

81-UNC Revised
3/1/2016

FORMAT 1

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

| | | | |
|---------------|---------------------|-----------------|--------------|
| Department | English | College/School | CLA |
| Prepared by | Daryl Farmer | Phone | x5307 |
| Email Contact | dlfarmer@alaska.edu | Faculty Contact | Daryl Farmer |

1. ACTION DESIRED

(CHECK ONE):

Trial Course

New Course

X

2. COURSE IDENTIFICATION:

Dept

ENGL

Course #

F270X

No. of Credits

3

Justify upper/lower division status & number of credits:

In this introductory course, students will be expected to (1) develop an understanding of the principles of creative writing; (2) develop the basic skills and techniques of creative writing in various genres including poetry, fiction and creative nonfiction, and (3) become familiar with the work of some leading practitioners of creative writing.

3. PROPOSED COURSE TITLE:

Introduction to Creative Writing

4. To be CROSS LISTED?
YES/NO

No

If yes, Dept:

Course #

(Requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.)

5. To be STACKED?

YES/NO

No

If yes, Dept:

Course #

Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online – see URL at top of this page.

6. FREQUENCY OF OFFERING:

Fall, spring

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) — or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING

(AY2013-14 if approved by 3/1/2013; otherwise AY2014-15)

Fall 2016

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT:
(check all that apply)☐ 1☐ 2☐ 3☐ 4☐ 5☒ 6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc)

Lecture, discussion, one-on-one conferences with instructor

9. CONTACT HOURS PER WEEK:

3

LECTURE
hours/weeks

LAB

hours/week

PRACTICUM
hours/week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/-/guidelines-for-computing/> for more information on number of credits.

OTHER HOURS (specify type)

10. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

Example of a **complete** description:

FISH F487 W, O Fisheries Management

3 Credits Offered Spring

Theory and practice of fisheries management, with an emphasis on strategies utilized for the management of freshwater and marine fisheries. *Prerequisites:* COMM F131X or COMM F141X; ENGL F111X; ENGL F211X or ENGL F213X; ENGL F414; FISH F425; or permission of instructor. Cross-listed with NRM F487, (3+0)

ENGL F270X Introduction to Creative Writing: (h)

3 Credits

Offered Fall and Spring

Forms and techniques of fiction, poetry and creative nonfiction for beginning students; discussion of students' work in class and in individual conferences. Close study of the techniques of established writers. *Prerequisites:* ENGL F111X or permission of instructor. (3+0)

11. **COURSE CLASSIFICATIONS:** Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

☒

S = Social Sciences

☐

Will this course be used to fulfill a requirement for the baccalaureate core? If YES, attach form.

YES:

NO:

☒

If YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6

☐

W = Writing Intensive, Format 7

☐

Natural Science, ("X" for Core)

Format 8

☐

- 11.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES

☐

NO

☒

12. **COURSE REPEATABILITY:**

Is this course repeatable for credit?

YES

☐

NO

☒

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

13. **GRADING SYSTEM:** Specify only one. Note: Later changing the grading system for a course constitutes a Major Course Change.

LETTER:

☒

PASS/FAIL:

☐

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

ENGL F111X or permission of instructor.

These will be required before the student is allowed to enroll in the course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. **PROPOSED COURSE FEES**

\$0

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No

☐

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously?

Yes/No

No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

This course is the introductory class for new Creative Writing minor. Although the course has not been previously taught, there will be no impact on budget, facilities or faculty since the course will replace existing 200-level courses (ENGL F271, ENGL 272 and ENGL 273), and will use existing resources.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (hjensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

☒

Yes

Course will use existing resources.

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?

Include information on the Programs/Departments contacted (e.g., email, memo)

English Department, School of Education Elementary Education Program. School of Education contacted by email and anticipates no negative effect on students of having the existing options of ENGL 271, 272, 273 replaced by the new ENGL F270X (email from Carol Barnhardt, Chair of Elementary Education).

21. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

Positive impact: this new course will be a key part of the proposed Minor in Creative Writing. It will be part of a suite of courses designed to restructure the creative writing classes for the Minor, offering students a cross-genre introductory course in fiction, nonfiction and poetry before moving them on to increased specialization in fiction, poetry and creative nonfiction in separate courses at the 300-level (ENGL F375 Intermediate Creative Writing: Fiction, ENGL F376 Intermediate Creative Writing: Poetry, ENGL F377 Intermediate Creative Writing: Nonfiction), then study at the 400-level (ENGL 471 Undergraduate Writers' Workshop; ENGL 471 Topics in Creative Writing; ENGL 488 Dramatic Writing). No negative impacts are anticipated.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

ENGL F270X is designed to be the introductory course in a suite of new courses for the Minor in Creative Writing that move students from the introductory level to more specialized study. Currently courses are genre-specific at the introductory 200-level (ENGL F271 Creative Writing: Fiction, ENGL F272 Creative Writing: Poetry, and ENGL F273 Creative Nonfiction). Introducing students to all three genres in an initial course will better present them with the basic principles of creative writing, allowing for more specialized study at the intermediate 300-level (ENGL F375 Intermediate Creative Writing: Fiction; ENGL F376 Intermediate Creative Writing: Poetry; ENGL F377 Intermediate Creative Writing: Nonfiction).

Date _____

March 1, 2016

Date _____

March 1, 2016

Date _____

Date _____

Date _____

___ Core Review ___ SADAC

Date _____

Date _____

Date _____

Signature, Dean, College/School of:

ATTACH COMPLETE SYLLABUS (as part of this application). The guidelines are online: <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/uaf-syllabus-requirements/>
The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

1. Course information:

☐ Title, ☐ number, ☐ credits, ☐ prerequisites, ☐ location, ☐ meeting time
(make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:

☐ Name, ☐ office location, ☐ office hours, ☐ telephone, ☐ email address.

3. Course readings/materials:

☐ Course textbook title, ☐ author, ☐ edition/publisher.
☐ Supplementary readings (indicate whether ☐ required or ☐ recommended) and
☐ any supplies required.

4. Course description:

☐ Content of the course and how it fits into the broader curriculum;
☐ Expected proficiencies required to undertake the course, if applicable.
☐ Inclusion of catalog description is *strongly* recommended, and
☐ Description in syllabus must be consistent with catalog course description.

5. ☐ Course Goals (general), and (see #6)

6. ☐ Student Learning Outcomes (more specific)

7. Instructional methods:

☐ Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

8. Course calendar:

☐ A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

9. Course policies:

☐ Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

10. Evaluation:

☐ Specify how students will be evaluated, ☐ what factors will be included, ☐ their relative value, and ☐ how they will be tabulated into grades (on a curve, absolute scores, etc.) ☐ Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but may be a convenient way to publicize this.) Faculty Senate Meeting #171:

<http://www.uaf.edu/uafgov/faculty-senate/meetings/2010-2011-meetings/#171>

11. Support Services:

☐ Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services: Note that the phone# and location have been updated.

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

☐ State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

8/1/2012

ENGL 270X

INTRODUCTION TO CREATIVE WRITING



University of Alaska-Fairbanks
Spring Semester, 2015
T&Th, Jan. 17-May 10
11:30 – 1:00 PM (3 Credit Hours)
Classroom: Gruening 204

Instructor: Dr. Daryl Farmer
Office: 820 Gruening
Phone: 474-5307
E-Mail: dlfarmer@alaska.edu
Office Hours: Tues. & Th. 10:00-11:00
and Th. 4:30-5:30

ENGL F111X; or permission of instructor.

COURSE DESCRIPTION

In this course we will explore the basic craft of creative writing in three genres: creative nonfiction, poetry and fiction. As we write, we will discuss matters such as getting a first sentence or line on the page, creating characters, developing a rising tension strong enough to carry the reader through the work, structure and meter in poetry, and revising a final draft.

You can expect to do a great deal of writing and reading both in and out of class this semester. We will be thinking on the page as we produce stories, poems and essays, analyze our own writing, and respond to other writers in the class and in the assigned texts. First and foremost, our purpose together will be to provide the means of exploring and expanding your imaginative powers, and to learn methods of expressing those imaginative powers in language through the craft of prose and poetry. Writing is the best way I know to learn about ourselves--about our hearts, our passions, our dreams, about what it is that motivates us, drives our emotions, makes us persevere against all obstacles, causes us to love or to hate. In short, what it is that makes us human.

A final note: For me, the study of creative writing is an important form of the study of literature. It would be unthinkable for an art student to get a degree without ever creating a work of art, or for a music major to never play an instrument. Just as painting on canvas can help one to better appreciate Renoir or Picasso, or pounding out notes on a piano can greatly inform one's appreciation of Mozart or Coltrane, so can the writing of fiction allow us a greater appreciation for the stories of Joyce Carol Oates, or the poems of Ted Kooser. This course is, in part, designed to offer you the chance to become better, more imaginative readers. Even if you leave this class and never write another story in your life, if you engage with the work in the class, you should leave with a greater understanding of the power of language, and with tools for a deeper knowledge of the creative process as it applies to all literature.

COURSE GOALS

By the end of the semester, you will have developed the skills necessary to develop writing projects in poetry, fiction and nonfiction, through the stages of generating ideas, revising and editing. You will also develop skills to respond critically to professional and peer writing.

STUDENT LEARNING OUTCOMES

In this class students will:

- read and analyze texts written by published poets and prose writers well known for their contributions to the creative writing field;
- develop polished texts of their own writing based on applicable skills in invention, process, revision and editing;
- participate in critical peer responses to classmate's writing in both small group and full-class format.

REQUIRED TEXTS

Bird by Bird, by Anne Lamott

The Poetry Repair Manual, Ted Kooser

Poetry 180, ed Billy Collins

Building Fiction, Jesse Lee Kercheval

The Vintage Book of Contemporary American Short Stories, ed. Tobias Wolff

OTHER MATERIALS

A personal journal

Also: plan to spend up to \$20 for photocopying drafts

There will also be a variety of handouts throughout the semester. It's a good idea to keep a portfolio or file of some kind to help organize these handouts.

INSTRUCTIONAL METHODS

The class will consist of in-class discussion, writing exercises, literature and writing craft lectures, discussion of assigned readings and small peer workshop.

EVALUATION AND GRADING

Grading:

Your grade will be broken down as follows:

| Assignment | % | Points |
|---------------------------|----------|---------------------------------|
| Attendance/Participation | 13% | 130 (5/day up to 26 days) |
| Weekly Exercises | 10% | 100 |
| Weekly Reader's Responses | 10% | 100 (Must turn in 10 out of 13) |
| Nonfiction Final Essay | 15% | 150 |
| Poetry Collection | 15% | 150 |
| Fiction Final Draft | 15% | 150 |
| Final Portfolio | 22% | 220 |
| Total | 100% | 1000 |

Grade Criteria, in percentages:

A: 100-90

B: 89-80

C: 79-70

D: 69-60

F: 59-0

Attendance and Participation (13%)

I conduct an active writer-centered classroom. Your attendance and participation is an integral part of the course. Absence is never an excuse for coming to class unprepared—it is *your* responsibility to find out what was missed, including handouts and/or changes to this syllabus. This class meets 29 times this semester. For each day up to 26, you will receive five points for attending and participating in class. This means that you have three days for which you are neither punished for not showing, nor awarded for showing. I reserve the right to dock your attendance points for any of the following:

- Showing up late
- Leaving early
- Not participating in journal exercises
- Not being prepared for workshop
- Anything that has to do with cell phones or text messaging
- Sleeping
- Etc.

Weekly Assignments, Exercises and Responses to Reading (20%)

Weekly readings and exercises will be assigned throughout the semester. Responses will be due every Monday beginning January 26, and exercises will be due nearly every Wednesday, except when final project drafts are due.

Reader's Responses: 10%. These short, informal one page responses will be used mostly to inform our class discussions about the assigned reading. I evaluate these responses with a check-plus, check or check-minus, meaning, "very good," "good," and "not-so-good" according to insightfulness and effort. I really don't need a summary of the reading (I've already read it), and I'm not so concerned with your evaluation of it (try to avoid "I liked it," "I hated it," "It was boring," etc.). The point here is to learn to read like a writer. What point is the author trying to make? How is he/she developing the characters? What is the tone of the writing? What emotional effect does the poem inspire? What is the point of view? Tense? Choice of narrator or persona? Avoid generalizations, and look closely at the text--cite specific examples and/or scenes.

Finally--and this is most important--how does this writing inform your own work? In other words, what, as a writer, have you learned from this reading? **Note: I have assigned 13 responses, but you only need to complete 10. If you complete more than 10, I will take your 10 highest scores.**

Exercises: 10% Writing exercises are for the writer what scales are for the musician--a way to practice, and to perfect technique. In addition to the exercises we do in class, I will assign exercises to be completed outside of class. These will not be graded, but will be recorded and are necessary to successfully complete the class.

Nonfiction, Poetry and Fiction Projects (15% each)

Each student will turn in one finished project in each of the three genres at the end of that unit. These projects will be developed and revised and should be clean polished drafts, with no grammatical errors, and should demonstrate some of the elements of writing that we discuss in class.

Final Portfolio (22%)

The Final Portfolio turned in at the end of the semester should include:

1. A typed *Preface* to the portfolio of 2-3 pages exploring the techniques used and influences in the revised essay, as well as exploration of your development as a writer over the semester.
2. One final polished revision of one of the three projects, with notations of changes made.
3. Copies of all written peer responses
4. All previous drafts of projects.
5. All Reader's Responses and Exercises

Peer Responses

Throughout the semester we will spend a lot of time reading and responding to each other's work. Sometimes this will occur in small groups and sometimes as a full group. This is what's commonly referred to as workshop. Often we will take each other's work home, read it and discuss the work the following class period. It is important when this happens that we all come prepared with written responses ready to address key points of the work. **Whether word-processed or handwritten, remember to always save a copy of your peer responses for your final portfolio.**

UAF SPONSORED READINGS (OR, OTHERWISE PUT: EXTRA CREDIT)

Please plan to attend as many of the UAF readings this semester as you can. I will give extra credit, in the equivalent point value of the reflective essay (2.5%), for attending up to two of these events. This is a great opportunity to hobnob with actual living writers and enter into the literary community here at UAF. Here is a website with the schedule for the Midnight Sun Visiting Writers Series:

<http://www.alaska.edu/english/midnight-sun-visiting-wri/>

Current Schedule is also attached to this syllabus.

COURSE POLICIES

Plagiarism

Examples of plagiarism are: 1) submitting work as one's own that is at least partly the work of another; 2) submitting work that has been obtained from an Internet or other source; 3) incorporating words or ideas of another author without citing author as source. **If you willfully commit plagiarism or any other form of academic misconduct, you will fail the assignment. A second offense will result in a failing grade in the class.**

Draft Workshops

Writing is a process—you should plan on writing at least two drafts per . During draft workshops days, come to class prepared with **4 copies** of your rough draft. In groups of 4 or so, you will read through these drafts and receive and give feedback. This process will help you strengthen your argument and delve deeper into your topic, as well as help you to identify grammatical and syntax errors. **Please remember to bring draft copies on draft workshop days.**

ETC.

- All assignments should be double-spaced, 12 point Times New Roman, with MLA style heading. Also, insert last name and page number in upper right hand corner in a header, beginning with page two (2). **Papers must be handed in as hard copy on the day that they are due. I do not accept e-mailed assignments, unless pre-approved.**
- Please staple all multi-page assignments.
- Please make sure that cell phones and all electronic devices are turned off at all times during class.
- I will dismiss you in plenty of time for you to gather your books and bags. The shuffling of papers and packing of bags five to ten minutes before class is over can be a less than subtle non-verbal message to me that you are incredibly bored and can't wait to leave. I find this to be very distracting and rude. Please trust that I will dismiss you on time.

THE WRITING CENTER

The Writing Center, located on the 8th floor of Gruening, provides a valuable (yet free!) service to UAF students. The center provides tutors who are available to go over your papers in detail. These tutors are generally graduate students who are well trained in helping students with all aspects of the writing process. Sometimes these tutors are better able to provide help and feedback than even your professors. And it's not just for remedial writers—even the most experienced writers know that sometimes an outside reader can help identify and overcome stumbling blocks. The Writing Center can be reached at 474-5314. Hours are:

- 10:00 a.m. - 4:00 p.m. Monday – Thursday,
- 7:00 p.m. - 10:00 p.m. Monday - Thursday
- 10:00 a.m. - 1:00 p.m. Friday
- 1:00 p.m. - 6:00 p.m. Sunday

DISABILITY SERVICES

Please contact me if you are having any difficulties with the material due to a documented disability. If you have special needs and have not done so, please contact the Office of Disabilities Services (208 Whitaker Building) at 474-5655. I'm more than willing to accommodate you in a reasonable manner to help you succeed in this course.

ENG 271 Schedule Spring, 2015 Farmer

Schedule:

You will be expected to have completed the reading/ assignments prior to the dates indicated. If you don't read the material before class, it will be difficult to have meaningful discussions. On days when reading is assigned, bring your text so that you will be able to follow what is being discussed.

Please note: This schedule is subject to change.

| Date | Reading Assignment | Assignment |
|-------------------|--|-------------------------------|
| WEEK 1 | | |
| W Jan 21 | Introduction to class | |
| | | |
| Nonfiction | | |
| WEEK 2 | | |
| M 26 | Lamott, xi-53 | Reader's Response #1 |
| | | |
| W 28 | Lamott, 54-109 | Nonfiction Exercise #1 |
| | | |
| WEEK 3 | | |
| M Feb 2 | <i>BATW</i> , Canty, 36-44 Sedaris, 310-315 | Reader's Response #2 |
| | | |
| W 4 | Lamott, 110-161 | Nonfiction Exercise #2 |
| | | |
| WEEK 4 | | |
| M 9 | <i>BATW</i> , Anderson, 11-19 Davis, 45-80 | Reader's Response #3 |
| | | |
| W 11 | Lamott, 162-237 | Nonfiction Exercise #3 |

| | | |
|--|--|-----------------------------|
| WEEK 5 | | |
| M 16 | BATW, Gonzales, 107-123 Nickson, 229-244 | Reader's Response #4 |
| W 18 | BATW, Wheeler, 327-340 | Final Nonfiction Essay due |
| Poetry | | |
| WEEK 6 | | |
| M 23 | Kooser (Collection), 5-31 | Reader's Response #5 |
| W 25 | Kooser (Manual), 1-44 | Poetry Exercise #1 |
| WEEK 7 | | |
| M March 2 | Kooser (Collection) 32-57 | Reader's Response #6 |
| W 4 | Kooser (Manual), 45-72 | Poetry Exercise #2 |
| WEEK 8 | | |
| M 9 | Kooser (Collection), 58-84 | Reader's Response #7 |
| W 11 | Kooser (Manual), 73-124 | Poetry Exercise #3 |
| SPRING BREAK 3/16-3/20 | | |
| NO CLASS (Begin Reading Collins, <i>Poetry 180</i>). | | |
| WEEK 9 | | |
| M 23 | Kooser (Manual), 125-158 Collins, xv-73 | |
| W 25 | Collins, 73-157 | Poetry Exercise #4 |
| WEEK 10 | | |
| M 30 | Collins, 158-218 | Reader's Response #8 |
| W April 1 | Collins, 219-272 | Final Poetry Collection Due |
| Fiction | | |
| WEEK 11 | | |
| M 6 | VBCSS, Allison, 3-12 Bausch, 13-38 | Reader's Response #9 |
| W 8 | Kercheval, 1-21 | Fiction Exercise #1 |
| WEEK 12 | | |
| M 13 | VBCSS, Braverman, 89-107 Dubus, 125-140 | Reader's Response #10 |
| W 15 | Kercheval, 22-61 | Fiction Exercise #2 |
| WEEK 13 | | |
| M 20 | VBCSS, Gurganus, 207-228 Johnson, 274-285 | Reader's Response #11 |
| W 22 | Kercheval, 62-110 | Fiction Exercise #3 |
| WEEK 14 | | |

| | | | |
|----------------|----|--|-------------------------|
| M | 27 | VBCSS, Lombreglia, 320-341 Oates, 347-365 | Reader's Response #12 |
| W | 29 | Kercheval, 111-159 | Final Fiction Story due |
| WEEK 15 | | | |
| M | 4 | VBCSS, Obrien, 366-384 Simpson, 445-466 | Reader's Response #13 |
| W | 6 | Kercheval, 160-188 | Fiction Exercise #4 due |

FINAL PORTFOLIO DUE MAY 13, between 1:00-3:00 PM. This is our regularly scheduled final exam time. There will be no final exam in this class. Please turn portfolios into my office.