The essayist attempts to surround a something—a subject, a mood, a problematic irritation—by coming at it from all angles, wheeling and diving like a hawk, each seemingly digressive spiral actually taking us closer to the heart of the matter. In a well-wrought essay, while the search appears to be widening, even losing its way, it is actually eliminating false hypotheses, narrowing its emotional target and zeroing in on it.

-Philip Lopate, from the introduction to The Art of the Personal Essay

Is an essay a written inquiry? A meditation? A memoir? Does it concern the outside world or just prove the writer’s interior world? Can it be funny? Does it have answers or just raise questions? Does it argue a point or is it a cool, impartial view of the world? Does it have a prescribed tone or is it absolutely individual—a conversation between the writer and reader, as idiosyncratic as any conversation might ever be?

As near as I can figure, an essay can be most of the above—it can be a query, a reminiscence, a persuasive tract, an exploration; it can look inward or outward; it can crack a lot of jokes.

-Susan Orlean, from the introduction to The Best American Essays 2005

Overview: In his introduction to The Best American Essays 2007, Guest Editor David Foster Wallace writes with characteristic candor, “your guest editor isn’t sure what an essay even is.” In this class you’ll see that DFW’s bewilderment—about a genre he excelled in—is a marker of honest engagement rather than ignorance or laziness. The essay is a curiously elastic, mobile, slippery form. There are personal essays, lyric essays, argumentative essays, literary journalism pieces, travel essays, and much more. There are wonderfully meandering, discursive essays like Thoreau’s classic “Walking,” and then there’s Stephen Dunn’s “Little Essay on Form” which reads, in its entirety, “We build the corral as we reinvent the horse.” In this class, we’ll read widely in the essay genre, write studiously in the many sub-genres, and push ourselves to both learn and challenge established taxonomies/compositional strategies. We’ll also consider the essay’s history and role in public discourse. Ultimately, I want you to know so much about the genre’s practitioners, its permutations, its compositional challenges and opportunities, that your head spins when you consider reducing “essay” to a
catchall description. “We build the corral as we reinvent the horse,” writes Dunn. And in the essay world, we never stop that reinventing.

Required Texts:  
2) *Writer’s Help* (an online style guide).  
3) Desire2Learn materials.  
4) Your writing (in hard copy).

Recommended Text:  

CCHE Criteria: The Colorado Commission on Higher Education (CCHE), which is the governing body for our state colleges and universities, stipulates certain criteria for upper division (CO3) writing courses. To help you better understand how this course incorporates the criteria, I identify key elements below and summarize how the course speaks to each.

Rhetorical Knowledge. The essay has distinct sub-genres, each with its own strategies for incorporating research, analyzing/presenting problems, and persuading readers. By writing in prominent sub-genres in this class (personal essay, lyric essay, literary journalism, and reflective essay), and by reading key essays/excerpts from rhetorical texts that provide knowledge on/instruction in these sub-genres, this course will extend your rhetorical knowledge. Additionally, as the essay sub-genres of the class typically require interdisciplinary thinking/research for successful composition, this class will require you to evaluate information from a variety of disciplines, in a variety of styles, which will also enhance your rhetorical knowledge. Our primary text will be *The Best American Essays 2013* (an anthology) and we will supplement it with a number of excerpts from rhetorical texts, including *Writing Creative Nonfiction, Instruction and Insights from the Teachers of the Associated Writing Programs* (ed. Carolyn Forché and Philip Gerard); *Creating Nonfiction, a Guide and Anthology* (Becky Bradway and Doug Hesse); *You Can’t Make this Stuff Up, the Complete Guide to Writing Creative Nonfiction from Memoir to Literary Journalism and Everything in Between* (Lee Gutkind); and *The Art of the Personal Essay* (Philip Lopate). We’ll also use *Writer’s Help*, an online Bedford/St. Martin’s style guide. Moreover, you will be asked to apply reflective strategies in class discussion, in journal assignments, and in a major assignment, the Reflection Essay.

Writing Process. This course involves frequent peer review of drafts, with an emphasis on helping you see your habits in composing essays. Additionally, in peer review sessions we will discuss concrete strategies for developing your essays, with an emphasis on the argumentative strategies required for each assignment. You will use a variety of technologies (from word processing software to library databases to Desire2Learn to our online style guide) in this course and you will learn to evaluate sources for relevance through in-class exercises and discussion.
**Conventions and Content Knowledge.** Through in-class writing exercises, class discussion, individual conferences, your major essay assignments, my written comments, and more, you will hone your understanding of how to manipulate voice, diction, syntax, content, and other elements of composition in order to speak authoritatively to the various audiences reached by the essay sub-genres you’ll write in.

**Essays:** You will be required to complete the following essays:

1) Personal Essay
2) Lyric Essay (on an Everyday Object or Experience)
3) Literary Journalism Essay (on a Cultural Phenomenon)
4) Reflection Essay (on Writing, Art, Language, or Creativity)
5) Revision for Publication

Below are brief descriptions of each essay, including the relative weight of each in your final grade:

1) **Personal Essay:** In this assignment, you will write about an aspect of your own personal experience and you will explore it through story, through description, and especially through meditation on your subject. You will strive to write in a style that sounds natural, conversational, but is also artful. 5-6 pages, typed, double-spaced. 10%

2) **Lyric Essay (on an Everyday Object or Experience):** The lyric essay, with its inbuilt twists and turns, its disdain for traditional structure, is an ideal genre for exploration: indeed, the form itself usually mimes the episodic, meandering, and sometimes bumpy nature of a journey. The goal of this assignment is to render, through that unusual structure/exploration, an everyday object or experience **significant** to a reader. The goal is to wake the reader up to the dimensions, the import, of your subject. Make the reader think hard, reconsider, and reconnect with something so common she perhaps hasn’t really thought much about it in a while, if at all: a steering wheel, a pair of sneakers, food shopping, walking. 5-6 pages, typed, double-spaced. 15%

3) **Literary Journalism Essay (on a Cultural Phenomenon):** Literary journalism has become, in recent years, more and more common in the academy and also as a vehicle for writers to explore cultural phenomena from our national obsession with celebrities to Algebra II. In this assignment, you’ll investigate a cultural phenomenon that interests you. It could be the rise of craft brewing. It could be the lives of the homeless in Boulder. It could be graphic novels or fan fiction. Up to you. You’ll do this by engaging in traditional research (library research) but you’ll also need to do “legwork” research. You’ll need to get out into the community, explore places related to your chosen focus, interview experts and those affected, and then describe your experiences using the craft of literary journalism—scene-by-scene construction, dialogue, sensory detail, etc. Additionally, you’ll need to explore your personal relationship to your subject matter in this essay. As Doug Hesse & Becky Bradway have written about literary journalism, “Oddly, the act of centering a piece around a particular journalistic subject can give writers a door into their own selves.” You’ll want to open those doors, go through them, and
explore/discover your own unique relationship to your subject matter in the process. This assignment involves a companion assignment, an annotated bibliography, and the annotated bibliography is worth 5% of your final grade. The literary journalism essay is worth 25% of your final grade. The literary journalism essay should be 7-9 pages, typed, double-spaced. 5% + 25% = 30%

4) Reflection Essay (on Writing, Art, Language, or Creativity): In this assignment you will have a chance to reflect on your writing and the nature and uses of the essay, writing in general, art in general, or creativity. Essay writers often, in their work, reflect on the act of creative composition itself—and who better to do so? This essay will also give you the chance to reflect on what you’ve learned (or haven’t) this semester. 5-6 pages, typed, double-spaced. 15%

5) Revision for Publication: Though you won’t be required to submit this essay for publication (it’s optional), the goal in this assignment will be to significantly revise/improve one of the essays you wrote for the class and prepare it for submission to a literary journal of your choice. Down to the cover letter, this is a real world assignment. 15%

The Portfolio System: You’ll turn the above-listed major assignments in as part of portfolios rather than “piecemeal.” You will produce 5 portfolios this semester—a portfolio for each unit of the class. Here is what you’ll hand in with each portfolio:

1) the final version of the major essay for the unit;
2) related drafts and written feedback from other students;
3) any attendant assignments (for instance, the cover letter in the Revision for Publication unit or the annotated bibliography in the Literary Journalism unit).

Drafts and the Portfolio Process: Since the emphasis in this class is on developing and revising your work, you will produce drafts of each of the major assignments, and you will get feedback from the class on those drafts (except for the Revision for Publication assignment, which you will turn in during finals week). You should hold onto all drafts and written feedback you get because, as I mention above, each time a portfolio is due you will hand in related drafts and feedback. This is so I can see that you have been working hard at revising and improving your writing; I want to see that you are taking into consideration the observations of your peers and that you are engaged in the tricky process of revision. It’s also a way for me to emphasize how central revision is in the writing process. Good writers work hard at revision and they understand that it takes a lot of time and effort to get to that finished product.

The Journal:

There are two ways to journal in this class: 1) electronically (in this case you’ll bring your laptop to class every time we meet), and 2) “old school” (in this case you’ll bring an “old school” paper notebook to class every time we meet). I don’t have a preference, but make sure that you save all in-class writing on your laptop if you elect to compose in-class writing electronically.
We’ll spend roughly 10-15 minutes journaling most class periods. I will assign the topic just before you start writing. Sometimes the journal entry will be on the assigned reading. Sometimes it will be on a topic from our discussions. Sometimes it will be related to a major assignment and it might serve as a leaping-off point for a dialogue about that assignment. In all cases, the journal entries should help you reflect on the course material and get more out of the class than you would have otherwise.

Each journal entry should be dated at the top, like this for instance: “1/13/14.” I will collect your journals twice this semester (NOTE: you’ll have to print up your responses if you journal electronically) and I will be looking to see that you’ve legitimately engaged with each assigned topic and engaged with writing itself. Challenge yourself as a writer, stylistically and intellectually, in the journal entries. They’re in-class writings, so I don’t expect them to be perfect. But you’ll notice, in our readings, that most professional writers are good at ruminating on a subject in a distinctive and appealing way. If you can find or develop your own distinctive and engaging way to “think on the page” as you journal this semester, that will be excellent.

Course Readings (A Warning):

The essays we’ll read by professional writers cover all kinds of material, including some that might be upsetting to some of you (sexuality, family dysfunction, physical/emotional abuse, and more). Additionally, some assigned readings use profanity. It’s my belief that, as writers and academics, we must be open to the full spectrum of content and language in this classroom. That doesn’t mean we should ever quietly accept writing that deals with charged material in insensitive ways. But it does mean we should respect and try to learn from any writer’s (professional or otherwise) content/language choices, even (or perhaps especially) if said writer pushes us outside our comfort zones. I would hope that no one would drop the course because of assigned material and this permissiveness, but that is a decision each of you will have to make.

Grading: Your grade for the class will be calculated as follows:

Major Assignments: 85%
Participation: 15%

Important Information on Participation: Active participation is essential in WRTG 3020. We will spend the majority of classroom time involved in discussion and workshop activities and these are vital to your development in the course. If you have trouble speaking up in groups (because of nerves, shyness, etc.) please see me after class so I’m aware.

Verbal participation, attendance, on-time assignments, your journal, and preparedness are the main components of class participation. Preparedness is very important. Make sure you always show up to class having read the assigned materials for that day. Make sure you have the assigned materials with you. Desire2Learn materials can be accessed in class on your laptop if you like. However, even if you access assigned reading in class on your laptop you must have notes about the reading on paper with you at the beginning of class. This is because I collect
notes occasionally to see that students are engaging with the assigned reading. In effect, there are three ways to take notes on the assigned reading for this class: 1) take notes in a paper notebook, 2) take notes on your laptop and print them up before class, and 3) underline (or use a highlighter) and jot notes in the margins of assigned readings—in this case you will have to print up readings if they’re from Desire2Learn. Please choose whatever works best for you.

**Grading Criteria:** For each of your major essays, you will receive a handout detailing the specific requirements of the assignment. However, the following general criteria for grading should help familiarize you with the standards of this upper-division writing class.

A Range: Exceptional in form and content: essay is well-organized; observations are insightful, original, surprising. Evidence supports primary and local claims convincingly. Evidence is creatively and soundly integrated into the essay. Style is graceful and appropriate. Essay is largely error free.

B Range: Strong in form and content: essay is clearly organized; observations are largely accurate and demonstrate above-average interpretive/critical thinking skills. Evidence supports primary claims and largely supports local claims. Evidence is soundly integrated into the essay. Style is clear and appropriate. There may be minor grammatical issues.

C Range: Satisfactory in form and content: essay might have some issues with organization, but the focus is relatively clear; observations are largely accurate, but perhaps they’re somewhat obvious and/or underdeveloped. Evidence supports primary claims but some doesn’t support local claims—or evidence is simply lacking in places. Evidence is awkwardly integrated into the essay in some places. Style is acceptable, but perhaps uneven or underdeveloped. There may be recurring grammatical errors.

D Range: Not satisfactory in form and content: essay has serious issues with organization; the argument is difficult to follow. Observations are poor; they are underdeveloped and often incorrect. Evidence does not convincingly support primary claims and often doesn’t support local claims. Evidence is lacking in places and awkwardly integrated into the essay in many places. There may be pervasive grammatical errors.

F (not passing): Seriously underdeveloped content. May be extremely difficult to follow. There is little evidence and most of it is unconvincing and awkwardly integrated into the essay. There may be pervasive grammatical errors. This grade might also result from plagiarizing or lateness.

F (not passing): Seriously underdeveloped content. May be extremely difficult to follow. May lack evidence entirely. There may be pervasive grammatical errors. This grade might also result from plagiarizing or lateness.
**Grade Chart:**

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<th>Grade</th>
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<td>A</td>
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<td>A-</td>
<td>90-92</td>
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<td>B+</td>
<td>88-89</td>
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<td>B</td>
<td>83-87</td>
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<td>B-</td>
<td>80-82</td>
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<td>C+</td>
<td>78-79</td>
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<td>C</td>
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<td>C-</td>
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<td>D</td>
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**Basic Information and Course Policies:**

**Assignments:** All out-of-class assignments must be typed and double-spaced. Staple if longer than a page. Use standard 12-point font size and standard 1-inch margins. Do not email assignments to me; all assignments must be handed in as hard copies. **Late assignments** will only be evaluated for full credit if you have asked me for an extension, I have granted it, and you get the assignment in on the revised due date.

**Attendance:** Regular attendance is mandatory. If you miss 4 classes, your final grade will be lowered 1 full letter grade (e.g., from a B to a C). If you miss 5 classes your final grade will be lowered 2 full letter grades. If you miss 6 classes or more you will fail the class. It is very important that you understand this policy. **If you miss 4 classes, your final grade will be lowered 1 full letter grade. If you miss 5 classes your final grade will be lowered 2 full letter grades. If you miss 6 classes or more you will fail the class.** In other words, you get 3 free passes (but please remember that nothing in this world is ever really free: missing class means missing assignments and classroom exercises and that will negatively affect your participation grade). If you find yourself in a position where you’ll absolutely need to miss more than 3 classes, you must email me with a formal request to miss those additional classes and, in the request, explain your reasons for the absences. If I grant your request, you will not be penalized beyond an effect on your participation grade for the absence(s); in other words, your final grade will not be lowered 1 full letter grade for each class you miss beyond the 3rd. This is the only way to get an exception to the above-stated attendance policy. But be aware that I may not grant your request and you should seriously consider your schedule this semester, including any exams you’ll have for other classes that might conflict with this class, before you decide to stick with this section of WRTG 3020. In general, in the case of serious illness, family emergency, etc. I will grant a request. And in the case of vacation, work schedule, etc. I won’t. I may ask for documentation. Please also note that it is your responsibility to arrive to class on time. I take attendance at the beginning of every class session and, if you aren’t there, you will get marked absent. You can come up to me after class to let me know that you arrived, and I’ll mark you present, but be advised that late arrivals negatively affect your participation grade. Be advised as well that, if you arrive to class after I’ve called your name during roll, it is your responsibility to make sure that I’ve marked you present. I will make accommodations for students exercising their rights to religious observance and in such cases students will not be penalized in any way for missing class. Please note that a missed group or individual conference counts as 1 absence.

**Plagiarism:** Plagiarism is the act of presenting another author’s work as your own. All work in WRTG 3020 must be original. If you plagiarize in any part of an assignment you will get a failing grade for that assignment and you may fail the course. I may also choose to report
plagiarism to the Honor Council. Remember, when you paraphrase or quote the work of others you must cite your sources. If you don’t, it’s plagiarism. And it doesn’t matter if you have plagiarized intentionally or not; presenting another’s work as your own is plagiarism. Also, you may not hand in the same paper to two different classes; all work for WRTG 3020 should be unique to WRTG 3020. You are responsible for reading, understanding, and complying with the CU Honor Code, which you can find at http://honorcode.colorado.edu/about-honor-code

If you have any questions regarding what constitutes plagiarism please ask me. I’ll be glad to answer your questions.

**Writing Center:** If you want additional help with your writing, the Writing Center in Norlin Library (Norlin E111) is a great place to go to talk about ideas, improve your thesis or essay organization, or just generally work on your writing skills. Check the Writing Center website for more information about hours and services, or request an appointment online at http://www.colorado.edu/pwr/writingcenter.html

**Disabilities:** If you qualify for accommodations because of a disability please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability services determines accommodations based on documented disabilities. For more information call 303-492-8671, visit Center for Community Room N200, or see http://www.colorado.edu/disabilityservices

**Discrimination and Harassment:** The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment, and the University of Colorado policy on Amorous Relationships apply to all students, staff, and faculty. Any student, staff, or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

**Classroom Etiquette:** Disruptive behavior will not be tolerated. General CU guidelines regarding classroom behavior can be found online at http://www.colorado.edu/policies/classbehavior.html

**Gadgets:** Cell phones must be turned off during class time unless I ask you to use them. If we’re working on laptops please do not access websites unless I ask you to. The 21st century is one with a seemingly unlimited reservoir of technology-driven distractions (author David Foster Wallace refers to it as the “Total Noise” century) and distraction in the classroom is detrimental to learning. When you’re in the classroom, you should be focused on the activity at hand and that only. Now, the activity at hand in our class will often involve using laptops and other gadgets—this technology is indeed critical in a 21st century classroom and, when used well, it’s invaluable—but it has limitations and a distracted class is not a productive one. We’ll try to use technology well: in a professional, beneficial, controlled way.
**Directions to My Office:** One last thing! My office is in the stadium and, occasionally, students have trouble finding it. I encourage you to come by during office hours to discuss your writing.

Here’s how you find me:

1) Enter Stadium Gate 9
2) Go through the first door on the left
3) Go up one flight of stairs
4) Go through the door on the left
5) Go down the hall until you see 266 on the right
6) Enter and find me in 266E
WRTG 3020 DAILY SYLLABUS

Note: Daily assignments and due dates are subject to change. Assignments may also be added to this schedule. Any changes will be announced in class. It is likely that assignments will added from our online style guide, Writer’s Help.

BAE = The Best American Essays 2013
D2L = Desire2Learn

The D2L portal can be found at https://learn.colorado.edu/

You will need to use the VPN (Virtual Private Network) to access full-text documents from Norlin Library databases when you’re off campus. See http://oit.colorado.edu/vpn for information and links to VPN downloads.

Week One: Introduction/Personal Essay

M 1/13 In Class: Course Introduction

W 1/15 For Class: Read “The Knife” by Richard Selzer (D2L) & “13, 1977, 21” by Jonathan Lethem (D2L) & “Ode to an Orange” by Larry Woiwode (D2L)
In Class: Discussion
Journal Entry

Week Two: Personal Essay

M 1/20 NO CLASS—Martin Luther King Jr. holiday

W 1/22 For Class: Read “Introduction to Art of the Personal Essay” by Philip Lopate (D2L) 
& “Walking” by Henry David Thoreau (D2L) 
& “Hair” by Marcia Aldrich (D2L)
In Class: Discussion
Journal Entry

Week Three: Personal Essay

M 1/27 For Class: Read “Introduction to The Best American Essays 2013” by Cheryl Strayed (BAE pp. xvii – xxiv) & “Free Rent at the Totalitarian Hotel” by Poe Ballantine (BAE pp. 1 – 16) 
& “Anniversary” by Ruth L. Schwartz (D2L)
In Class: Discussion
Journal Entry

W 1/29 For Class: Read “Writing Personal Essays: On the Necessity of Turning Oneself Into a Character” by Philip Lopate (D2L) &“Hashish in Marseilles” by Walter Benjamin (D2L) 
& “Triage” by Jon Kerstetter (BAE pp. 123 – 131) 
& “Pigeons” by Eileen Pollack (BAE pp. 113 – 122)
In Class: Short Seminar on using Writer’s Help (bring in your laptop if you want to follow along on your own computer)
Discussion
Journal Entry

F 1/31 Rough draft of Personal Essay due for students getting peer reviewed. Submit your draft as a Word attachment e-mailed to me. You MUST email your draft by 7 p.m.
### Week Four: Personal Essay

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| M    | 2/3   | Prepare for Large Group Peer Review  
  Rough draft of Personal Essay due (1 hard copy) for students who will not be large group peer reviewed.  
  In Class: Large Group Peer Review |
| W    | 2/5   | Prepare for Large Group Peer Review  
  In Class: Large Group Peer Review |

### Week Five: Personal Essay/Lyric Essay

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| M    | 2/10  | Prepare for Large Group Peer Review  
  In Class: Large Group Peer Review |
| W    | 2/12  | Read “The Pain Scale” by Eula Biss (D2L)  
  Receive handout: Erica Bleeg on genre/subgenre: “Creative Nonfiction”  
  Discussion: The Lyric Essay  
  Journal Entry |

### Week Six: Personal Essay/Lyric Essay

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| M    | 2/17  | Personal Essay Portfolio due  
  Read “A Braided Heart: Shaping the Lyric Essay” by Brenda Miller (D2L) & “Joyas Boladoras” by Brian Doyle (D2L) & “The Exhibit Will Be So Marked” by Ander Monson (BAE pp. 153 – 170)  
  In Class: Discussion  
  Journal Entry |
| W    | 2/19  | Read “Brenda Miller Has a Cold, or: How the Lyric Essay Happens” by Brenda Miller (D2L) & “Hybrid Genres: The Lyric Essay” by Amy Gerstler (D2L) & “Son of Mr. Green Jeans: An Essay on Fatherhood, Alphabetically Arranged” by Dinty W. Moore (D2L)  
  In Class: Seminar on Chinook & CU databases (bring in your laptop if you want to follow along on your own computer)  
  Discussion |

### Week Seven: Lyric Essay

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| M    | 2/24  | Read “The Girls in My Town” by Angela Morales (BAE pp. 171 – 187)  
  & “To All Those Who Say Write What You Know” by Kate Petersen (D2L)  
  & “Digression and Memory: The Handmaiden Effect” by Paula Marafino Bernett (D2L)  
  Optional Reading: “Four Hands Improvising on a Piano” by Paula Marafino Bernett (D2L)  
  In Class: Discussion  
  Journal Entry |
| W    | 2/26  | Rough draft of Lyric Essay due (3 copies)  
  Journal Entries (to this point) due  
  In Class: Journal Entry (I will collect this entry too; be prepared to write it pen/paper |
so you can turn it in after writing it)
Workshop

Week Eight: Lyric Essay/Literary Journalism Essay

M 3/3 For Class: Prepare for Small Group Peer Review
   In Class: Small Group Peer Review

W 3/5 For Class: Lyric Essay Portfolio due
   In Class: Receive Handout: “Literary Journalism” by Becky Bradway & Doug Hesse
             Journal Entry
             Discussion: Literary Journalism Essay

Week Nine: Literary Journalism Essay

M 3/10 For Class: Read “Consider the Lobster” by David Foster Wallace (D2L) &
                 “Wrong Answer: The Case Against Algebra II” by Nicholson Baker (D2L)
                 & “The Comfortable Chair: Using Humor in Creative Nonfiction” by
                 Dinty W. Moore (D2L)
   In Class: Discussion
             Journal Entry

W 3/12 For Class: Read “Highway of Lost Girls” by Vanessa Veselka (BAE pp. 38 – 55)
                 & “La Dolce Viva” by Barbara L. Goldsmith (D2L)
   In Class: Discussion
             Journal Entry

Week Ten: Literary Journalism Essay

M 3/17 For Class: Read “Interviewing” by Becky Bradway & Doug Hesse (D2L)
                 & “Frank Sinatra Has a Cold” by Gay Talese (D2L) & “Creation Myth”
                 by Malcolm Gladwell (D2L)
   In Class: Discussion
             Journal Entry

W 3/19 For Class: Read “The Kentucky Derby Is Decadent and Depraved” by Hunter S.
                 Thompson (D2L) & “Run, Rudolph, Run” by Denis Johnson (D2L)
                 & “Inherit the Earth / The Things They Carried” by Demetria Martínez (D2L)
   In Class: Discussion
             Journal Entry

Week Eleven: Spring Break


Week Twelve: Literary Journalism Essay

M 3/31 For Class: Rough draft of Literary Journalism Essay due (3 copies)
                 “Treated” Draft due (1 copy)
   In Class: Workshop on refining sentences
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<th>For Class</th>
<th>In Class</th>
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<tr>
<td>W</td>
<td>4/2</td>
<td>Prepare for Small Group Peer Review</td>
<td>Small Group Peer Review</td>
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**Week Thirteen: Literary Journalism Essay/Reflection Essay**

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<tr>
<td>M</td>
<td>4/7</td>
<td>Literary Journalism Essay Portfolio due</td>
<td>Discussion</td>
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<td>W</td>
<td>4/9</td>
<td>Read “Between Art and Architecture” by Maya Lin (D2L) &amp; “The Faith of Graffiti” by Norman Mailer (D2L)</td>
<td>Discussion</td>
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**Week Fourteen: Reflection Essay**

<table>
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<tr>
<th>Day</th>
<th>Date</th>
<th>For Class</th>
<th>In Class</th>
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<tbody>
<tr>
<td>M</td>
<td>4/14</td>
<td>Read “Some Notes on Attunement” by Zadie Smith (BAE pp. 188 – 201) &amp; “Wordstruck” by Eudora Welty (D2L) &amp; “Shitty First Drafts” by Anne Lamott (D2L)</td>
<td>Discussion</td>
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<td>Journal Entry</td>
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<td>W</td>
<td>4/16</td>
<td>Read “Edward Hopper and the Geometry of Despair” by Geoffrey Bent (D2L)</td>
<td>Discussion</td>
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<td>Journal Entry</td>
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**Week Fifteen: Reflection Essay/Revision for Publication**

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<tr>
<td>M</td>
<td>4/21</td>
<td>Rough draft of Reflection Essay due (3 copies)</td>
<td>Discussion: The Revision for Publication assignment</td>
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<td>Discussion: Literary Journal Publication &amp; Cover Letters</td>
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<td>W</td>
<td>4/23</td>
<td>Prepare for Small Group Peer Review</td>
<td>Small Group Peer Review</td>
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<td>Course Evaluations</td>
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**Week Sixteen: Reflection Essay/Revision for Publication**

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</thead>
<tbody>
<tr>
<td>M</td>
<td>4/28</td>
<td>Reflection Essay Portfolio due</td>
<td>Optional Reading: “Getting Published” by Stanley L. Colbert (D2L)</td>
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<td></td>
<td></td>
<td>Workshop</td>
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<tr>
<td>W</td>
<td>4/30</td>
<td>In Class</td>
<td>TBA</td>
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NOTE: The Revision for Publication Portfolio is due (provisionally) Monday, May 5 by 4 pm. You can put the portfolio in my box in ENVD or hand it to me in my office.

*Try again. Fail again. Fail better.*  
-Samuel Beckett