and engage in discussion. This class is motivated primarily through dialogue, discussion, and engagement; Thus, your **active** participation in discussions (both in class and on the course blog) is essential. Merely attending class is not the same as actively participating in the course. If you attend every day but rarely engage in the materials in a way that is responsive to others in the class, you will earn a poor participation grade by the end of the semester. Likewise, if you are not in class, you certainly cannot engage our discussions fully. In short, come to class **prepared** (meaning having read and ready to speak about what you have read in an engaged manner). Please, speak out, speak often, and speak intelligently.

**In-class Quizzes & Assignments** (10% – 100 points) In addition to your respectful contributions to class dialogues, this grade will take into consideration various assignments not listed on the syllabus (e.g., reading quizzes, reading prompts, in-class group work, homework assignments).

**Unit Review Think Pieces** (30% -- 4 x 7.5% each – 300 points) You will complete 4 smaller papers in response to each of the course units. You will be given a prompt to guide your paper response and you will be expected to use the readings from that unit to help support your response paper. Each paper should be 3-4 pages in length and there is no expectation for additional research. Follow the due dates on the syllabus; all papers should be submitted through Turnitin on Blackboard.

**CREATIVE FINAL PROJECT** (50% -- 500 points TOTAL) By the end of the semester, we will have considered quite a few “voices” reflective of U.S. public culture – articles, websites, advertising campaigns, television shows, movies, art work, song lyrics, books, legislation, et cetera. In general, the goal for your final project will be to examine a specific voice (or set of voices) and forward a provocative, well supported project. While more specific details about this assignment will be provided as the semester progresses, know now that your creativity will be rewarded.

**Step 1: Literature Review & Proposal** (15% -- 150 points) -- **Monday, March 28th** -- For this part of the project, you need to provide a well-supported and thought through literature review and proposal that grounds your project. This 4-5 page paper should situate your final project within a scholarly literature that will support the argument that you will pursue through your creative endeavor. In addition to the literature review, you should lay out the basic argument you seek to explore in your final creative project. As such, it should answer the following questions:

- Into what theoretical foundations and debates do you situate your project?
- What is the “voice” or set of “voices” you propose to analyze?
- In what way has this voice been culturally significant in U.S. public culture?
- What do you propose to do as your final project?

**Incorporate at least** 5 outside scholarly sources (read: non-internet sources) into this literature review and append a preliminary bibliography with at least 10 scholarly sources. **You cannot turn in a final project unless you have had a proposal cleared by Suzanne.**

**Step 2: Present your Project** (10%) – **During the last two weeks of the semester.** Consider this day a final chance to vet your projects through your colleagues (and your professor) and receive feedback. This oral presentation should be 8 minutes in length and elicit feedback from your audience. This is your opportunity to make an argument to your audience and demonstrate your original, creative efforts. We will assign specific dates as the time gets closer.

**Step 3: Final Project** (25%) -- **Tuesday, May 10th** -- Building upon the aspects of the proposal above and feedback from your instructor and peers, your final project should be a creative accumulation that offers information regarding a “voice” (or set of voices) of U.S. democracy. There is no “right” answer to this (though there are certainly “better” explorations of your question/issue). You’re being asked to draw from information you have learned over the course of the semester and make a statement about a particular piece of this puzzle. While you are welcome to think of other ideas for your final project, there is a range of options listed below. Each project will be an individual effort and ought to be formulated in direct consultation with your instructor. Regardless of which option you choose, you will need to clearly incorporate research into your project in two ways. First, you need to demonstrate that your creative effort incorporates research into the fiber of its production (see notes below). Second, you will write a 4-5 page theoretical reflection paper (more information on this to come).
1) Create an informative or persuasive website that explores a voice of democracy previously under-explored. You should include links to other helpful websites, short statements that explain your issue and what's at stake, images, etc. As part of this project (e.g., the introductory page) you need to include an essay that explains the rationale for your project and connects your website to broader theoretical arguments/support.

2) Design a syllabus for either a high school or college class that would elaborate significantly about either one of the specific issues explored this semester or an issue of negotiating U.S. democracy that was not considered this semester. If you decide to pursue this option, you would need to include a course description, course objectives, assignment descriptions, and schedule of readings for a 30 class periods (15 weeks). You would also need to include at least 5 lesson plans/activity descriptions and a full bibliography for your course readings.

3) Create a video that explores a particular issue of interest vis-à-vis voices of democracy. You might decide to splice together various images and statements/statistics/quotations that make an audio-visual argument; you might interview various people to create a documentary-style video that forwards various perspectives on your issue and certain activist efforts to sway public opinion; you might videotape a choreographed performance of your argument. As part of this project, you will need to include documented information (e.g., relevant quotations or statistics) that offers context.

4) A Voice of Democracy News “Scrapbook” that tracks one issue (or one speaker or activist event) and makes a particular argument. To complete this project successfully, you would want to creatively display various news stories in a thematic progression. You should plan to copy the articles in their original form (i.e., a pdf or photocopy of the actual layout rather than a lexis/nexis printout) – This project will require you to go into the library. You will need to write an introduction to the scrapbook that explains the theoretical connections you are making between this collection of articles/images and the historical context of your project. Throughout the scrapbook, you should include captions, statistics, quotations, etc. to help guide a reader through your assessment.

5) Design a Public Activist Event for the DFW community around a key issue of democracy. You will not actually be putting this event into action, and you can assume that your budget is sufficient to support your “dream” event (within reason, keeping in mind that the event will be held in this area). You need to decide the format, elements (e.g., speakers, poets, musicians, art activities, children’s activities, etc), setting, etc. You should think about who you would want to invite to Charleston, what they would offer, and how you would combine events (assume that anyone you invite would say “yes”). For this project, you would turn in a binder of planning materials, a mock program for the event, a mock letter explaining to potential speakers/performers the rationale for this event, community publicity, etc. Included in this project should be documented “theoretical” support for your project (e.g., included in the invitation letters to keynote speakers).

6) Design a game in the "Trivial Pursuit" tradition that concentrates on the not-so-trivial aspects of a particular period of history and specifically on those areas where important ideas and information have been lost from the popular consciousness. I will leave it up to you as to how you want to break the information into the 6 categories, but in the end, you would want to generate at least 30 question cards (6 questions/card).

7) Prepare a mock 1-hour radio broadcast for the UNT station that presents a history of activism in a particular time period (e.g., the 1960s) or an evolution of activism regarding a specific issue. This should be a compilation of various democracy themed music and PSAs and should include “liner notes” referencing specific relevant research.

8) Construct a public performance (and actually perform it in public). This performance should center around a particular voice or set of voices relevant to a key issue of democracy. This performance could be a one-person show or include multiple characters (dependent on performer availability). The length of time for this performance is negotiable, depending on the number of people involved. The event should creatively incorporate theoretical materials to support your performed argument.

9) Suggest another option …
All formal written assignments need to follow these basic guidelines:

• Your layout should include 1” margins, a 12 point font, and be double-spaced.
• Use quotations meaningfully. While I strongly encourage you to incorporate helpful quotations and passages, they do not substitute for your analysis of the materials.
• Proofread your paper carefully for language choices, grammar, and spelling.
• Include a bibliography that follows the APA format (in line with the expectations of the department).

Readings

The readings for this course vary in length, difficulty, and origination. Many readings are theoretical in nature and are drawn from journals in the fields of communication/rhetoric. Other readings will be primary documents (speeches, letters, etc.) selected from various time periods of U.S. history; working with primary sources, especially ones whose language that seems outdated, can be challenging but also quite rewarding. And still other readings will not be “readings” at all and will be visual texts (pictures, quilts, movies, etc.). Due to the diverse nature of our texts, there will be some day-to-day variation in terms of your reading load. Some of the essays are complex and will likely challenge you – they are not included to frustrate you – they have been chosen because they are strong examples of the positions we are discussing, and they lay out arguments in ways that are especially nuanced and sophisticated.

Our activities in class will be based upon the assumption that you have read and thought about the material. With this in mind, you should plan to give yourself plenty of time to read carefully, take notes appropriately, and be prepared to ask questions when necessary. Students are expected to complete and process, to the best of your ability, any assigned readings before coming to class and to bring readings to class with you. Do not give up on a reading just because you’re feeling challenged by it; read the entire assignment and come to class with questions. Quizzes will be used as necessary to ensure that students are reading all assignments.

Required Readings:
To keep your costs at a minimum, all course readings will be posted on BlackBoard.
You can print out essays either from your home computers or in a General Access Lab on campus. Please see this website, http://www.gacl.unt.edu/pol.php, for more information about where to find labs, print quotas, etc. There are two labs in the General Academic Building (GAB 330 and GAB 550) along with quite a few labs spread throughout campus. It is expected that you will bring your readings to class each day as we will actively use them in class.

COMM Library Copier Use Policy
Students conducting research in the Communication Studies Library associated with departmental coursework have access to a printer/photocopier located in the office adjacent to the library. We encourage students to make use of this resource to print research accessed online in the library or to copy essays from any of the department’s holdings. Students may not use this resource for other purposes, such as printing courses assignments, class notes, scripts, etc. Students who use the copier for uses other than those outlined above will lose copying privileges.
Class Climate

The types of issues we will discuss in this class range from the writings of 19th Century activists to the politics of the breastfeeding and representations of raced and sexualized bodies. Some of you will undoubtedly have strong reactions to some of our readings and discussions—strong reactions are not discouraged. However, the ways in which reactions get framed and presented must be respectful and civil. In order for us all to glean the most from this course, we must create an environment in which individuals feel comfortable speaking their minds and relaying their experiences. Constructive criticism and responses are welcome (and expected). Disrespect of any kind will not be tolerated.

UNT Acceptable Student Behavior Statement:
Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr

Accountability

We will spend the bulk of our time discussing the ideas raised in the readings and in class and presenting arguments to one another. Especially where presentations are concerned, having an audience in active attendance is essential to the success of this class. I will act primarily as a facilitator and each of you will bear some responsibility for the educational experience of the entire class. If you are not here, you will not gain as much from or contribute as much to the class; your experiences are important to our collective learning experience. Therefore, there will be a strict accountability policy. You have 2 personal days (one academic week) to use as you need/wish. These days should be saved to account for illnesses, interviews, upcoming trips, holiday break plans, etc. If you take more than two days off of class, your final grade will reflect a full letter grade deduction for each class missed (10%/100 points). However, if you are here for every class meeting (i.e., if you take no personal days) your final grade will reflect a grade increase of 2.5% (25 points). I do not discriminate between “excused” and “unexcused” absences (in other words, you don’t need to get doctor’s excuses, etc). Use your personal days wisely!!

There are only two exceptions made to this policy. The first exception is in line with the state of Texas regarding observations of major religious holy days (as identified by Section 11.20 of the Texas state tax code) – these absences do not count against your personal days. Additionally, “University Authorized Absences” (i.e., travel in accordance with a University-sponsored event) do not count as personal days. HOWEVER, it is your responsibility to alert me by the second week of class, in writing, if you plan to miss class due to a University Authorized Absence or religious observation over the course of the semester. In this memo, you must include specific dates and your reason for absence. If you are traveling for a University Authorized event, I will also need official documentation from your campus advisor.

Regardless for your reason for missing class, you are still responsible for that day’s materials and deadlines.

Crisis Contingency

In the event of the university closing for weather-related reasons or illness outbreak (e.g. swine flu), please visit the course website on Blackboard. I will provide instructions on how to turn in assignments and how the class will proceed utilizing BlackBoard's announcements function.

Cell Phones/Text Messaging

We all use them and love them. Use them and love them before class and after class. Please don't make me answer your phone!
Academic Integrity

It is expected that all students have read and understand the Center for Student Rights & Responsibilities expectations regarding Academic Dishonesty and Integrity. If you have misplaced your copy of their code, please surf the net to http://www.unt.edu/csrr/development/dishonesty.html. It is of utmost importance that you understand what is meant by cheating, facilitating academic dishonesty, fabrication, plagiarism, etc. It is also important for you to understand your rights should I or any other instructor accuses you of academic dishonesty. Every graded assignment, unless otherwise indicated, requires you to do original, independent, and creative work. In addition to copying someone else’s words or ideas, reusing your own work (from other courses) is considered academic dishonesty—you might be permitted to extend research from other classes, but you must clear this with your professors before proceeding with such research. Frequently, you will be asked to summarize and synthesize various course readings and additional research; if you are using more than 3 words of that text, they need to go in quotation marks and include the corresponding page number(s). Even if you are not quoting text directly, you need to indicate when you are using another scholar’s thoughts/ideas/concepts/paradigms/etc by putting their name in parentheses after their idea. Violation of these expectations will result in swift and severe consequences (typically, failure for both the assignment and the course).

Disability Concerns

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 – The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans With Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. In accordance with the ADA and Office of Disability Accommodation (ODA), I will gladly provide reasonable accommodation to students who need it. Students who wish to self-identify and request assistance under this policy should register in room 318A of the University Union by the second week of class.

E-Mail & BlackBoard

Students are expected to check their preferred e-mail quite frequently in order to stay current with course communications. If you have a question outside of class and can’t make it to my office hours, please contact me via e-mail (either my UNT or Gmail account -- do not e-mail me through the BlackBoard site). In addition, this course will employ the BlackBoard system—plan to check this often for course reminders, announcements, updates, assignments, and readings in addition to the course gradebook.

SETE Evaluations

The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester (April 19 - May 14), providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the SETE to be an important part of your participation in this class.

Meetings

I am willing to meet with you ahead of time and talk about your assignments. I am more than willing to read drafts and outlines ahead of time to offer suggestions for improvement. I will be maintaining a 24/7 policy with regard to talking about grades – Once I have returned an assignment with a grade, please wait at least 24 hours to talk with me about the grade (this will allow you time to reflect on the feedback and constructively determine questions for our meeting). Any meeting regarding grades on particular assignments must be scheduled within 7 days of the return of that assignment – it is never good to wait too long to discuss a potential problem. I will not discuss grades over e-mail or telephone, and I will not discuss your grades in reference to anyone else in the class. You are not graded against others in the class and everyone is evaluated based on their individual contributions. Indeed, students who have found success in this class in the past have realized the importance of keeping an open dialogue with me.
Deadlines

Please pay close attention to deadlines as you will be held to them. This policy is in place to assist you in your life—deadlines are important and reflect on your credibility and professionalism (please treat this course as a priority). We all depend upon machines to get our work done. We all know that machines break down. When they do, it does not constitute an “excuse” or an “emergency.” It is expected that you will prepare your assignments far enough in advance so that when your computer malfunctions (as it inevitably will), you will still have time to rectify the problem and turn in the assignment on time. Since you will turn your papers in to Turnitin on BlackBoard, you must abide by all deadlines. Turnitin on BlackBoard has an automatic submission cutoff and will not accept late work. If you miss the deadline (by even a second), your paper will not be uploaded and will not be accepted.

“On Time” means at the beginning of class on that specific due date. If you are taking a personal day or observing a religious holy day, you can still turn an assignment in on time by turning it in EARLY to Turnitin on BlackBoard.

There are very few circumstances in which makeup assignments are applicable to this class. Since you will have most major assignments well in advance, you will always have the opportunity to turn in work early. Again, plan accordingly to account for interviews, travel (University Authorized, religious, and personal), and illnesses. If you miss an in-class assignment (e.g., quiz) due to a University Authorized Absence or religious observation, you can write a make-up essay to take the place of that in-class assignment. If you miss an in-class assignment because you are taking a personal day for any other reason, the assignment cannot be made up.

Academic Research
(or, why you should avoid becoming a Google Monkey)

It is expected that you are capable of performing (and willing to perform) collegiate level academic research. Often, this will require a trip to the brick and mortar building called a “library” – this may seem arduous, but all of your research needs are not always available on your home computer. The only time you should be using Wikipedia or Google is to help you brainstorm—googling a topic or doing a Wikipedia search should never constitute an end result of your research. Wikipedia and Google should never show up on your bibliography. In your presentations, phrases such as “according to Wikipedia.com …” and “as explained on Google.com…” should never escape from your mouth.

Bottom line: Run away from Wikipedia and Google.

The UNT Library website has the option “Communication & Mass Media Complete” – this search engine should be your friend. While it does not catalogue all journals in the field of Communication, it does search a good number of them and offer many of them in pdf format. Select “Find Journal Articles” under Electronic Resources. On the left side of the page, select “C” at the top of the page (it’s the third letter from the left in the alphabet). There you will find the link to “Communication & Mass Media Complete.” You might also try “ComIndex,” “ComAbstracts,” or “Communication Abstracts.” Also, under “G” you will find the “Gender Studies Database” and under “W” the “Women’s Studies e-books via Greenwood.”

Regardless of which database you select, you need to find either a pdf of the source (this is the equivalent of the article photocopy) or the physical journal at the library. You will be told often that “internet sources” are not acceptable research. Finding journal articles that are catalogued online is not the equivalent of an “internet source.” When I say “no internet sources,” I mean something that only exists online and is not peer-reviewed. There are some exceptions to this “no internet source” rule; please consult with me if you think you have encountered an exception.
Helpful Online Databases

American Rhetoric:  
http://www.americanrhetoric.com/speechbank.htm

Archives of American Public Address:  
http://douglassarchives.org/

C-Span Public Speeches:  

From Revolution to Reconstruction and What Happens Afterwards:  
http://odur.let.rug.nl/%7Eusa/D/index.htm

Selections from the National American Woman Suffrage Association: http://memory.loc.gov/ammem/naw/nawshome.html

Grading/Quality of Work

All grades will be in the form of a letter grade (A-F) and weighted according to the demands of the specific assignments. In the end, your final grade will be accounted in the following manner:

A: Exemplary: work or performance that goes well beyond the basic expectations of the assignment to the point of providing a model of excellence to others.

B: Commendable: work or performance that not only meets all requirements but exceeds them, demonstrating depth, originality, and other marks of quality that give the work distinction.

C: Satisfactory: work or performance that fully meets all requirements competently and shows the ability to function as a college student.

D: Marginal: work or performance that either (1) fails to meet all requirements though what is done is considered competent, or (2) meets all requirements but not at a basic level of competence or (3) both of the above but not poor enough to be considered failing.

F: Failing: work or performance that falls significantly short of requirements or basic competence or both. And, of course, work not done.

Incompletes

In accordance with university policy, a student can only receive a course grade of “I” if the student 1) has completed at least 75% of the coursework, 2) is passing the course, and 3) has a justifiable and documented reason beyond the control of the student for not completing the work on schedule (e.g., serious illness, military service).

Disclaimer

This syllabus should not be considered a binding contract on the part of the professor, who reserves the right to change any aspect of the course without prior notice.
### Schedule of Readings

It is expected that you will read the text(s) **BEFORE** coming to class for the day, that you will take notes on your readings, and that you will **bring the readings** with you to class so we can discuss them fully. Please use your printing privileges and bring all readings with you with notes to enable quick consultations. We may alter some of the readings as the semester progresses depending on the needs of the class.

**All Readings Will be Available via BlackBoard**

### Establishing a Framework for Analysis

**T 1/18** | **Introductions and General Course Overview**  
- Establishing expectations for each other and creating a climate of support, rigor, and scholarship

**R 1/20** | **Analyzing Rhetorical Discourse**  
- Ronald F. Reid and James F. Klumpp, “Introduction” from *American Rhetorical Discourse*  
- James Jasinski, “Public Sphere”

**T 1/25** | **Analyzing Rhetorical Discourse, Part 2**  
- Text of Obama’s Tucson memorial service  
- Text of Sarah Palin’s statement regarding Tucson murders  
- John Murphy, “The State of the Covenant”  
- Dana Cloud, “Tucson Speech Reaction”  
- Bring readings and notes from previous day

### Defining Citizenship – Who’s In? Who’s Out?

**R 1/27**  
- Frederick Douglass, “What to the Slave is the Fourth of July?” – July 5, 1852  
- Robert Terrill, “Irony, Silence, and Time: Frederick Douglass on the Fifth of July”

**T 2/1**  
- Susan B. Anthony, “Is it a Crime for a Citizen of the United States to Vote?”  
- Carrie Chapman Catt, “The Crisis” – 1916  
- Belinda A. Stillion Southard, “Militancy, Power, and Identity: The Silent Sentinels as Women Fighting for Political Voice”

**R 2/3**  
- Amy L. Brandzel, “Queering Citizenship?: Same-Sex Marriage and the State”  
- Bring To Class The Voice Of An Activist Either Defending Or Advocating Against Same Sex Marriage

**T 2/8**  
- Angela Y. Davis, excerpts from *Are Prisons Obsolete?*  
- PCARE, “Fighting the Prison-Industrial Complex: A Call to Communication and Cultural Studies Scholars to Change the World”
Visit Let Freedom Ring's website:  http://www.weneedafence.com

Monday 2/14
Paper #1 due to Turnitin by 5:00 pm

T 2/15
Discuss Final Projects

The Promise of “Equality” – Rights Talk in Times of Contestation

R 2/17
Martin Luther King, Jr., “Letter from a Birmingham Jail” – April 16, 1963
Anne Moody, “Coming of Age in Mississippi” – 1968
Davi Johnson, “Martin Luther King Jr.’s 1963 Birmingham Campaign as Image Event”

T 2/22
Malcolm X, “The Ballot or the Bullet” – April 12, 1964
Robert Terrill, “Colonizing the Borderlands: Shifting Circumference in the Rhetoric of Malcolm X”

R 2/24
Stokely Carmichael, “Black Power”

T 3/1
Selections of primary documents from Dolores Huerta
Stacey Sowards, “Rhetorical Agency as Haciendo Caras and Differential Consciousness Through Lens of Gender, Race, Ethnicity, and Class: An Examination of Dolores Huerta’s Rhetoric”

R 3/3
Gloria Steinem, “Senate Testimony on ERA” – May 6, 1970
Phyllis Schlafly, “House Testimony on ERA” – October 20, 1983
Martha Solomon, “Stopping ERA: A Pyrrhic Victory”

T 3/8
Visit Catholics for Choice’s website www.catholicsforchoice.org
Visit Feminists for Life’s website www.feministsforlife.org

R 3/10
Class Does Not Meet -- Suzanne is at the Law, Culture, and the Humanities Conference Work on Gender Fair!!

Friday 3/11
Paper #2 due to Turnitin by 5:00 pm

SPRING BREAK -- MARCH 14-18
Identity Maintenance in the Land of the “Free”

T 3/22
♦ Margaret Sanger, “A Moral Necessity for Birth Control”
♦ C. Wesley Buerkle, “From Women’s Liberation to their Obligation: The Tension Between Sexuality and Maternity in Early Birth Control Rhetoric”

R 3/24
♦ Selections from The Young Lords Reader

Monday 3/28
Final Project Proposals due to Turnitin by 5:00

T 3/29
♦ Audre Lorde, selections from The Cancer Journals
♦ Lester C. Olson, “On the Margins of Rhetoric: Audre Lorde Transforming Silence into Language and Action”

R 3/31
♦ Emil B. Towner, “A <Patriotic> Apologia: The Transcendence of the Dixie Chicks”

T 4/5
♦ Melanie Joy McNaughton, “Hard Cases: Prison Tattooing as Visual Argument”

R 4/7
♦ Visit Westboro Baptist Church’s website: www.godhatesfags.com
♦ Visit the Human Rights Coalition’s website: www.hrc.org
♦ Charles E. Morris III and John M. Sloop, “What Lips These Lips Have Kissed: Refiguring the Politics of Queer Public Kissing”

Monday 4/11
Paper #4 due to Turnitin by 5:00 pm

Remembering Together – Coming to Terms with Our Collective Past

T 4/12
♦ William Jefferson Clinton, “Speech of Apology for the Tuskegee Syphilis Experiment” (at the end of Harter’s article)
♦ Lynn M. Harter, “President Clinton’s Apology for the Tuskegee, Syphilis Experiment: A Narrative of Remembrance, Redefinition, and Reconciliation”

R 4/14
♦ Visit the Take Back the Memorial website: http://takebackthememorial.org/

T 4/19
♦ Visit the AIDS Memorial Quilt Website: http://www.aidsquilt.org/

R 4/21
♦ Barack Obama, “A More Perfect Union”
♦ Robert E. Terrill, “Unity and Duality in Barack Obama’s ‘A More Perfect Union’”
Monday 4/25
Paper #5 due to Turnitin by 5:00 pm

T 4/26
Project Presentations

R 4/28
Project Presentations

T 5/3
Project Presentations
Attend the GENDER FAIR -- 9:00 a.m. - 3:00 p.m. in the 1 O’Clock Lounge for extra credit

R 5/5
Project Presentations

Final Projects Due on Tuesday, May 10 between 1:30 and 3:30 pm
(Turn in to Suzanne’s office)