

English 105, Seminar in Advanced Composition
Section 1, Fall 2013

Contact Information

Instructor:	Cynthia M. Baer
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Office Hours:	M 2:30 to 3:30; TTh 9:15 to 10: 15; & by appointment
Class Days/Time:	TTh 10:30-11:45
Classroom:	Sweeney Hall 348
Prerequisites:	English 100W

MySJSU Messaging

You are responsible for regularly checking with the messaging system through MySJSU to learn of any updates to our schedule or this syllabus.

Course Description

A well-known writer got collared by a university student who asked, "Do you think I could be a writer?"

"Well," the writer said, "I don't know. . . . Do you like sentences?"

The writer could see the student's amazement. Sentences? Do I like sentences? I am twenty years old and do I like sentences? If he had liked sentences, of course, he could begin, like a joyful painter I knew. I asked him how he came to be a painter. He said, "I like the smell of paint."

*From Annie Dillard's *The Writing Life**

"All I know of grammar is its infinite power. . . ." Joan Didion

Like the student in Dillard's anecdote, you may think of sentences as child's play. And, actually, they are. But when is the last time you played with one? No. Really played. When is the last time you rolled out a subject and verb into a thick noodle of idea, and then squished it to watch it ooze and expand and flatten to a ribbon of feeling and sensation, and then started to curl it here and crimp it there to create a rhythm of feeling and sensation and thought, to fashion it into the very textures and nuances of the subject you were trying to convey? When is the last time you played with the language like it was so much cosmic dough in your wee hand? When is the last time you rolled and squished and curled and crimped until you had experienced every texture of your subject, every rhythm, and every combination of rhythms and textures?

Wanna play?

This semester we are going to play with sentences—observe them, dissect them, transform them, imitate them, expand and contract them, set them spinning in paragraphs, and listen to them sound a subject in rhythmic sequence from first to last across the landscape of a poem, of a story, of an essay.

We are going to focus our study and class discussion on five writers, all writing about nature, but across several genres, to see how the sentence adapts to serve a full range of writing purposes: scientific and poetic, instrumental and rhetorical. And you are going to forage for your own subjects in the natural world and experiment with bringing those subjects to life for your readers, sentence by sentence.

Note: English 100W is a pre-requisite for English 105. (I know—out of left field, right? Explanation: the magic template of syllabi commanded me to enter that information here.)

Course Goals and Learning Objectives

There are two sets of learning outcomes for this course: the outcomes defined for the B.A. program by the department and the outcomes for this specific course (defined by me) as part of that program.

Department Student Learning Outcomes (SLO)

As stipulated by the English and Comparative Literature Department's Curriculum Committee, students who earn a B.A. from this department will demonstrate the ability to

- read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric
- show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature
- write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject
- develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively
- articulate the relations among culture, history, and texts.

In this course, you will be working toward each of these departmental learning objectives:

SLO 1: You will read closely writing about nature in three separate genres: poetry, fiction, essay. Your reading in these forms will explore 5 authors' styles, focus on the structure of the sentence (as it operates rhetorically within the larger forms of the paragraph, essay, poem, story), and parse the 4 modes of writing: scientific, instrumental, rhetorical, poetic.

The works you will read represent nature writing in American literature of the 20th century, and we will discuss them with an eye to their place within the rich history of such writing. Our critical approach can best be described as a rhetorical study of stylistics—a mode of critical inquiry often overlooked in contemporary criticism. This course is, in fact, offered as a corrective to this outrageous deficiency in current literary studies.

SLO 3: The writing projects and exercises you engage this term are structured as a coherent sequence. Since you will spend sixteen weeks composing, revising, and reflecting on projects that articulate a single subject, you will have the chance to “adjust your style” not only to the content, context, and nature of the subject, but also to the genre and the mode of writing in which you are engaged. This course is all about that adjustment. Indeed, the reflections that you will write will ask you to be able to articulate precisely and accurately the specific adjustments you are making.

SLO 4: The research you do this term will be conducted largely in the field: you will choose a spot of ground (or sky or water) and make it yours—and then make it ours. To do this with any effect at all you will have to “locate, evaluate, organize, and incorporate information.” But you will not just be doing this

for *an* effect; you will be doing it for a *variety* and *range* of effects. (By end of term, you will rock the research-and-write-to-effect objective.)

SLO 5: You will be—in class, in reflection essays, in practice—endlessly articulating the relationships among texts. And I will smile.

Course Learning Outcomes (CLO)

Once you have completed this course, you will be able to:

- recognize sentences and sentence parts
- take sentences apart and put them back together
- imitate sentences you read and mimic their effects
- forge new sentences out of old sentence scraps
- spin a single thought into at least 20 sentence variations
- think about and articulate how the guts of a sentence work
- make conscious and genre-appropriate choices about sentence forms as you revise
- articulate your own purposes, practices, and expertise with the sentence
- work from observation to reflection to composition to revision
- observe and reflect on how you work from observation to reflection to composition to revision
- wield a pencil while foraging in the field or on the trail (or write while gazing skyward)
- impress your Facebook friends with a single period (140 characters? *!#^ Twitter!)

Required Texts/Readings

The following texts are required and have been ordered for purchase at the Spartan Bookstore. You need not purchase them there, but they have been so ordered.

Virginia Tufte, *Artful Sentences* (Think of this book as your field guide to the sentence.)

Edward Abbey, *Desert Solitaire*

Wendell Berry, *The Unsettling of America* and *New Collected Poems*

Annie Dillard, *Pilgrim at Tinker Creek*

Lewis Thomas, *Lives of a Cell*

Wallace Stegner, *All the Little Live Things*

The following texts are related to our study this term, and you may want to use them as you expand your understanding of the sentence. (These are texts that I cut my rhetorical teeth on.)

Ellen Voigt, *The Art of Syntax* (sentences in poetry)

Virginia Tufte, *Grammar as Style* (an earlier field guide to the sentence, now out of print)

Francis and Bonnie Christensen, *A New Rhetoric* (the generative sentence and sentence layering)

Scott Rice, *Right Words, Right Places* (a rhetorical handbook on grammar)

Weathers and Winchester, *A New Strategy of Style* (more close reading of sentence forms and effects)

Other equipment / material requirements

You will need access to a computer and basic word-processing software. There are computer centers on campus. See “Student Technology Resources” under “University Resources for Students” below.

You will need access to a natural site—that is, a site where nature happens, an environment; a backyard, a field, a garden, a park, a beach, a trail, a meadow, a sky, a creek, an ocean, a campus. You should choose an accessible and convenient site for your observation of and rumination on all the little live things in that environ. This site will be the *situ* of your term project.

You will need to buy and keep a journal for daily writing exercises. Yeah, it could be your palm device or tablet—unless, of course, you want to actually feel the pencil carve the sentence into the pulp of old wood. I recommend a Ticonderoga and a Moleskine notebook—one with a cool string and button maybe, the kind one imagines Thoreau had with him at Walden, one that fits the palm of your hand and the small outside pocket of your backpack, and slips out handily when the muse descends in the field, or on the trail.

You may also find useful field books on the subject you choose to explore for the term: for instance, field books on the Monterey Bay ecosystem, its geology, geography, flora and fauna, and marine life, to help you explore the tide pools off of Dog Beach in Santa Cruz. Oh, and you might need waders, too, for that one.

Course Requirements and Assignments

SJSU classes are designed for successful learning through immersive study; it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week—that is nine hours a week per 3-unit course), including preparing for class, participating in course activities, completing assignments. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

[The math works out like this: 1 class = 3 units x 3 hours per week = 9 hours per week studying. 3 hours per week are spent in class, so 6 hours per week are spent out of class studying (reading and writing, in this case). And note: this is a minimum number of hours. In my experience as an English major, often reading a novel a week in more than one class, the figure was closer to 60 hours of study per credit—and I loved every minute.]

Summary of Assignments

All of the reading and writing you do this term will be aimed at completing one term project: a short story, a sequence of poems, an argument, a personal essay, a field guide—grounded in one place, one environ that you have lovingly explored and made your own.

Reading. You are reading good stuff written by great writers—masters of sentence form and eloquence. You should read at a slow pace, reading and rereading sentences that strike your fancy, logging cool sentences in your log book so that you can play with them later.

Daily Observations and Writing (Log Book). You will keep a log book of daily writing: field notes that will become sentences, versions of sentences, sentences from your reading that you want to play with—all of your daily play will go into this log book and feed the writing you do toward final project. You will make Xerox copies of pages that lead most directly to the writing you submit to me for evaluation and will turn those in with each project phase's submission, so that I can watch your process—and comment on it to help you perfect it. Writing you do in this log book will not be submitted for grading and evaluation on its own—it is necessarily and ideally highly experimental—however, writing that is submitted for evaluation and grading *without these pages* will not earn credit toward the course grade, though I will still comment on the writing, of course.

Class Exercises. I will regularly have an exercise for us to do in class. You will turn these in to get credit (toward your course grade) for participation. Each exercise you turn in will earn you one participation point. I will conduct these exercises in class, you will complete them in class, and you will submit them in class. They cannot be made up. **(10% of course grade.)**

Sentence Exercises and Presentation. As noted in the class outcomes above, you will know how to perform all kinds of sentence-composing tricks by the time you finish this class. You will submit to me for evaluation and comment 6 exercises, one based on each writer you read, and one transformation exercise (in which you will turn an Edward Abbey paragraph into a Wendell Berry poem). I will give you, in class, an assignment sheet for each exercise. The sentence exercises will be accompanied by a brief reflection on the exercise (250 words) in which you explain what you have learned about sentences by doing the exercise. The last of these will also involve a quick—no more than 5 minutes—presentation to the class about your discoveries in completing the exercise. ***(30% of course grade.)***

The Three Phases of the Project. You will work this term to complete one project—a study of whatever environ you choose to explore—but you will work on this project in three phases:

- phase 1, exploring the intersection of instrumental and poetic prose
- phase 2, exploring the intersection of rhetorical and poetic prose
- phase 3, exploring the use of scientific writing in a short story or sequence of short poems (3)

Each phase will build on the reading and writing you have done to that point, to culminate in a short piece (essay, short story, or sequence of poems) that you will submit to me for evaluation and comment. These pieces will be about 1000-1250 words (prose) or 75-100 lines (poetry). Each piece will be submitted to a small-group workshop before being revised and submitted to me for evaluation. When you submit the piece to me, you will include with it the log-book entries, workshop drafts, and a brief reflection (250 to 500 words) explaining how the sentences of the piece evolved from daily to draft to final version. Writing that is not accompanied by log entries, drafts, and reflection will not earn credit toward the course grade. ***(40% of course grade)***

The Final Portfolio and Project. As your final in this class, you will submit to me a portfolio of your work, to include a final version of your project. A draft of your project piece—field guide, short story, essay, sequence of poems (or long poem)—will be workshopped in small groups. The final version will be the star entry in your portfolio, but the portfolio will also compile two full phases of the project—all of its log entries, class exercises and sentence exercises, workshop drafts, reflections—so that I can see (you will see) laid out the process of exploration and composition in which you have engaged to complete the project. You will also include in your portfolio your own reflection on that exploration and composition, in 500-750 words. This portfolio will thus demonstrate to me, as a culminating document for your work in the course, your ability to explain how you have achieved and will continue to develop the outcomes outlined above for this course of study. ***(20% of course grade)***

Grading Policy

I determine your grade on individual papers using a scoring guide. Scoring guides will be given out with each assignment sheet, detailing the objectives and standards against which your performance is weighed (outstanding, competent, weak). I assign a letter grade to each assignment based on an aggregate of this analysis. The following analysis is generally apt description of what each letter grade means:

Grading Criteria: The following paragraphs sum up my criteria for grading an essay. Essays are assigned letter grades, from A to F.

An "A" is awarded to work that is consistently excellent. The piece is thoroughly researched, and sentences thoughtfully developed and composed to engage a real audience in a carefully crafted exploration of the chosen subject. That subject is treated intelligently, as is the audience, and sentence work does justice to the complexities of the subject matter, occasion, audience, and purpose of the piece. The writer can articulate with a high degree of accuracy and specificity a command of the composing processes in which he or she is engaged.

A "B" is awarded to work that is consistently above average—and occasionally excellent. While the writing may not exhibit the same depth of research or analysis, nor the flawless control of material, audience, or language, the author has thoughtfully observed and explored the subject in

composing sentences, and consistently demonstrates a grasp of the principles of composition that will, with continued revision, produce excellence. The writer can reflect productively on the composing process in which he or she is engaged.

A "C" is awarded to work that is rigorously competent. The author can incorporate observations in sentences to develop a subject effectively and engagingly. The author, while not yet accomplished in the craft of writing, clearly commands the forms and principles of effective composition—the various demands of forms and genres on the sentence; the role of sentences in paragraphs; the patterns and uses of coordination and subordination; the role of audience, purpose and genre in shaping prose—even as he or she struggles to produce effective writing, and to articulate the process in which he or she is engaged as a novice stylist. The struggle is clear, but so is the novice's vision and competence.

A "D" is awarded to work that shows limited but developing competence. The author has gleaned from research some information on the subject and understands the role of sentences in conveying a subject. The author does not clearly command the forms and principles of composition and may have trouble working sentences to articulate a coherent vision of the subject. Though he or she is in command of the mechanics of good writing, the student does not yet command rhetorical effect, nor articulate a coherent process for composing.

An "F" is awarded to work that demonstrates incompetence. The author founders in researching the subject. The author commands neither the forms and principles of composition, nor the mechanics of good writing. The author has not clearly engaged a coherent composing process.

To compute final grades, I assign to the letter grades you've earned a number (A+ = 12; A = 11; A- = 10, etc.) and then weight to determine a course grade, according to the weights outlined above, and summarized in the table below:

Class Exercises	10%
Sentence Exercises	30%
Phases 1-3 of Project	40%
Portfolio and Final Project	20%

Extra Credit: I am prompted by the magic template of syllabi to articulate here my policy on extra credit. Are you kidding? Who would have time, given the agenda you are already committing to?

The "Participation" Grade: The participation grade is based in a tally of points earned on daily class exercises aimed at developing your sentence awareness and expanding your sentence repertoire. You earn one point for each exercise. And as long as you complete at least 90% of these exercises, you will be squarely in the A-range for participation! The class exercises portion of the course grade is strictly an exercise in addition. EVERYONE can and should get an A.

A Note on Classroom Protocol (channeled through a well-known crank)

I am told by the magic template of syllabi that I am supposed to comment in this space on participation, attendance, tardiness, behavior, safety, and cell phone use. An odd request, and one for which I can only imagine the response that Edward Abbey, the author in whom I have been immersed for this last week, would give it. And so, here goes:

You should come to class every day prepared to participate.

Attendance is its own reward, and therefore, among the sane and sincere, need not be commanded.

Tardiness is an obscenity, and can only be overlooked with great pain from those affronted with it.

Adults already know how to behave. You're an adult.

You should stay safe, so that I don't have to think about how to keep you safe. Be assured, the University has in place protocols about emergency procedures and faculty and students are drilled in them regularly, to the accompaniment of truly horrific wailing—from the alarms, not those alarmed by them.

Cell phones are an abomination of modern life and ought to be gutted—or at least silenced—before class starts. (You can replace the guts and turn them back on after class, if you're so wired—but you should beware the ghost of Edward Abbey when you do so. He's been known to haunt those who read his books and nonetheless engage such technonsense.)

My Professional Policies

I have developed these policies over the last thirty-plus years of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all and necessary to a writer's development.

- Office hours are yours: you paid for them; use them. (Make this YOUR policy.)
- Email is not a substitute for office hours. If you need to discuss a paper in progress or clarify a comment I've made on a draft, you'll need to see me in the office.
- Email is a messaging device—you should use it to advise me of an absence, or to request a conference outside of the scheduled office hours.
- I do not accept late work. You are a professional; you meet deadlines. This is your religion.
- I cannot accept papers via e-mail. (I am one. You are many.)
- Please, type all papers single-spaced to conserve paper.
- I reserve the right to publish your work to the class as part of our workshop activities. And you will be expected to publish your work to the class as part of our workshop activities.
- If you need to record class sessions, you must advise me in writing so that I may seek permission from the class for such a recording. I will need to know what will be recorded, when, how and why, as well as how the recordings will be stored and used. No recordings of the class may be uploaded or shared electronically without written consent from me.
- Work completed in class cannot be made up. Workshops and presentations are an essential part of the writer's working experience. ***Your participation in all workshops is mandatory***; I will not accept for credit essays that have not been through the workshop process. You must bring to workshops clean, typewritten copy of your completed essay, and you must turn in to me the workshopped drafts as well as the final copy.

University Policies

What follows is a series of policy statements provided by the now infamous magic template of all syllabi. Please, note the blue links to more information. The policies covered here do and will affect your life at this university. It is best to know them, and observe them.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Disability Resource Center](http://www.drc.sjsu.edu/) (DRC)—now the Accessible Education Center (AEC)—at <http://www.drc.sjsu.edu/> to establish a record of their disability.

University Resources for Students

The following resources are provided for you—by you. You paid for them; so, please, use them as you need them.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a



QR Reader to scan this code.)

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

English 105: Seminar in Advanced Composition

Fall 2013 Course Schedule

This schedule is subject to change with fair notice; notices will be emailed to you at your MySJSU account address.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	August 22	Syllabus & a Play-Doh Session
2	August 27 August 29	Tufte, Noun Phrases (field guide pages, on handout in class) Tufte, Verb Phrases; Abbey, <i>Desert Solitaire</i> , pages 27 through 30
3	September 3 September 5	Abbey, <i>Desert Solitaire</i> , pages 1 through 47; Tufte, Free Modifiers Abbey, <i>Desert Solitaire</i> , pages 48 through 73; Tufte, The Appositive
4	September 10 September 12	Abbey, <i>Desert Solitaire</i> , pages 73 through 101; Due: imitation exercise (10 Abbey sentences, layered and imitated + reflection) Abbey, <i>Desert Solitaire</i> , pages 188 through 245, and 330 through 337.
5	September 17 September 19	Workshop 1: draft of instrumental-poetic essay (small group) Due: Project, Phase 1 , instrumental-poetic prose (log book entries, drafts and revisions + reflection); Tufte, Parallelism
6	September 24 September 26	Berry, <i>Unsettling</i> , pages 1 through 48; Tufte, Dependent Clauses Berry, <i>Unsettling</i> , pages 97 through 140; Tufte, Conjunctions & Coordination
7	October 1 October 3	Berry, <i>Collected Poems</i> , selections from <i>Openings</i> ; Due: Erasmus exercise (1 Berry sentence, at least 20 variations + reflection) Berry, <i>Collected Poems</i> , selections from <i>Farmer's Handbook</i>
8	October 8 October 10	Due: transformation exercise (turn the Abbey passage into a Berry poem); Dillard, <i>Tinker Creek</i> , pages 1 through 36; Tufte, Sentence Openers and Inversion Dillard, <i>Tinker Creek</i> , pages 37 through 54, and 105 through 123
9	October 15 October 17	Dillard, <i>Tinker Creek</i> , pages 149 through 183; Due: Sentence Combining Exercise (5 Dillard sentences, parsed and recombined + reflection) Dillard, <i>Tinker Creek</i> , pages 265 through 283
10	October 22 October 24	Workshop 2: draft of poetic-rhetorical prose (small group) Due: Project, Phase 2 , poetic-rhetorical essay (log book entries, drafts and revisions + reflection) Thomas, <i>Cell</i> , pages 1 through 10
11	October 29 October 31	Thomas, <i>Lives of a Cell</i> , pages 11 through 46; Tufte, Cohesion Thomas, <i>Lives of a Cell</i> , pages 96 through 140
12	November 5 November 7	Due: imitation exercise (10 Thomas sentences, imitated + reflection); Stegner, <i>All the Little Live Things</i> , pages 3 through 12 Stegner, <i>All the Little Live Things</i> ; Tufte, Syntactic Symbolism
13	November 12 November 14	Stegner, <i>All the Little Live Things</i> Stegner, <i>All the Little Live Things</i>
14	November 19 November 21	Workshop 3: draft of a short story or sequence of poems Due: Project, Phase 3 , a story (<2000 words) or sequence of poems (100 lines) (drafts + revisions + reflection)
15	November 26	Due: Presentation of 5 Stegner sentences artfully sequenced for our observation (25 copies of the lesson on handout + oral presentation of no more than 5 minutes)

Week	Date	Topics, Readings, Assignments, Deadlines
16	December 3 December 5	Continue Oral Presentations of Stegner Sentences. Workshop 4: draft of final project
Final Exam	December 11	Portfolio Due: final version of project + 2 phases (their log book entries, drafts, and rewrites) + reflection essay. 9:45 a.m. to noon, SH 348