

82-UCCH
Signed/Revised 3/2/2016

FORMAT 2

Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
See <http://www.uaf.edu/uafgov/faculty/senate/course-degrees-procedures/> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL

Attach a syllabus, except if dropping a course.

SUBMITTED BY:

Department	ENGL	College/School	CLA
Prepared by	Daryl Farmer	Phone	5307
Email	dlfarmer@alaska.edu	Faculty Contact	Daryl Farmer

1. COURSE IDENTIFICATION: As the course now exists.

Dept	ENGL	Course #	273	No. of Credits	3
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COURSE TITLE

Introduction to Creative Writing: Fiction
NONFICTION

2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course If Change, indicate below what is changing. Drop Course

NUMBER	X	TITLE	X	DESCRIPTION	X
PREREQUISITES*	X	FREQUENCY OF OFFERING			

*Prerequisites will be required before a student is allowed to enroll in the course.

CREDITS (including credit distribution)	Dept.	Course #
ADD A STACKED LEVEL		

How will the two course levels differ from each other? How will each be taught at the appropriate level?

ADD NEW CROSS-LISTING	Dept. & No.	Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.
CROSS-LISTING	Dept. & No.	Requires notification of other department(s) and mutual agreement. Attach copy of email or memo.
OTHER (specify)		

3. 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 and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the Core Review Committee.

COURSE FORMAT: (check all that apply)

OTHER FORMAT (specify all):

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

Lecture, peer workshop

4. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found in Chapter 12 of the curriculum manual. If justification is needed, attach separate sheet.)

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

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

O = Oral Intensive, W = Writing Intensive, Format 7 submitted X = Baccalaureate Core

H = Humanities S = Social Sciences

*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	X
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5. COURSE REPEATABILITY:

Is this course repeatable for credit?

YES	NO	X
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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	
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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	
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6. COMPLETE CATALOG DESCRIPTION including dept, number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording through old wording and use complete catalog format including dept, number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative Aboriginal Indigenous Rights and Policies (s)

3 Credits
Offered As Demand Warrants
Case study/Comparative approach in assessing Aboriginal to analyzing Indigenous rights and policies in different nation-state systems. Seven Aboriginal situations. Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (8+0)

ENGL F22377 W Introduction to Intermediate Creative Writing: Creative Nonfiction (h)

3 Credits
Offered spring

Forms and techniques of literary nonfiction, for beginning students; discussion of Students' work read and discussed in class and in individual conferences with instructor. Prerequisites: ENGL F111X; ENGL F211X or ENGL F270X*; or permission of instructor. (3+0)

[*ENGL F270X - Introduction to Creative Writing (h) - See #81-UNCG]

7. COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:

ENGL F377 W Intermediate Creative Writing: Creative Nonfiction (h)

3 Credits
Offered spring

Forms and techniques of literary nonfiction. Students' work read and discussed in class and in conference with the instructor. Close study of the techniques of established writers. ENGL F111X; ENGL F211X or ENGL F213X; ENGL F270X*; or permission of instructor. (3+0)

[*ENGL F270X - Introduction to Creative Writing (h) - See #81-UNCG]

8. GRADING SYSTEM: Specify only one.
LETTER: X
PASS/FAIL:

9. ESTIMATED IMPACT

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

We anticipate increased enrollment. There will be no impact on budget, facilities or faculty since this 300-level course will use replace an existing 200-level course (ENGL F271 Introduction to Creative Writing: Nonfiction), and will use existing resources.

10. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@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

11. 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

12. 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 replace the current ENGL F273 Introduction to Creative Writing: Fiction. It will be part of a sequence designed to restructure the creative writing courses (see "Justification" below). Since the proposed changes are primarily to the structure of the sequence of courses offered, no negative impacts are anticipated. Rather, we expect that, with experience of creative writing through the proposed multi-genre course ENGL F271 Introduction to Creative Writing, enrollment in ENGL F375 should be strong.

13. 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. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

ENGL F377 Intermediate Creative Writing: Creative Nonfiction is designed to be part of a sequence of courses that restructure the creative writing offerings in line with a new proposed Minor in Creative Writing. Currently courses are genre-specific at the introductory 200-level. The new sequence of courses will lead students from a more general introductory course (ENGL F270X Introduction to Creative Writing), through genre-specific courses (ENGL F375 Intermediate Creative Writing: Fiction; ENGL F376 Intermediate Creative Writing: Poetry; ENGL F377 Intermediate Creative Writing: Nonfiction) then on to the advanced classes (ENGL F471 Undergraduate Writers' Workshop, ENGL F371 Topics in Creative Writing, ENGL 488 Dramatic Writing). Such a sequence allows students to develop an understanding of the principles and techniques of effective creative writing across the major genres (fiction, poetry and nonfiction) before moving on to more specialized genre-specific courses at the intermediate level. The courses offered at the 400-level will assume a higher level of competency, self-motivation and knowledge of the genres.

APPROVALS: (Forms with missing signatures will be returned. Additional signature blocks may be added as necessary.) DOCUSIGN SIGNATURES TO FOLLOW

Signature, Chair, Program/Department of: [Signature] Date: 3-2-16

DocuSigned by: Rob Duke Date: March 2, 2016

Signature, College/School Curriculum Council for: [Signature] Date: March 2, 2016

Offerings above the level of approved programs must be approved in advance by the Provost (e.g., non-graduate level program offering of a 600-level course):

Signature of Provost (if applicable) Date

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

	Date	
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Signature, Chair

Faculty Senate Review Committee: ___Curriculum Review ___GAAC

___Core Review ___SADAC

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

	Date	
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Signature, Chair, Program/Department of:

	Date	
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Signature, Chair, College/School Curriculum Council for:

	Date	
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Signature, Dean, College/School of:

Note: If removing a cross-listing, you may attach copy of email or memo to indicate mutual agreement of this action by the affected department(s).

If degree programs are affected, a Format 5 program change form must also be submitted.

ATTACH COMPLETE SYLLABUS (as part of this application). This list is online at: <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 is a convenient way to publicize this.) Link to PDF summary of grading policy for "C":

http://www.uaf.edu/files/uafgov/Info-to-Publicize-C_Grading-Policy-UPDATED-May-2013.pdf

11. Support Services:

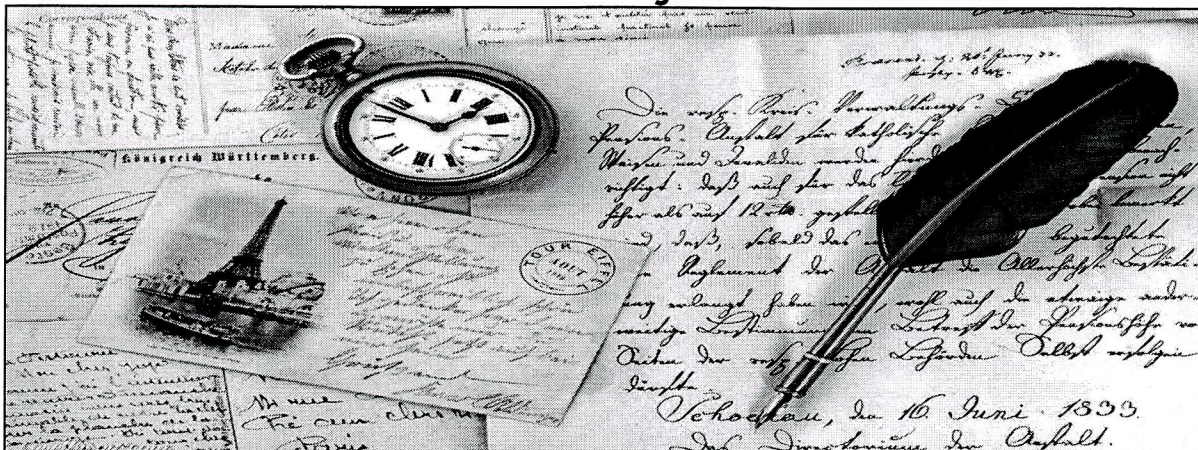
Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services: Note that the phone# and location have been **updated**. <http://www.uaf.edu/disability/> 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.

5/21/2013

ENGL 3xx: Intermediate Creative Writing: Creative Nonfiction



University of Alaska-Fairbanks
Spring Semester, 2017
MWF, Jan. 17-May 9
11:45 – 12:45 PM (3 Credit Hours)
Classroom: DUCK 354

Instructor: Dr. Daryl Farmer
Office: 820 Gruening
Phone: 474-5307
E-Mail: difarmer@alaska.edu
Office Hours: Monday and Wednesday, 10:30-11:30 and
Thursday, 4:30-5:30; or by appointment

ENGL F111X; ENGL F211X or ENGL F213X

COURSE DESCRIPTION

From Catalog: Forms and techniques of literary nonfiction writing. Students' work read and discussed in class and in conference with the instructor. Close study of the techniques of established writers.

In this course we will be writing and reading creative nonfiction. *Creative nonfiction* is a literary genre that can take many forms including memoir, personal essay, travel and nature writing, literary journalism and lyric essays. In short, it is the art of representing the truth as seen through an individual writer's experiences, observations, memories, and thoughts. The class will help you build an understanding of prose craft and technique through a variety of exercises and writing tools and will focus on the development of the "habit" of art, emphasizing exploration and risk taking, in order to push you to write in new and imaginative ways. In the beginning weeks of class, we will focus on generating material, and experimenting with different craft techniques. Finally, this course will emphasize writing as process; it can only take shape through multiple revisions. You will be expected to write at length, read selections from professional writers, and respond to the work of your classmates.

It is important that you to write what is urgent and essential to who you are – to make your essays *personal*, to help you develop your writing *persona*, the character who is you, telling a story. Personal narratives and essays need a pulse, a life beneath the surface. Finding that pulse is the challenge we as writers face.

STUDENT LEARNING OUTCOMES

In this class students will:

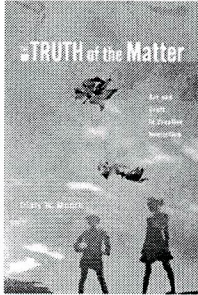
- develop polished texts of their own writing based on applicable skills in invention, process, revision and editing;
- participate in critical peer responses to classmate's writing in both small group and full-class format;
- read and analyze texts written by published writers well known for their contributions to nonfiction writing;
- participate in the production of a class anthology collection of the semester's best work.

COURSE GOALS

By the end of the semester, you will have developed the skills necessary to develop nonfiction project ideas, generate new essays in a variety of forms, revise and edit the texts you create, and respond critically to professional and peer writing. You will also leave with a deeper understanding of the publishing business.

REQUIRED TEXTS

The Truth of the Matter, by Dinty Moore



There will 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.

OTHER MATERIALS

A personal journal

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

INSTRUCTIONAL METHODS

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

As a writer you have to notice everything, from the bars of hotel soap that are suspiciously Saran-wrapped to the sad lack of monkeys on the bed, to the way the Texas light at dusk is like steeping tea, (an image taken from Christian Wiman's "The Limit"). That metaphorical meaning is what separates art from the rest of writing.

-- Jo Ann Beard



EVALUATION AND GRADING

Grading:

Your grade will be broken down as follows:

Assignment	%	Points
Writing Exercises (10 @ 1.5 each)	15%	150
Essay 1	15%	150
Essay 2	15%	150
Essay 3	15%	150
Essay 4	15%	150
Final Polished essay	20%	150
Final Public Reading	5%	100
Total	100%	1000

Writing Exercises (15%)

Writing exercises are for the writer what scales are for the musician--a way to practice, and to perfect technique. The exercises assigned for this class will be pulled directly from the writing prompts at the end of the chapters in the Dinty Moore book *The Truth of the Matter*. These prompts will help you to develop a storehouse of ideas and materials for the essays you will be asked to write, and for potential future writing after this class ends.

Essay Projects (4 @ 15% each)

Each student will turn in three polished essays. These projects will be developed and revised and should be clean polished drafts with no grammatical errors. They should also demonstrate some of the elements of writing that we discuss in class. I will grade these using a rubric which evaluates grammar, content, depth, syntax, sentence fluency, etc. You will not be downgraded for taking risks, and it is not a matter of whether I like or dislike the essay. As writing students, you are all competent writers, and it's easy to rest on your laurels and whip off a "good" essay the night before it's due. Don't settle for good. Your biggest challenge as a writer is to make people care about your subject. For them to care, you must.

Final Reading (10%)

Over the final 2-3 class periods, we will convene to listen to each of you present your best work. This will be in lieu of a final exam, and will be the culmination of what I am sure will be a great semester!

Grade will be based on following scale:

93-100 – A
90-92 – A-
87-89 – B+
83-86 – B
80-82 – B-
73-79 – C+
70-72 – C-
60-69 – D
59 and below – F

"You must construct a narrative so compelling that readers will want to keep reading."

"You can never forget the storyteller's ancient rules of maintaining tension and momentum—rules you've known in your bones since you were a child listening to bedtime stories."

"You can also never forget that you are the protagonist in your story. Not the hero; most writers are uncomfortable with that idea—they weren't trying to be a hero and they don't feel like a hero. But you are the central actor in your story, and you must give yourself a plot."

—William Zinsser

WRITING WORKSHOP

Workshop Process

Please note that workshop pieces are due the class period before the workshop. On the class period before the workshop, all work will be distributed for the rest of us to take home, read and write our peer responses. If you would like for me to make copies of your work to distribute, I am happy to do so, but you must get the piece to me **NO LATER THAN 3:00 PM** on the day before it is due.

A Note on Workshop Etiquette

There's no way around it, workshops sting. Peers are discussing work that you have struggled over, and sometimes their responses are less than complimentary. Listen, learn, and keep an open mind. Discard those comments that are of no use to you. But remember that your classmates have been asked to respond to your work, and are merely trying to be helpful. On the other side, this is an open forum, where all should feel free to offer critiques that are honest. Less than honest evaluations don't help the writer. However, work to coat the language you use in ways that remain constructive, and are dictated always by how you feel you can most help the author of the work. Inappropriate or mean-spiritedness will not be tolerated. Please keep in mind that in nonfiction, we are not only discussing writing, but actual lives.

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 one exercise each (1.5%), 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/>

COURSE POLICIES

Attendance and Participation

I conduct an active writer-centered classroom. Your **attendance** and participation is an integral part of the course. **More than three absences will automatically lower your final grade** unless we have discussed the absences and agreed on an alternative arrangement. I do not distinguish between excused and unexcused absences. The point is not to punish or forgive: the point is that when a student is out of class, that student is missing the learning that goes on there, and is not contributing to the learning of others. 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.

In addition, I (and I imagine many of you) find late arrivals disruptive. Please make every effort to be on time. **Participation** means coming to class prepared, having completed and read all assignments, and contributing informed thoughts, ideas and critiques. I reserve the right to lower your grade for any of the following:

- Leaving early or arriving late
- Not participating in in-class journal exercises
- Not being prepared for workshop
- Sleeping

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 quality essays is a process—you should plan on writing at least two drafts per essay. 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 assigned 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.

THE WRITING CENTER

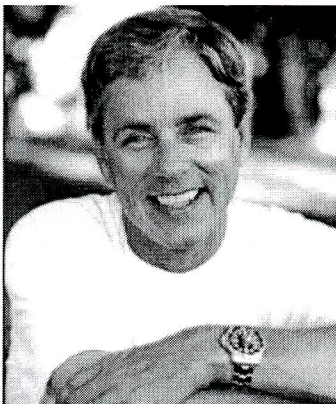
The Writing Center, located on the 8th floor of Gruening, provides a valuable (yet free!) service to UAF students. The center provides tutors who are available to go over your papers in detail. These tutors are generally graduate students who are well trained in helping students with all aspects of the 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.

A FINAL NOTE



Carl Hiassen writes: “If you work as a reporter long enough and you end up sitting in a prison cell listening to someone tell his story, it will dawn on you that he's in this situation for committing a truly gruesome and heinous act, and yet you're having a fairly normal conversation, as if you were sitting with him in Starbucks. You realize that there are glimmers of humanity in even the most ghastly of characters. It's important to have that if you're going to tell realistic stories.”

Writing is, at its best, an act of empathy. By examining the world through our words we engage more deeply, and develop skills that will help us understand others and take us deeper into our own hearts in ways that will benefit us far beyond what we publish, or what accolades we are awarded. Thanks for being here. Enjoy it!

**ENG 3xx Class Schedule
Spring, 2017
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.

Date	Reading Assignment	Assignment Due
Week 1		
F Jan 16	Introductions, Eggers essay	
Week 2		
WHAT IS NONFICTION?		
M Jan 19	Alaska Civil Rights Day – No Classes	
W Jan 21	Moore, Chapter 1 and Lott essay (p. 279)	
F Jan 23	Mock Workshop	
Week 3		
THE ISSUE OF TRUTH		
M Jan 26	Moore, Chapter 2	
W Jan 28	Schwartz and Drummond	Moore, p. 17-18, #'s 1&3 essays
F Jan 30	Draft Workshop	
Week 4		
DETAIL AND DESCRIPTION		
M Feb 2	Moore, Chapter 3	ESSAY #1 Due
W Feb 4	Sanders and Kincaid	p. 28, 1&2
F Feb 6	In-Class Writing Practice	
Week 5		
CHARACTERIZATION AND SCENE		
M Feb 9	Moore, Chapter 4	
W Feb 11	Tan and Grealy	p. 40, #1 or 2 p. 41, #1 or 2
F Feb 13		

Week 6 VOICE AND POINT OF VIEW

M Feb 16 Moore, Chapter 5

**W Feb 18 Gerard and Lott (p. 207) p. 52-53,
Choose 2 from 1-3**

F Feb 20

Week 7 DISCOVERY

M Feb 23 Moore, Chapter 6 ESSAY #2 Due

W Feb 25 Beard and Williams Moore, p. 62, #1 & #2

F Feb 27 In Class Writing Practice

Week 8 MEMOIR

M March 2 Moore, Chapter 7

**W March 4 Sedaris and Hoagland Moore, p. 72-73
Choose 2 from 1-3**

F March 6 Draft Workshop

Week 9 LITERARY JOURNALISM

M March 9 Moore, Chapter 8

W March 11 Gutkind and Iyer Moore, p. 82-83, #1 & 2

F March 13

**March 14-22 No Classes
Spring Break**

Week 10 PERSONAL ESSAY

M March 23 Moore, Chapter 9

W March 25 Nye and Cofer p. 91-92, #1 & #2

F March 27

Week 11 REVISION

M March 30 Moore, Chapter 10 Essay #3 Due

W April 1 Collage Shields and Baldwin

F April 3 In-Class Writing Practice

Week 12	FLASH NONFICTION	
M April 6	Hollars essay (handout)	Collage exercise
W April 8	Flash Essays (handouts)	
F April 10		
Week 13	LYRIC ESSAYS	
M April 13	Doyle (handout)	Flash exercise
W April 15	Biss (handout)	
F April 17		
Week 14	HUMOR	
M April 20		
W April 22	Revision	Humor essays (handouts)
F April 24	Spring Fest - No classes	
Week 15	PUBLISHING	
M April 27	How to submit	ESSAY #4 Due Bring 4 copies of all 4 essays
W April 29	Choosing final essays for publication	
F May 1	Final Edits for class publication	
Week 16	FINAL	
M May 4	Final Edits for class publication	Final Polished Draft Due, via email by 5:00 PM
Th May 7	FINAL CLASS 10:15- 12:15 Public Readings	

Please note: This schedule is subject to change.