

Teaching Portfolio Reflective Syllabus

Note: *The following is one example of a reflective syllabus. A reflective syllabus serves two main functions: (1) it serves as an example of how you teach and what you expect from students; and (2) it provides evidence of your own reflection on why you do the things you do and how your teaching expectations and requirements are products of your teaching philosophy.*

The example below provides the instructor's reflective statements to the side of the syllabus content. The fellow may also choose to italicize such comments and place them within the body of the syllabus. Either way is acceptable. The reader should simply be able to differentiate syllabus content from reflection.

Comment [A.J.1]: In this section of the syllabus, I needed to include the description of the university's Humanities Requirement, which English 2308 fulfills. The requirement is described on page 42 of the 2006-2007 student catalogue:

The objective of the humanities in a core curriculum is to expand the student's knowledge of the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature and philosophy, students will engage in critical analysis and develop an appreciation of the humanities as fundamental to the health and survival of any society.

Comment [A.J.2]: Because this course is, as its title suggest, an "Introduction to Nonfiction", I decided to expose students to a range of writings in the genre as opposed to solely Creative Nonfiction. While we discuss the literary elements present in the more creative writings, including Maya Angelou's autobiography and N. Scott Momaday's memoir, we examine the rhetorical elements of the historical writings. Interestingly enough, the description for English 2308 on page 159 of the university student catalogue states that it involves the "[c]ritical study of and writing about a variety of historical, biographical, and scientific writings." I was not sure how to interpret the word "scientific" in this description. I did not have my students read works relating to the Science as I am not really familiar with any. However, I am willing to expose students to this type of writing in my future Nonfiction courses as I think they will be quite interesting, especially to those students whose field is related to Science. Nonetheless, I did have my students read "scientific" writings in the sense that, towards the end of the semester, we read works about the method of writing memoir.

English 2308: Introduction to Nonfiction
Section 004: Mondays, Wednesdays, and Fridays 12:00 – 12:50 p.m.
Section 005: Mondays, Wednesdays, and Fridays 1:00 – 1:50 p.m.
English Building, Room 351



Instructor: Jane Doe
Office/Phone: English ***, 742-**** (Leave a message)
E-mail: jane.doe@university.edu (Best way to contact me)
Office Hours: Mondays and Wednesdays, 2:30-3:30 and by appointment

Course Description:

In this course, students will be introduced to and expected to write critically about a variety nonfictive texts including those that are autobiographical, historical, and belonging to the genre of Creative Nonfiction.

Prerequisite: English 1301 and 1302.

Comment [A.J.3]: As I aim to expose students to a variety of nonfiction works, I feel that it is imperative that they read works by authors from a range of ethnic backgrounds as well. That I chose texts by an African American (Angelou) and a Native American (Momaday) as the longer works for students to read is indicative of the fact I try to incorporate multiculturalism in my class (see reading schedule on pages 11-13).

Required Texts:

- Maya Angelou, *I Know Why the Caged Bird Sings*; Bantam, ISBN: 0553279378 - available at the Texas Tech Barnes and Noble Bookstore
- N. Scott Momaday, *The Names: A Memoir*; University of Arizona, ISBN: 0816510466 - available at the Texas Tech Barnes and Noble Bookstore
- Linda H. Peterson and John C. Brereton, *The Norton Reader*, Full Eleventh Edition; Norton, ISBN: 0393978877 - available at the Texas Tech Barnes and Noble Bookstore (742-3816)
- Course Packet (includes photocopies of various readings) – available at Copy Tech in Room 145 of West Hall (742-2321)

Technology Requirement: Use of TOPIC, the English Department’s innovative course management tool, is required for this course. You can access TOPIC at <http://ttopic.english.ttu.edu>. Please read pages 8-9 and 15-16 for more information on submitting work in TOPIC.

Learning Outcomes – Upon completing this course, students should be able to:

- Identify and define the terminology associated with nonfiction texts
- Discuss thematic issues in assigned readings
- Analyze the rhetorical and literary elements of these works in order to
- Write critical essays discussing how these key elements are at work in a non-fiction text or group of texts
- Appreciate the various types of nonfiction works

Methods for Assessing the Expected Learning Outcomes – The expected learning outcomes for this class will be assessed through:

- Class participation
- Reading quizzes Given over the two longer works
- Reading journals To be turned in biweekly after 8/30
- Essay 1 Due Monday, 9/25
- Essay 2 Due Monday, 10/30
- Essay 3 Due Monday, 11/20
- Final Exam

Explanation of Grading:

All grades and attendance will be calculated using TOPIC. In TOPIC, each assignment is weighted a certain number. Students' final grades will be calculated by dividing the total number of points they have earned by the total weights of all assignments. The weights for each assignment in this course are as follows:

Assignment	Weight
Class Participation	60
Reading Quizzes (5 total)	12 each (60 total)
Reading Journals (6 total)	10 each (60 total)
Essay 1	90
Essay 2	90
Essay 3	120
Final Exam	120

Comment [A.J.4]:

In putting together the syllabus for this course, I initially planned on administering reading quizzes every week. However, I realized that I would have to do even more grading as a result. So, I decided to quiz students only over the longer works. I figured that along with decreasing the amount of grading I would have to do, doing so would also encourage students to read these longer works where they normally may not. Before I decided to use TOPIC, the course management tool of the English Department which calculates grades by using weights attached to each assignment instead of percentages, I planned on making both the journals and quizzes worth ten percent of the students' final grade. When converting the percentages to weights after deciding to use TOPIC, I figured, with the help of Dr. Fred Kemp, the creator of TOPIC, that I needed to base the weights on a 600 point scale. Thus, the journals and quizzes that I had initially planned to be ten percent of the final grade would need to be worth, overall 60 points, which is, obviously, ten percent of 600 points. However, in making this change, I overlooked the quite obvious fact that the journals weigh less than the quizzes although students are asked to do more in the journals than they are in the quizzes. A number of my students in section 004, during the Small Group Instructional Diagnosis (see Introduction and Appendix for more information on this procedure) that was conducted in their class, noted this flaw and suggested that I administer more quizzes throughout the semester and make them weigh less. A number of my students who missed reading quizzes, which I did not allow them to make up if they missed them due to an unexcused absence, were disappointed that their grade was heavily effected by missing only one quiz. Students who did not do well on a particular quiz were also disappointed by the adverse affect that this flaw had on their grade as well. Please see the "Description of Curricular Revisions" on page 18 for information on how I revised this error.

The grade that a student receives on an assignment is multiplied by the weight for that assignment. The grade on an assignment multiplied by the assignment's weight yields the amount of points that the student earns for that assignment. For example, a grade of 80 for a journal is worth $10 \times 80 = 800$ points. A grade of 90 for Essay 3, however, is worth $120 \times 90 = 10,800$ points. The total number of points is calculated by adding the point totals that the student has received for each assignment. So, in the case of the above example, the two point totals, 800 and 10,800 are added together to yield 11,600. The final grade, if it was only based on one journal and Essay 3 (this is obviously not the case for this course), is calculated by dividing the sum of the two point totals, 11,600, by the added weightings, or 130 (10 for the journal and 120 for Essay 3). $11,600$ divided by 130 equals 89.2, which converts to a B.

All assignments that are graded will be given a certain percentage score (0-100), and your final grade for the course will be converted to the university's letter grade system, which is as follows:

- A = 100-90
- B = 89-80
- C = 79-70
- D = 69-63
- F = 62 or below

Course Policies

Attendance Policy:

It is important that you come to class regularly and on time. Because each class period is fifty minutes, students who arrive to class ten minutes or more after the class begins will be marked absent.

Students who miss more than three classes will have 5% of their grade deducted per occurrence. If you are seriously ill or have what I feel is a legitimate reason for missing class, you will need to provide formal, thorough documentation in order for your absence to be excused.

I will be passing around an attendance sign-in sheet at the beginning of each class. Your signature on this sheet as well as class participation serves as a record of your being present (both mentally and physically) in class. If you have not signed in and/or choose not to participate in classroom activities, you will be marked absent for that class period.

According to page 48 of the 2006-2007 *Texas Tech University Catalog*, “[d]epartment chairpersons, directors, or others responsible for a student representing the university on officially approved trips should notify the student’s instructors of the departure and return schedules in advance.” It is important that students who must miss class because of an official university activity arrange to turn in work either before their departure or immediately upon their return.

Page 48 of the university catalog also states that “student[s] may be excused from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose.” Students who are absent due the observation of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

Submission of Assignments:

All assignments must be turned in by the date and time stipulated. No late work will be accepted.

Policies Regarding Academic Dishonesty:

The Texas Tech Catalog states that the “attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension” (48). There are several types of academic dishonesty that the university recognizes, including plagiarism, a serious offense to which many students have, unfortunately, resorted. The catalog defines plagiarism as including, but not limited to, “the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations,

structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit. Any student who fails to give credit for quotations or for an essentially identical expression of material taken from books, encyclopedias, magazines, Internet documents, reference works or from the themes, reports, or other writings of a fellow student is guilty of plagiarism" (48).

Obviously, I will not tolerate plagiarism, and I will enforce the university guidelines regarding it by giving students who have been found engaging in this offense a failing grade on the assignment and/or a failing grade in the course. Please be sure to correctly cite any sources that you may use. Do not hesitate to see me if you have any questions about citing sources. I require that you visit the following web address so that you can read and understand the university's definition of plagiarism and academic dishonesty:
<http://www.depts.ttu.edu/officialpublications/catalog/AcademicsRegulations.html>

Classroom Conduct:

As college students, you are expected to behave in a courteous and respectful manner towards me and your fellow students. The following behaviors are unacceptable:

- Reading newspapers in class
- Answering cell phones or pagers. Cell phones must be turned to silent mode or turned off completely during class.
- Talking while others, including me, are speaking
- Acting belligerently or in a belittling manner towards me or classmates
- Challenging my authority
- Displaying disruptive behavior
- Using any racially or sexual-oriented derogatory terms outside of the discussion of a text

Accommodations for Students with Disabilities:

Any student who, because of a disability, may require some special arrangements in order to meet course requirements should contact me as soon as possible to request necessary accommodations and should present to me appropriate verification from Student Disability Services (formerly known as AccessTECH). The contact information for Student Disability Services is as follows: West Hall, Suite 335, 742-2405.

After thoroughly reading and understanding (1) the above policies and (2) the description of the assignments (which is below), complete and sign the Course Policy Acknowledgement Sheet given to you during the first day of class, Monday, 8/28, and return it to me on Wednesday, 8/30. Your signature on this sheet verifies that you comprehend and will comply with the guidelines for this course.

Course Assignments

Class Participation:

Because your informed comments on the works that we read is important to class discussions, be prepared to contribute them to the group. I expect that you carefully read all assigned texts in time for their discussion in class. I encourage you to take notes as you read each work. Pay attention to connections between texts, and take note of how works correspond to contextual issues that I introduce in class. Write down questions that may come up when you read the material. These methods will benefit your participation in class, which is given a weight of 60.

Reading Quizzes:

I will be giving reading quizzes over N. Scott Momaday's *The Names* and Maya Angelou's *I Know Why the Caged Bird Sings*. These quizzes will be given at the beginning of class and will consist of five to ten questions. There will be five quizzes given over the course of the semester. Each quiz is given a weight of 12. Students who miss quizzes due to tardiness or unexcused absences are not allowed to make them up.

Reading Journals:

The reading journals are designed to help you develop your writing skills and generate ideas that you may want to use for the three analytical essays that you will be composing during the course of the semester. Thus, it is important that, as with all assignments for this course, you put time and effort into each journal.

You will need to submit a 500-600 word journal on TOPIC every other Wednesday after 8/30 (and ending on 11/8) before class. Each journal must be over the material that we will be discussing on the Wednesday that the journal is due. Log into TOPIC and click "Submit a New Draft," which will be in the menu on the left side of the screen, in order to turn in these assignments. Copy and paste your journal from a saved document in a word processor (preferably Microsoft Word) into the textbox in "Submit a New Draft" in TOPIC. Journals must be titled. The title of each journal must include the number of the journal that you are submitting. Please read pages 11-12 for additional guidelines on submitting work in TOPIC.

Consistent submission of these journals is important. You will be submitting six of these journals over the course of this semester. Each journal is given a weight of 10. After you read the texts assigned for each Wednesday, answer the following questions in paragraph form in composing your journal:

- What is your initial reaction to the work (or works) that you read?
- What, if anything, did you find puzzling or confusing about the piece (or pieces)?
- What elements seem to re-occur throughout the text (or texts)? In other words, what patterns do you see at work in the reading?

- What connections can you make between this work (or these works) and others that we have read?

Do not include the above questions in your journal. Feel free to add any other relevant thoughts that you may have about the work (or works) to your journal. At times, I may give you alternative or additional questions to answer for your journals. Journals cannot be made up due to unexcused absences.

Journals will be given numerical grades according to the following guidelines:

100 – 90 = A

- The journal is superior. It demonstrates thoughtful and eloquent reflection. The writer has made a sincere effort to answer all of the questions and has included any other relevant points beyond those prompted by the provided questions. The grammatical mechanics are correct.

89 – 80 = B

- The journal is good. The writer has made an effort to answer the assigned questions but may need to elaborate on some points. The entry may also contain minor grammatical errors.

79 – 70 = C

- The journal is satisfactory. It may be formally correct but superficial in its discussion. The writer has not answered all of the questions and, thus, omits useful information. The entry may require significant improvement in organization, style, and grammar.

69 – 63 = D

- The journal is inadequate. The writer has not developed his or her discussion enough, and the entry displays numerous or major errors in organization, style, and grammar.

62 or below = F

- The journal is unsatisfactory. It omits critical information and/or relates something other than the assignment required. The entry displays major or excessive errors in organization, style, and grammar.

Analytical Essays:

You are required to complete three 1,200 word essays over the course of this class. In each of these papers you are expected to analyze the literary, rhetorical, and thematic elements of a work or group of works. Please note that though you can touch on points raised in class, you should not merely paraphrase class discussion in these papers. Instead you should write essays that are centered around a distinct thesis statement that articulates your position on a particular issue. I will distribute a list of paper topics well in advance of the due dates for each of these essays.

Comment [A.J.5]: The English Department requires that students in 2000-level literature courses write either three 1,200 word or four 900 word analytical essays. I chose to have students write three 1,200 word essays because I feel that the works that we read are substantial enough that students can thoroughly interpret them in four pages as opposed to 900 words, which is about three pages.

Each essay is to be typed in 12 point Times New Roman font and double-spaced. Although I do not expect you to use secondary sources in these essays, they will need to be in MLA format as you will have to include quotes from the work or works that you are discussing. The top and bottom margin of each of the papers must be 1 inch and the left and right margin must be 1.25 inches. These dimensions are the default setting for documents in Microsoft Word. Include a heading at the top of each of your essays with the following information: your name, course number and section (i.e., English 2308.004); date, and paper number (i.e., Essay 1). Each essay must also include numbered pages and a title, which should be in bold and centered before the beginning of the essay.

The essays are to be turned in to me stapled at the beginning of the class day on which they are due. You will not be turning in these essays on TOPIC. I will not accept e-mail submission of papers. Each of these essays is given a weight of 90.

Final Exam:

The final exam (which is scheduled for Saturday, December 9th, from 10:30 a.m. to 1:00 p.m. for Section 004, and Monday, December 11th, from 7:30 a.m. to 10:00 a.m. for Section 005) will ask you to formulate and articulate your own conclusions about the various issues raised in the works we have discussed over the semester. More information on the final will be given towards the end of the semester. The final exam is given a weight of 120.

Comment [A.J.6]: I included readings by authors from diverse racial and ethnic backgrounds such as African American, Asian American, British, Caucasian, Hispanic American, Hispanic American, Italian American, Jewish American, and Native American. Also, I have separated the readings into five sections. From 8/30 to 9/25 we discussed Narrative Nonfiction, a subgenre of Creative Nonfiction. The readings in this section from *The Norton Reader* (2004) or the Course Packet, which is a collection of readings from various sources including *The Blair Reader* (2002), *Shadow Boxing* (2004), *The Fourth Genre* (2005 and 2006), *The Norton Anthology of African American Literature* (2004), and Bartelby.com. From 9/27 to 10/24, we focused on Memoir, by reading N. Scott Momaday's *The Names*. We briefly returned to Narrative Nonfiction on 10/6 before moving on to Historical Nonfiction from 10/9 to 10/30. In the sections in which we explored more creative nonfiction, we focused on writings, except for Frederick Douglass' "Learning to Read and Write," in the twentieth century. During the time of the semester in which we read historical documents, we examined works from the late eighteenth century to the late twentieth century. After reading the historical works, we returned again to more creative nonfiction by reading Maya Angelou's *I Know Why the Caged Bird Sings* (1969) from 11/1 to 11/1 to 11/10. Then, we ended the semester by reading various essays about the craft of writing Creative Nonfiction from 11/13 to 12/6.

Schedule of Readings

Note on Authors' Biographical Information:

Prior to reading the assigned works for each class, be sure to read the authors' biographical information. For works that are in the *Norton Reader*, there is an index of authors on pages 1215-1243. Most of the readings in the Course Packet have the authors' biographical information before the beginning of the works. In cases where the authors' biographical information is not provided, you can look up the individuals on the Contemporary Authors database, which is accessible through the University Library. You can access this database by clicking on "Contemporary Authors Database," which is in the menu to the left of the screen on the main page in TOPIC. Your eRaider user name and password is required if you are trying to access this page from an off-campus location.

Monday, 8/28 – Introduction to Class: What is Nonfiction?

- Course syllabus and policies
- Using TOPIC
- Definition of Nonfiction

Wednesday, 8/30 – Narrative Nonfiction – Journal 1 Due

- "Reading With a Critical Eye," "Writing With an Active Voice," *Norton*, xxiv-xxx

Comment [A.J.7]: As can be seen from this schedule, I made it so that, for many of the days in the course, we would discuss two readings each day. However, because class time is only fifty minutes, discussing two works a day became a problem when I taught the class. We fell behind schedule during the times that we were reading Narrative Nonfiction and Historical Documents. During the Small Group Instructional Diagnosis (SGID) (see Appendix) which was conducted on my section 004 class on Monday, 10/23, students noted that the class discussions felt rushed, as I was trying to catch us up so that we could get back on schedule. After seeing the students' comments from the SGID, I decided to cut certain readings from the schedule. I have indicated which readings were removed by putting a line through their titles.

- Wallace Stegner, "The Town Dump," *Norton*, 18-22
- Lars Eighner, "On Dumpster Diving," *Norton*, 22-31
- Return course policy sheet

Friday, 9/1

- Gary Soto, "One Last Time," Course Packet – *Blair Reader*
- Annie Dillard, "Terwilliger Bunts One," *Norton*, 151-156

Monday, 9/4 – Labor Day, No Class

Wednesday, 9/6

- Maxine Hong Kingston, "No Name Woman," Course Packet - *Blair Reader*
- Raymond Carver, "My Father's Life," Course Packet - *Blair Reader*

Friday, 9/8

- James Thurber, "University Days," *Norton*, 437-441
- Sonia Shah, "Tight Jeans and Chania Chorris," 304-308

Monday, 9/11

- Frederick Douglass, "Learning to Read," *Norton*, 408-412
- Eudora Welty, "Clamorous to Learn," *Norton*, 413-417

Wednesday, 9/13 – Journal 2 Due

- Malcolm X, "A Homemade Education," Course Packet - *Blair Reader*
- Richard Wright, "The Library Card," Course Packet - *Blair Reader*

Friday, 9/15

- Richard Rodriguez, "Aria," *Norton*, 492-497
- Judith Ortiz Cofer, "More Room," *Norton*, 167-170

Monday, 9/18

- Maria Laurino, "Words," *Norton*, 498-510

Wednesday, 9/20

- Maxine Hong Kingston, "Tongue-Tied," *Norton*, 487-491
- Gloria Anzaldúa, "How to Tame a Wild Tongue," *Norton*, 510-514

Friday, 9/22

- Langston Hughes, "Salvation," *Norton*, 1125-1127
- Edward Rivera, "First Communion," *Norton*, 1127-1139

Monday, 9/25 – Essay 1 Due

- "Memoir," Course Packet – *Shadow Boxing*
- N. Scott Momaday, "The Way to Rainy Mountain," *Norton*, 192-197

Wednesday, 9/27 – N. Scott Momaday's Memoir – Journal 3 Due

- *The Names*, Prologue and Part 1, 1-57

Friday, 9/29 – Reading Quiz 1

- *The Names*, Part 2, 58-80

Monday, 10/2 – Reading Quiz 2

- *The Names*, Part 3, 82-115

Wednesday, 10/4

- *The Names*, Part 4, 116-167

Friday, 10/6

- Alice Walker, "Beauty: When the Other Dancer is the Self," *Norton*, 68-74
- Henry Louis Gates, Jr., "In the Kitchen," *Norton*, 299-304

Monday, 10/9 – Historical Documents

- Thomas Jefferson, "Original Draft of The Declaration of Independence," *Norton*, 871-874

Comment [A.J.8]: I decided not to have the class discuss Edward Rivera's "First Communion" on Friday, 9/22, because I wanted to spend the time that we had left, after discussing Langston Hughes' work reviewing sample drafts. I felt that this exercise would be helpful as I the first analytical essay was due three days later. I devised an exercise in which I gave students two papers, an "A" paper and a "B - / C" paper, to read and evaluate. I had student assign a grade to each document and discuss why they assessed the paper as they did. The "A" paper offered to students a good example of close reading (see "Strategies for Doing a Close Reading" by Dr. Sharon Miller on pages 24-25 for more information on this process of analysis).

- Thomas Jefferson, "The Declaration of Independence," *Norton*, 874-877
- Elizabeth Cady Stanton, "Declaration of Sentiments and Resolutions," *Norton*, 878-880

Wednesday, 10/11 – Journal 4 Due

- Thomas Paine, *The Rights of Man*, Course Packet
- Mary Wollstonecraft, *A Vindication of the Rights of Women*, *Norton*, 559-560

Friday, 10/13

- The Cherokee Council, "Cherokee Memorials," *Norton*, 772-774
- Chief Seattle, "We May Be Brothers," Course Packet - *Blair Reader*; and "Letter to President Pierce, 1855," *Norton*, 611-612
- Alexis de Tocqueville, "Why the Americans Are So Restless in the Midst of Their Prosperity," Course Packet - *Blair Reader*

Monday, 10/16

- Henry David Thoreau, "Civil Disobedience," Course Packet - *Blair Reader*

Wednesday, 10/18

- Abraham Lincoln, "The Emancipation Proclamation," Course Packet; and "Second Inaugural Address," *Norton*, 880-881
- Booker T. Washington, "Atlanta Exposition Address," Course Packet

Friday, 10/20

- W.E.B. DuBois, "Of Mr. Booker T. Washington and Others," Course Packet

Monday, 10/23

- Anna Julia Cooper, "Womanhood: A Vital Element," Course Packet - *Norton Anthology*

Wednesday, 10/25 – Journal 5 Due

- Abraham Lincoln, "The Gettysburg Address" *Norton*, 561-562
- Martin Luther King, Jr., "I Have A Dream," *Norton*, 909-912

Friday, 10/27

- Martin Luther King, Jr., "Letter from Birmingham Jail," *Norton*, 889-902

Monday, 10/30 – Essay 2 Due – Last day to drop a course

- Zora Neale Hurston, "How it Feels to be Colored Me," *Norton*, 41-44

Wednesday, 11/1 – Maya Angelou's Autobiography

- *I Know Why the Caged Bird Sings*, Chapters 1-9, 1-50

Friday, 11/3 – Reading Quiz 3

- *I Know Why the Caged Bird Sings*, Chapters 10-17, 50-100

Monday, 11/6 – Reading Quiz 4

- *I Know Why the Caged Bird Sings*, Chapters 18-23, 100-156

Wednesday, 11/8 – Journal 6 Due

- *I Know Why the Caged Bird Sings*, Chapters 24-30, 156-206

Friday, 11/10 – Reading Quiz 5

- *I Know Why the Caged Bird Sings*, Chapters 31-36, 206-246

Monday, 11/13 – Writing Nonfiction

- Patricia Hampl, "Memory and Imagination," Course Packet – *Fourth Genre*, Fourth Edition

Wednesday, 11/15

- Mimi Schwartz, "Memoir? Fiction? Where is the Line?"

Friday, 11/17

Comment [A.J.9]: After grading the first set of essays for the course, I realized that most of the students did not have a clear understanding of textual analysis. Because their second essay was due three days after Friday, 10/27, I decided to have students, instead of discuss Martin Luther King, Jr.'s "Letter from Birmingham Jail," bring in a rough draft of their second essays and get feedback on them from their peers. I gave each student an evaluation sheet, identical to the one that I used in commenting on their first essays (see pages 32 and 44), and asked them to use this sheet in commenting on their classmates' work. Although some students felt otherwise, I feel that this exercise, for the most part, was helpful to students as 35 out of 49 students improved their grades on their second essays (see student essays on pages 32-55).

Comment [A.J.10]: I decided to remove Zora Neale Hurston's "How it Feels to be Colored Me" from the schedule for Monday, 10/30, so that we could continue our discussion of Martin Luther King's "I Have a Dream" and Abraham Lincoln's "The Gettysburg Address," which we began discussing on Wednesday, 10/25. We did not get to discuss these works very much on Friday, 10/27, because I had students give each other feedback on their rough drafts of their second essays on this day.

Comment [A.J.11]: Because I saw such an improvement in the students' second essays, which I had them get feedback on from their peers on Friday, 10/27, I decided to the same exercise on Friday, 11/17 in preparation for their third essays.

Comment [A.J.12]: I decided to have students turn in their third essays before Thanksgiving Break so that I could have the time over the holiday break to grade them. I thought that having students turn in their essays on this day would work well because I figured that many of them would have a number of assignments to turn in the week of November 27th in other classes. Having turned in their third essays before Thanksgiving Break, all the students would have to focus on for the remainder of the course after the break is getting prepared for the final exam.

- Barbara Tuchman, "In Search of History," Course Packet – *Shadowboxing* and "This is the End of the World": The Black Death," Norton, 759–77

Monday, 11/20 – Essay 3 Due

- Mimi Schwartz, "My Father Always Said," Course Packet – *Fourth Genre*, Fourth Edition

Wednesday, 11/22 – Thanksgiving Break, No Class

Friday, 11/24 – Thanksgiving Break, No Class

Monday, 11/27

- Peter M. Ives, "The Whole Truth," Course Packet – *The Fourth Genre*, Third Edition

Wednesday, 11/29

- Peter M. Ives, "The Whole Truth," Course Packet – *The Fourth Genre*, Third Edition

Friday, 12/1

- Maureen Stanton, "Zion" and "On Writing 'Zion'," Course Packet – *The Fourth Genre*, Fourth Edition

Monday, 12/4

- Jocelyn Bartkevicius, "The Landscape of Creative Nonfiction," Course Packet – *The Fourth Genre*, Fourth Edition

Wednesday, 12/6 – Last day of class

- Michael Pearson, "The Other Creative Writing," Course Packet – *The Fourth Genre*, Fourth Edition
- Course Review

Final Exam

- Section 004: Saturday, December 9th, 10:30 a.m. – 1:00 p.m.
- Section 005: Monday, December 11th, 7:30 a.m. – 10:00 a.m.