This form is to be used to request any change to the General Education Requirements specified in Policies 2:7 – Baccalaureate General Education Curriculum and 2:26 – Associate Degree General Education Requirements. This includes any changes to the System General Education Requirements, Institutional Graduation Requirements, Globalization/Global Issues Requirement, and Writing Intensive Requirement.

**NOTE:** This process does not include approval for the development of a new course. If the proposal does include the development of a new course, the new course process must be completed before the course will be considered for inclusion in any set of the General Education Requirements.

Indicate (X) the component of the General Education Curriculum that the proposal impacts.

- X System General Education Requirements
- Institutional Graduation Requirements
- Globalization/Global Issues Requirement
- Writing Intensive Requirement

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

- X Revision to an approved course
- X Addition of a course to the set of approved courses
- Deletion of an approved course from the set of approved courses
Section 1. Provide a Concise Description of the Proposed Change

ENGL 283: Creative Writing I, which we added a few years ago and which is one of three courses that fulfills SGR #1, is not on the approved list for fulfilling SGR #7 Information Literacy. We assumed that because 283 could substitute for 201 to meet SGR #1, it would automatically meet SGR #7 because it includes researched assignments; however, this has not happened. We wish to add 283 to the list of approved courses for SGR #7.

Section 2. Provide the Effective Date for the Proposed Change

Effective retroactively, if possible, to August 2010.

Section 3. Provide a Detailed Reason for the Proposed Change

Please see Section 1 above. In addition, ENGL 283 includes substantial research components that do satisfy SGR #7’s mandate that “Students will recognize when information is needed and have the ability to located, organize, critically evaluate, and effectively use information from a variety of sources with intellectual integrity,” as indicated in Sections 4 and 5 below.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes

From the syllabus recently used for IGR approval (it was approved):

This course is designed to challenge you to see yourself as a writer whose personal inquiry leads to sustained research, meaningful reflection, serious revision, and finally—polished poems and creative nonfiction. It will develop within you a more fluid interaction and intimate relationship with language as well as challenge you to develop the creative and analytical skills that will help you continue your writing practice after class is over. Through process of writing and revising creative texts, the class will introduce you to techniques and concepts and teach you how to implement them within your own writing. Further, it will help you become a more skilled reader through the process of analyzing and discussing contemporary literature. Because writers do not write in isolation, peer feedback is integral; you will learn to analyze published texts and your classmates’ work with the eyes of a writer. Of course, you will be asked to experiment with poetry and creative nonfiction. You will also be required to develop your own writing process.

Prerequisites: Successful completion of ENGL101.

Objectives: By the end of the successful completion of this course, you should have:
1. experimented with writing prompts and exercises (invention techniques);
2. drafted and revised poems and prose and articulated reasons for your writerly choices;
3. reflected on your development as a writer;
4. demonstrates evidence of using principles and examples found in textbooks to guide rhetorical decision making;
5. developed and strengthened writing craft by applying the writing tools of detail, image, line composition, elements of sound, tension, scene, reflection, and dialogue;
6. learned to work as a productive member of a writing community;
7. written an engaging book review of a contemporary collection of poems;
8. incorporated research into your analytical and creative texts;
9. recognized when information is needed and located, organized, critically evaluated, and effectively used information from a variety of sources with intellectual integrity;
10. developed a portfolio of writing that shows self-reflection and self-analysis, as well as the application of the writing and revising processes.

This course fulfills System General Education Requirement #1: Written Communication. Although the goals above include the following, I will state the Student Learning Outcomes for this SGR explicitly. Students will:

1. Write using standard American English, including correct punctuation, grammar, and sentence structure;
2. Write logically;
3. Write persuasively, with a variety of rhetorical strategies (e.g., expository, argumentative, descriptive);
4. Incorporate formal research and documentation into their writing, including research obtained through modern, technology-based research tools.

This course also fulfills IGR Goal #2 – Cultural Awareness and Social and Environmental Responsibility. Students will acquire knowledge about the world’s peoples – their cultures, arts, and environments – that prepares them for further study, deepens their understanding of the human condition, and strengthens their commitment to social and environmental responsibility.

Student Learning Outcomes: As a result of taking the course(s) meeting this goal, students will:

1. Articulate the ways in which different peoples express an understanding of the human condition and respond to environmental opportunities and constraints.
   Assessment: Through reading, writing, and discussion and an optional service-learning component. By reading a variety of published examples of creative works (poetry, creative nonfiction, screen/playwriting, fiction) and by reading the work-in-progress of their peers, students will deepen their understanding of the concerns of their fellow human beings.

2. Describe how personal choices derive from and affect social, cultural, and environmental contexts.
   Assessment: Through reading, writing, and discussion and an optional service-learning component.
component. In each creative work, students create a context for understanding how characters create choice, and in the writing process, they articulate how their own writerly choices are derived from their personal intersection of social, cultural, and environmental contexts. Understanding personal choice is integrated in both the subject matter of student writing and in the reflective work that accompanies each writing assignment of the class, so their writing assesses this outcome.

3. Engage in aesthetic experience in order to understand artistic expression and to learn how meaning emerges from the cultural contexts of both artist and audience.

Assessment: Through reading, writing, and discussion and an optional service-learning component. Creating meaning for themselves as writers and then effectively conveying that meaning for their readers is the basic premise from which creative writing classes unfold. The majority of student assessment in this class is the writing of creative works: poetry, creative nonfiction, fiction, and plays/screen plays. As artists, audience analysis is central to every decision they make, whether that decision is on the idea or language level. As a result, students are assessment on their ability to engage in aesthetic experience.

4. Explain the ethical consequences of decisions and actions concerning the environment to strengthen commitment to local, national, and global citizenship.

Assessment: Through reading, writing, and discussion and an optional service-learning component. In literary works, ethical consequences of a character’s actions are often central to the concern of the reader and writer. Further, writing can itself become an act of action whereby a student writer can demonstrate commitment to local, national, and global citizenship.

ENGL 283 meets Outcomes #1, #2, #3, and #4.

Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation

**Creative Writing I**

<table>
<thead>
<tr>
<th>English 283</th>
<th>XXX, Ph.D.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MWF:</td>
<td>Office: 08 Scobey Hall</td>
</tr>
<tr>
<td>Section 01: 12:00-12:50</td>
<td>Hours: M &amp; W: 2:15-4:45; T: 1:30-2:45</td>
</tr>
<tr>
<td>Alvida Myre Sorenson Center, Rm 4</td>
<td>(and by appointment)</td>
</tr>
<tr>
<td>Section 02: 1:00-1:50:</td>
<td>3 credits</td>
</tr>
<tr>
<td>Larson Commons, Rm 104A</td>
<td>Office Phone: 688-4065</td>
</tr>
<tr>
<td>South Dakota State University</td>
<td>Email: <a href="mailto:XXX@sdstate.edu">XXX@sdstate.edu</a></td>
</tr>
</tbody>
</table>

We are a species that needs and wants to understand who we are. Sheep lice do not seem to share this longing, which is one reason why they write so little.

—Anne Lamott
I believe that good questions are more important than answers, and the best … books ask questions, and make the readers ask questions. And every new question is going to disturb someone's universe.

—Madeleine L'Engle

**Course Policies**

**Description:** From the course catalog: Study and practice in the techniques of writing fiction, poetry and/or drama.

This course is designed to challenge you to see yourself as a writer whose personal inquiry leads to sustained research, meaningful reflection, serious revision, and finally—polished poems and creative nonfiction. It will develop within you a more fluid interaction and intimate relationship with language as well as challenge you to develop the creative and analytical skills that will help you continue your writing practice after class is over. Through process of writing and revising creative texts, the class will introduce you to techniques and concepts and teach you how to implement them within your own writing. Further, it will help you become a more skilled reader through the process of analyzing and discussing contemporary literature. Because writers do not write in isolation, peer feedback is integral; you will learn to analyze published texts and your classmates’ work with the eyes of a writer. Of course, you will be asked to experiment with poetry and creative nonfiction. You will also be required to develop your own writing process.

**Prerequisites:** Successful completion of ENGL101.

**Objectives:** By the end of the successful completion of this course, you should have:

1. experimented with writing prompts and exercises (invention techniques);
2. drafted and revised poems and prose and articulated reasons for your writerly choices;
3. reflected on your development as a writer;
4. demonstrates evidence of using principles and examples found in textbooks to guide rhetorical decision making;
5. developed and strengthened writing craft by applying the writing tools of detail, image, line composition, elements of sound, tension, scene, reflection, and dialogue;
6. learned to work as a productive member of a writing community;
7. written an engaging book review of a contemporary collection of poems;
8. incorporated research into your analytical and creative texts;
9. recognized when information is needed and located, organized, critically evaluated, and effectively used information from a variety of sources with intellectual integrity;
10. developed a portfolio of writing that shows self-reflection and self-analysis, as well as the application of the writing and revising processes.

This course fulfills System General Education Requirement #1: Written Communication. Although the goals above include the following, I will state the Student Learning Outcomes for this SGR explicitly. Students will:

1. Write using standard American English, including correct punctuation, grammar, and sentence structure;
2. Write logically;
3. Write persuasively, with a variety of rhetorical strategies (e.g., expository, argumentative, descriptive);
4. Incorporate formal research and documentation into their writing, including research obtained through modern, technology-based research tools.
This course also fulfills **IGR Goal #2 – Cultural Awareness and Social and Environmental Responsibility.** Students will acquire knowledge about the world’s peoples – their cultures, arts, and environments – that prepares them for further study, deepens their understanding of the human condition, and strengthens their commitment to social and environmental responsibility.

**Student Learning Outcomes:** As a result of taking the course(s) meeting this goal, students will:

5. Articulate the ways in which different peoples express an understanding of the human condition and respond to environmental opportunities and constraints.

   **Assessment:** Through reading, writing, and discussion and an optional service-learning component. By reading a variety of published examples of creative works (poetry, creative nonfiction, screen/playwriting, fiction) and by reading the work-in-progress of their peers, students will deepen their understanding of the concerns of their fellow human beings.

6. Describe how personal choices derive from and affect social, cultural, and environmental contexts.

   **Assessment:** Through reading, writing, and discussion and an optional service-learning component. In each creative work, students create a context for understanding how characters create choice, and in the writing process, they articulate how their own writerly choices are derived from their personal intersection of social, cultural, and environmental contexts. Understanding personal choice is integrated in both the subject matter of student writing and in the reflective work that accompanies each writing assignment of the class, so their writing assesses this outcome.

7. Engage in aesthetic experience in order to understand artistic expression and to learn how meaning emerges from the cultural contexts of both artist and audience.

   **Assessment:** Through reading, writing, and discussion and an optional service-learning component. Creating meaning for themselves as writers and then effectively conveying that meaning for their readers is the basic premise from which creative writing classes unfold. The majority of student assessment in this class is the writing of creative works: poetry, creative nonfiction, fiction, and plays/screen plays. As artists, audience analysis is central to every decision they make, whether that decision is on the idea or language level. As a result, students are assessment on their ability to engage in aesthetic experience.

8. Explain the ethical consequences of decisions and actions concerning the environment to strengthen commitment to local, national, and global citizenship.
Assessment: Through reading, writing, and discussion and an optional service-learning component. In literary works, ethical consequences of a character’s actions are often central to the concern of the reader and writer. Further, writing can itself become an act of action whereby a student writer can demonstrate commitment to local, national, and global citizenship.

ENGL 283 meets Outcomes #1, #2, #3, and #4.

Please Note: This syllabus represents a contract between us. After reading it you should have a better idea of what the work of the course entails and how to be successful. If you stay in the course, I will assume you accept the conditions it outlines; please see me ASAP with questions.

Texts and materials:

Required texts:

Required materials: One three-ring binder and a folder; cash for printing and copying costs ($40-$50); computer data-saving device; Jacks email account that you check at least once per day

Specific Work & Grading

Portfolio: I value process and well as product. I believe that much of your learning happens on the way to the polished product and that is the thinking and learning I evaluate. Portfolio assessment not only helps me see your growth and development as a writer, it gives you, the student, more power; you will take on the role of strategist, commentator, and owner of your work. Ultimately you are in control of what writing strategies you employ; you are also responsible for charting your own learning.

Portfolio One (first half of course): Poetry and “Primary” Research
1. Imaginative Writing: (35%) Four revised, polished poems (70 line minimum)
2. Book Review of *Bird Eating Bird*: (10%) Write a three page analytical review. It should include a minimum of two outside sources.

Portfolio Two (second half of course): Creative Nonfiction and “Secondary” Research
1. Imaginative Writing: (35%) One creative nonfiction essay: (9-10 pp) (or shorter pieces totaling 10 pages)
2. Journal Contrast: (10%) Write a three page analysis by contrasting three different literary journals of your choice.

Portfolio evaluation includes invention work, drafting, and incorporated research. It also includes your reflection demonstrated in your course narrative, process writing, and annotations. I expect you to demonstrate fluency in expository writing skills in the book review and literary journal contrast and cite sources in MLA format. See your portfolio assessment handout for details.
Participation: 10% I believe that all of my students have the potential to learn and succeed in this class, and that you are here because you want to learn something. Hence, I expect you to apply your full potential to learning the content, as well as to participate in the building of the classroom community. I also expect you to be an active learner and take responsibility for your learning. To this end, note that class discussion is an integral part of this course, both in large group and small group settings. To receive full credit for participation, not only should you share your thoughts and opinions and pose questions, but also share your critical and creative insights as well several times per class period. Occasionally I will give reading checks; the point you receive will be given under this category.

Other Expectations

Preparation: Check the course outline early and plan accordingly. You should come to each class prepared to actively participate in class activities, including completing assigned readings prior to each class. In-class activities will include writing, sharing drafts in small groups, and other types of discussion-based activities. Keep all your writing for this course, including in-class and out-of-class working notes, drafts, revisions, journal entries, small-group responses, handouts, and complete drafts in your binder. Writing classes frequently require more time from students than many other classes do; plan to spend at least three hours outside of class for every hour in class. Also, each assignment builds upon the previous one; commitment to your academic success early in the semester is important to your overall success.

Attendance: Because so much of your learning will take place in class, you must attend regularly to receive credit for this course. Except for medical emergencies (involving you or a family member) you are required to attend every class period in full. Our class meets three times per week. EVERY ABSENCE AFTER THE THIRD will result in your final grade being lowered by 2 percentage points. For example, if you earn a 93% but miss five classes, your final grade will be 89%. “Attendance” means being present, on time, and prepared for the entire class period. If you are chronically late (more than twice), leave early, or are not prepared to participate in the day’s class work, you will not receive credit for that day.

There is one creative writing event at which your attendance is MANDATORY. You must attend at least one event at the Great Plains Writers Conference on Monday, March 28. Details TBA.

Miscellaneous:

1. Turn off your cell phone during class (unless you clear it with me first).
2. Check your jacks account email as least once a day.
3. Turn your work in on time. I do not to accept late work. Computer failure does not count as an emergency. Do not procrastinate. Back up your files.
4. Keep in mind the public nature of your writing; we will share in-class writing and drafts of imaginative writing, including invention work. If you have something you want me to see but no one else, please mark this clearly and/or talk to me personally.
5. Take notes during class. You may not feel it is necessary to take notes in a course with no exams. On the contrary! Note-taking helps increase your retention of information, shows you are actively listening (a type of participation), and shows your respect of the learning environment, classmates, and professor.

Academic Integrity
Academic work is hard work. To truly learn, you must work hard. The very nature of plagiarism undercuts your learning and the learning of others, therefore will not be tolerated. To plagiarize is to present as your own any work that is not exclusively your own; plagiarism of all or a portion of any assignment will have consequences. Plagiarism is considered “academic misconduct” and you will be penalized according to SDSU’s Student Code (01:10:25:01 - 1:10:25:04) within the Student Policy Manual.

Help and Problem-Solving

Since each writer’s needs are unique, this course will provide lots of individual attention and feedback from me as well as from other students in class. I also encourage you to seek reactions to your ideas and drafts from people outside this class and to make full use of SDSU’s Writing Center (688-6559) SDSU.writing.center@sdstate.edu in the Wintrode Student Success Center. There are several other places on campus to go to for help. The Office of Disability Services (ODS) works in partnership to coordinate services with students and employees of SDSU with disabilities; it is also in the Wintrode Student Success Center. If you have a disability that will affect your progress in this class, please contact them at 688-4504.

Your success in this class is important to me. Please email me with questions and problems or make an appointment for help after class. I tend to be generous with students who take the initiative to consult with me before concerns become serious problems.

Option: Service-Learning Project for a Fourth-Credit or Honors Contract

Service-learning is a “course-based, credit-bearing educational experience in which students participate in an organized service activity that meets identified community needs and reflect on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility” (Bringle & Hatcher, 1995, p. 112). You are assessed according to how well you demonstrate your learning via reflection. Students benefit from their participation in service-learning projects in several ways. Personally: Students often feel an increased sense of efficacy (that they have the power to be effective), a greater understanding of themselves, and a deeper appreciation for their values. Socially: Students develop skills to engage in civic issues and a greater appreciation for diversity. Academically: Students strengthen their cognitive skills, understand more complex problems, strengthen their abilities to problem-solve and apply learning to their “real” world.

Also, as per instructed by the Board of Regents: Freedom in learning. Under Board of Regents and University policy student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards. Students should be free to take reasoned exception to the data or views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. A student who believes that an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should first contact the instructor of the course to initiate a review of the evaluation. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

Please note: I reserve the right to amend or modify anything on this policy statement or course outline by means of verbal or written communication in class or by future handouts.

Course Outline

You should work on invention or revision exercise for at least twenty minutes per day five days a week. I may ask to see this writing at any time; bring this writing to class with you each day

Course Form #11
AAC Feb2007
because I often ask students to take it out and “apply” what we’ve talked about in class. I will not formally evaluate it until you turn it in with your portfolio. My advice is to carve out a certain amount of time each day to spend writing and prepping for this class. Just like anything you wish to be good at doing—art, writing, sports—practice and discipline are essential. I will not explicitly write these assignments on the outline below.

**Bring all of your writing** to each class; we will often do activities building on the writing you did in preparation for class.

*PHRM = The Poetry Home Repair Manual; BEB=Bird Eating Bird; WT=Writing True*

<table>
<thead>
<tr>
<th>DATE:</th>
<th>GENERAL TOPIC:</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK ONE:</td>
<td></td>
</tr>
<tr>
<td>F: 01/14/11:</td>
<td>Introduction to the class and its participants</td>
</tr>
<tr>
<td>DUE:</td>
<td>Print/read/bring to class “Syllabus &amp; Course Outline” and “Portfolio Assessment”</td>
</tr>
<tr>
<td>WEEK TWO:</td>
<td></td>
</tr>
<tr>
<td>M: 01/17/11:</td>
<td>NO CLASS—Martin Luther King, Jr. Holiday</td>
</tr>
<tr>
<td>W: 01/19/11:</td>
<td>An intersection of expectations</td>
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<tr>
<td>DUE:</td>
<td>(1) Read Dr. C S-N’s “Letter of Introduction” and “Directions for Letter of Intro.”</td>
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<td></td>
<td>(2) Post your own Letter of Intro in the discussion forum in D2L.</td>
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<td></td>
<td>(3) Read <em>PHRM</em>: Ch 1.</td>
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<tr>
<td>F. 01/21/11:</td>
<td>The writing process—invention</td>
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<tr>
<td>DUE:</td>
<td>Read your classmates’ letters of introduction and respond to them by midnight.</td>
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<tr>
<td></td>
<td>Print/read/bring to class: “Invention for Poetry”; Do ONE of the prompts but be sure to compose in PROSE—don’t compose in lines yet.</td>
</tr>
<tr>
<td>WEEK THREE: Invention: Images from Life</td>
<td></td>
</tr>
<tr>
<td>M: 01/24/11:</td>
<td>Primary research (writing what you know); Rhetorical reading as invention</td>
</tr>
<tr>
<td>DUE:</td>
<td><em>PHRM</em>: Ch 6 &amp; 8</td>
</tr>
<tr>
<td>W: 01/26/11:</td>
<td>Craft Workshop: Imagery</td>
</tr>
<tr>
<td>DUE:</td>
<td>Three pieces of invention—IN PROSE. Use poetry prompts if you get stuck.</td>
</tr>
<tr>
<td>F: 01/28/11:</td>
<td>Small Group Share</td>
</tr>
<tr>
<td>DUE:</td>
<td>Print/read/bring to class “Responsive Feedback” (3) Bring two copies of two invention activities—IN PROSE. Use poetry prompts if you get stuck.</td>
</tr>
<tr>
<td>WEEK FOUR: Invention: Details and Tension from Archives and Artifacts</td>
<td></td>
</tr>
<tr>
<td><em><strong>THIS WEEK we will meet in the Agricultural Heritage Museum</strong></em></td>
<td></td>
</tr>
<tr>
<td>M: 01/31/11:</td>
<td>Primary research—writing from discovery</td>
</tr>
<tr>
<td>DUE:</td>
<td><em>PHRM</em>: Ch. 9 and Print/read/bring to class: “Poetry and Research.”</td>
</tr>
<tr>
<td>W: 02/02/11:</td>
<td>Craft Workshop: details, tension</td>
</tr>
<tr>
<td>DUE:</td>
<td>Brainstorm possibilities for poems based on Day One of research; draft one</td>
</tr>
<tr>
<td>F: 02/04/11:</td>
<td>Work day in archives</td>
</tr>
<tr>
<td>WEEK FIVE: Revision and Composing a Line</td>
<td></td>
</tr>
<tr>
<td>M: 02/07/11:</td>
<td>“Form” of “The Line”</td>
</tr>
<tr>
<td>DUE:</td>
<td><em>PHRM</em>: Ch. 2-4; Print/read/bring to class “Composing Lines in Free Verse”</td>
</tr>
<tr>
<td>W: 02/09/11:</td>
<td>Craft workshop: Lineation</td>
</tr>
<tr>
<td>DUE:</td>
<td>Bring two drafts (in prose) that you are ready to put into lines.</td>
</tr>
<tr>
<td>F: 02/11/11:</td>
<td>Small group response</td>
</tr>
<tr>
<td>DUE:</td>
<td>Three copies of two different poems.</td>
</tr>
</tbody>
</table>

Course Form #11
AAC Feb2007
WEEK SIX: Revision and Music
M: 02/14/11: Considering sound
   **DUE:** *PHRM:* Ch. 5 & 7
W: 02/16/11: Craft workshop: revising for sound
   **DUE:** Bring two poem drafts—one in prose and one in lines
F: 02/18: Small group response
   **DUE:** Three copies of two different poems.

WEEK SEVEN: Writing the Book Review
M: 02/21/11: President’s Day—NO CLASS
   **DUE:** Read first 1/3 of *BEB*; Take good reading notes for review
W: 02/23/11: Analyzing *Bird Eating Bird*
   **DUE:** Read 2/3 of *BEB*; Take good reading notes for review; Print/read/bring to class:
   “Writing a Book Review”
F: 02/25/11: Research, citation, etc. in the book review.
   **DUE:** Read rest of *BEB*; Take good reading notes for review.

WEEK EIGHT: Portfolio Preparation
M: 02/28/11: What/why/how: preparing the portfolio
   **DUE:** *PHRM:* Ch. 10-11; Bring all writing & Portfolio Assessment handout.
W: 03/02/11: Reflection in the portfolio
   **DUE:** Bring rough draft of course narrative and at least one annotation.
F: 03/04/11: Round-robin
   **DUE:** Portfolio One: Poetry and Primary Research in class

March 7-11—Spring Break—No Class

WEEK NINE: Inventing Creative Nonfiction
M: 03/14/11: Possibilities of the genre
   **DUE:** *WT:* Ch. 1 and “Being Brians” pg. 227-234
W: 03/16/11: Invention work
   **DUE:** Write/bring to class “Ways In” #1 pg. 15 OR #4 pg. 17.
F: 03/18/11: Small group response day
   **DUE:** 3-4 pp of invention work for CNF piece

WEEK TEN: Scene, Tension (Primary Research)
M: 03/21/11: The importance of scene and tension
   **DUE:** *WT:* Ch. 2 & 3 and “Let it Snow” pg. 208-210
W: 03/23/11: Craft workshop: scene and tension
   **DUE:** Print/read/bring to class: “Drafting Strategies”
F: 03/25/11: Small group response day
   **DUE:** 3 pp of new or revised work for CNF piece

WEEK ELEVEN: Finding Voice
M: 03/28/11: Class cancelled—in lieu of class attend a session of the Great Plains Writers
   Conference (on campus). Details TBA
W: 03/30/11: Rhetorical reading: voice

Course Form #11
AAC Feb2007
DUE: WT: Ch. 5 and “Under the Influence” pg. 237-249  
F: 04/01/11: Small group response day  
DUE: 3 pp of new or revised work for CNF piece

WEEK TWELVE: Evidence in CNF—Using Secondary Resources  
M: 04/04/11: Rhetorical reading for use of research in CNF  
DUE: WT Ch. 9 and “Meet the Shaggs” pg. 314 and “Chimera” p. 219  
W: 04/06/11: Craft workshop: methods of “delivering” research in CNF  
DUE: Bring copies of two possible sources for CNF piece  
F: 04/08/11: Library work day—meet in library to troubleshoot research

WEEK THIRTEEN:  
M: 04/11/11: Rhetorical reading for structure  
DUE: Structure WT: Ch. 4 and “Going to the Movies” pg. 280  
W: 04/13/11: Craft workshop: Revising for structure and organization  
DUE: Print/read/bring: “Global Revision Strategies”  
F: 04/15/11: Small group response day  
DUE: 3 pp of new or revised work for CNF piece

WEEK FOURTEEN:  
M: 04/18/11: Evaluating and analyzing literary journals/magazines  
DUE: Bring to class two journals. Print/read/bring to class: “Evaluating journals”  
W: 04/20/11: Summarizing, quoting, and using examples  
DUE: Bring an outline or rough draft of piece and journals  
F: 04/22/11: NO CLASS—Easter Recess

WEEK FIFTEEN: Wrapping up class  
M: 04/25/11: NO CLASS—Easter Recess  
W: 04/27/11: Local revision and Portfolio Two Prep  
DUE: Bring drafts for portfolio to discuss  
F: 04/29/11: Wrap Up / Class Evaluation

Final Portfolio Due on Monday, May 2nd in my office 9:00-10:00 a.m.