

Course Information

Number:	EH111
Name:	Composition I
Description:	Composition I students explore topics of interest as they improve their writing style and master techniques of organization, development, and coherence. Much emphasis is placed on usage, word choice, sentence writing, and tone. In addition, students are provided with methods for improving their reading comprehension, especially their understanding of implied meanings. Composition I students examine and practice the steps of the writing process as they prepare essays and papers.
Credit(s):	3
Offered (DAY schedule):	Every fall semester
Instructor Permission Required:	N
Pre-Requisite(s):	

Course Objectives

For Composition I, student writing should demonstrate:

- Strong organization and unity, including effective thesis statements, topic sentences, and coherence.
- Effective development of paragraphs and essays through ideas, examples, details, narrative, figurative language, and rhetorical devices.
- Clear, concise, and unified sentences of varying length, style, and structure.
- Diction that is precise and appropriate (especially in its level of formality or informality) for the essay.
- Low level of errors in grammar and usage.
- Clear sense of audience and purpose.
- An understanding of writing styles through substantial readings.
- Understanding and application of the steps of the writing process, including generating ideas, composing, editing, and revising.
- A deepened understanding of the course topic.

EH111 Composition I, On the Road, Fall 2018. Instructor: George Frangoulis, Adjunct Professor (Frangoulisg@thomas.edu). Office: AD227, office hours by appointment. Phone: 557-5111.

Course Description and Objectives: Throughout history, travel has inspired writers and given pleasure to readers. This course uses the theme of journeys—real, imaginary, physical, spiritual, metaphorical—as a vehicle (!) for exploring how writers work and inspiring our own writing. Through class, group, and individual activities, supplemented by brief lectures and reading assignments, we will develop writing that demonstrates

- * Strong organization and unity.
- * Effective development of paragraphs and essays.
- * Clear, concise, and unified sentences of varying length, style, and structure.
- * Precise, appropriate diction.
- * Few errors in grammar and usage.
- * A clear sense of audience and purpose.
- * Understanding of writing styles through substantial readings.
- * Understanding and application of the steps of the writing process.
- * A deepened understanding of the personal essay.
- * Greater ease, confidence, and satisfaction in writing.

Texts: Bullock, Brody, and Weinberg, *The Little Seagull Handbook with Exercises*, 3rd Edition; George (ed.), *The Kindness of Strangers*; Bryson 2016; *The Best American Travel Writing 2016*; additional readings (provided or announced in class). (You will also need a notebook and folders with pockets; you will be asked to make copies of some assignments.)

Requirements and Grading: Three short essays (1 - 1 ½ pp., 325-400 words), two longer essays (2-3 pages), one final long essay (4-6 pages); participation (base grade is C, raised or lowered as I observe respect for class expectations): 5%. Each paper will be worth a specified number of points; grading guidelines will be assigned for

each paper. The final grade for the essays will be determined by dividing the total earned points by the total possible points.

Expectations

Class members are expected to arrive on time, remain in the classroom, adhere to deadlines, and comport themselves respectfully. Electronic devices must be stored out of sight and out of hand and turned off (unless I have approved a particular use). Everyone has the responsibility to come to class having completed the reading and/or writing assignment. Those who don't adhere to these policies and expectations may be asked to leave the class—with academic penalty.

Assignments are due as identified: Please do not assume I will accept late papers (if I do, expect a penalty).

Perfect attendance (including conference attendance) raises the final average by 1/3 grade (e.g., a B to a B+); missing more than three classes is excessive (and is a factor in the participation grade). Anyone who has missed seven classes as of October 26 and anyone who has missed ten after October 26 will be dropped from the class (on or before October 26, the grade assigned is a W; after October 26, the grade assigned is an F). (Students with extraordinary circumstances should meet with me to discuss reconsideration of this policy.) Unless I have given specific permission, students may not work on papers with anyone (including roommates, friends, tutors, parents, and/or literate and loving pets) except me outside of class; in certain circumstances, I may allow, or even require, students to meet with the Student Success Center (SSC) writing staff for additional assistance. A violation of this policy will be treated as a matter of academic misconduct.

All assignments must be completed in a manner consistent with the Thomas College policies concerning academic honesty; papers must be written for this class and this class only. A first instance of academic misconduct will result in a grade of 0 for the related assignment and a 10% reduction of the final average for the course; any additional misconduct will result in a grade of F for the course. Please note that academic misconduct is reported to the Academic Affairs office. Anyone who wishes to receive assistance outside of class should meet with me beforehand.

Anyone who needs accommodations due to a disability should let me know as soon as possible and contact Lisa Desautels-Poliquin in the Student Affairs office.

Revisions

Writing is a process, and good writing requires revision. We will be actively revising all essay assignments in this class, and your revision effort will be a significant part of your grade on assignments. Most of the essay assignments will include a peer feedback component. That means you will be sharing them with the class, and giving and receiving feedback on these essays. One of the most important metrics I have for your progress in this course is your effort in the process of drafting, revising, and editing your essays, as well as the sort of feedback you offer to your peers on their essays, so take this seriously!

Respectful and Constructive Feedback

The feedback you offer to your peers in this class should always be constructive, meaning you should ask yourself two questions while reading your peers' essays: 1) how can I help make this essay stronger? and 2) how can I help this person become a stronger writer? Note areas where the meaning isn't clear, where you feel there isn't enough detail, there is too much detail, or there is unnecessary detail, and where the point of view or tone seem uneven. Highlight what you believe to be thesis sentences and topic sentences. Be kind but honest, and be respectful of your classmates' perspectives, personal experiences, and creative styles. Learning to give constructive feedback on others' writing will make you a stronger writer.

Grading Components: based on 100 points

Papers: 1 through 3: 30% (10% per paper, for 3 papers) of final grade (30 points out of 100).

Paper 4 & 5: 30% (15% per paper, for 2 papers) of final grade (30 points out of 100).

Final Paper 6: 25% of final grade (25 points out of 100)

Classroom participation, including peer feedback: 15% of final grade (15 points out of 100)

Essay Grading Standards:

* An A paper (90-92 A-, 93-96 A, 97-100 A+) is excellent in nearly all respects. It shows originality of thought that goes well beyond material presented in class. It is well argued and well organized with a clear, specific, and ambitious thesis. It is well developed with content that is specific, interesting, appropriate, and convincing. It has logical and artful transitions and is marked by stylistic finesse and varied sentence

structures. It demonstrates command of mature diction and has few, if any, mechanical, grammatical, spelling, or diction errors.

* A B paper (80-82 B-, 83-86 B, 87-89 B+) is excellent in several respects but may have a less-sophisticated thesis, a less-distinguished style, some minor lapses in organization and development, some ineffective sentence structures, and/or some minor mechanical, grammatical, spelling, or diction problems.

* A C paper (70-72 C-, 73-76 C, 77-79 C+) is generally competent, but compared to a B paper, it may have a weaker thesis or less effective style and/or development. It may contain some lapses in organization, poor or awkward transitions, less-varied sentence structures that tend toward choppiness or monotony, and/or significant problems with mechanics, grammar, spelling, or diction.

* A D paper (60-62 D-, 63-66 D, 67-69 D+) is below average and may present a thesis that is too vague or too obvious to be developed effectively. It generally exhibits problems with organization, support, transitions, sentence structures, mechanics, grammar, spelling, and/or diction that impede understanding.

* An F paper (59 and below) is far below average and may have no clear thesis or central topic. It may display a lack of organization, support, and/or development. It may contain major and repeated problems with mechanics, grammar, spelling, and/or diction and/or may fail to fulfill the requirements and/or may be unacceptably brief.

Paper Requirements:

Papers must be written in Times New Roman 12 point font (default kerning), double-spaced, with 1 inch margins. Include your name, the assignment, the course name, and the page number at the top right corner of each page in the header—this should be single-spaced. Titles should be centered and bolded. Follow MLA formatting guidelines for citations and bibliographies, and pay attention to spelling, grammar, and punctuation. A certain amount of error is understandable in a first draft, but these errors should drop significantly in later drafts.

Academic Dishonesty:

If you use the words and ideas of another writer in your assignments, whether in a paraphrase or a direct quote, you must credit that writer. If you fail to do so, you are guilty of plagiarism. Plagiarism is a serious academic offense, and comes with serious consequences. If in any of your assignments you plagiarize the words or ideas of another writer, you will receive a failing grade for that assignment. If you plagiarize

the words or ideas of another writer a second time, you will receive a failing grade for the course. This does include services that offer to write your paper for a fee.

A note: While recycling your own work is not plagiarism, it is academic dishonesty, and you may receive a failing grade on your assignment if you do so.

This course follows the Thomas College policy on academic dishonesty, which can be found in the catalog and student handbook.

Cell Phones and Electronic Devices Policy:

The use of cell phones, laptops, tablets, and other electronic devices during class is disruptive. Put these devices away before class begins. If I see you using your phone or tablet, or your laptop outside of writing exercises, I will consider you absent.

Readings Schedule

This syllabus is a preliminary outline of the EH111 Composition—Contemporary Values course structure, and changes may be made throughout the semester as needed.

All readings are due before class on the due date: part of your class participation score is based on your ability to discuss the reading in class.

Course Outline

This outline, which may be modified during the semester to meet class needs, summarizes the topics and identifies when readings and essays are due. Additional readings (as well as reading and activities in *Little Seagull*) will be assigned. KS stands for *Kindness of Strangers*; BATW for *Best American Travel Writing 2016*.

Aug. 27-31: Course introduction, writing process, sentence structures, details.

Mon. & Wed.: Introduction to course, writing, and reading

Fri: Discuss topics for papers.

Sept. 5&7: Aims of writing, sentence structures with colons and semicolons, avoiding splices and run-ons, dialogue, writers' questions, narration

(Mon., Sept. 3: No Class: Labor Day)

Wed. & Fri.: Aims of writing, sentence structures, etc. "Wild Flavor" & "Hutong Karma" KS: pp. 5-16

Sept. 10-14: Introductory elements, specifics, sentence structures, description. Paper 1

Mon. & Wed.: KS: “Meeting Maung Maung” 17, “Everything Comes Round” 25
“One Night in the Sahara” 33

Fri.: KS: “A Bowl of Soup” 45, “Highland Remedy” 51, “Tea and Cheese” 39

Sept. 17-21: Interrupters, commas, dashes, parentheses, parallelism

Mon. & Wed: KS: “Looking for Abdelati” 59, “Special Delivery” 69

Fri.: KS: “Brief Encounter” 77, “Damascus by Teatime” 89

Sept. 24-28: Leads and conclusions, verbs, revision, shifts, apostrophes

Mon & Wed.: KS: “My Beirut Hostage Crisis” 97 Fri.: KS: “Losing It in London”
125, “Andean High” 139

Oct. 1-5: Voice and audience, questions, agreement, pronoun reference, process
analysis Paper 2

Mon.: KS: “Egg Child” 151, “Serendipity” 159

Wed. & Fri.: KS: “Arab Music” 171, “The Way I Look” 183, “Finding Shelter” 193

Oct. 10-12: Hyphenation, titles, fragments, classification

(Mon, Oct. 8: No Class: Fall Break)

Wed & Fri.: KS: “The Road to Kampala” 213, “At a Crossroads” 225, “On the Trail
of the Caspian Tiger” 203 (Warnings 10/13) Paper 6

Oct. 15-19: Paragraph development and organization, conventions, italics. Paper 3

Mon. & Wed.: KS: “Adnan’s Secret” 233, “Might Be Your Lucky Day” 243

Fri.: KS: “We Can’t Fix Anything” 115; BATW: “Peak Havana” 221

Oct. 22-26: Modifiers, point of view, transitions, comparison/contrast

Mon.: BATW: “Off Diamond Head” 55

Wed. & Fri.: BATW: “White Guy in a Djallaba” 1; “A Cave with a View” 135

Oct. 29-Nov. 2: Numbers, capitalization, underlining, definition, exemplification.
Paper 4

Mon & Wed.: BATW: “The Foreign Spell” 86; “Hiding from Animals” 119 “

Fri.: BATW: “Little Things that Kill You” 201; Born to Travel” 150

Nov. 5-9: Abbreviations, summarizing, paraphrasing, essay questions

Mon.: BATW: “The Actual Hollister” 20

Wed. & Fri.: BATW: “Rotten Ice” 36; “The Mountain Men of Chernivtsi” 95

Nov. 14-16: Style, diction, figurative language, cause & effect. Paper 5

(Mon, Nov. 12: No Class: Veterans’ Day)

Wed.: BATW: “How Can We Find More People Like You?”

Fri.: BATW: “Climb Every Mountain” 77; “Swiss Dream” 207

Nov. 19: Diction, language, synthesis

(Wed, Nov. 21 & Fri, Nov. 23: No Classes: Thanksgiving Break)

Mon.: BATW: “About Face” 123

Nov. 26-30: Diction, language, synthesis. Draft of Paper 6

Mon. & Wed.: BATW: “The Reddest Carpet” 158; “Growing Old with the Inuit” 169

Fri.: BATW: “Darwin’s Forgotten World” 190

Dec. 3-7:

Mon & Wed.: BATW: “In Another Country” 267

Fri.: KS: “Ascension in the Moonlight” 261

Week: Dec. 10-14. Final Paper 6 Due

EH 111, Composition I: Art of Storytelling
Fall, 2018, Period D, Rm. AD224
Dr. Douglas Lepley
Office #215
Office Hours: MWF 1:00-3:30
 TTh 2:00-3:30
Office Phone: 859-1330 Home Phone: 873-6481
Email: lepley@thomas.edu

Please note. The following syllabus is tentative and subject to change at the instructor's discretion.

Texts

The Little Seagull Handbook by Bullock, Brody, and Weinberg
Fahrenheit 451 by Ray Bradbury

Course Objectives

Student writing should demonstrate:

1. Strong organization and unity, including effective thesis statements, topic sentences, and coherence. (Core Competencies I, Communications & III, Critical Thinking, Analytical Reasoning, and Problem-Solving)
2. Effective development of paragraphs and essays through ideas, examples, details, narrative, figurative language, and rhetorical devices. (Core Competency I)
3. Clear, concise, and unified sentences of varying length, style, and structure. (Core Competency I)
4. Diction that is precise and appropriate (especially in its level of formality or informality) for the essay. (Core Competency I)
5. Low level of errors in grammar and usage. (Core Competency I)
6. Clear sense of audience and purpose. (Core Competencies I & III)
7. An understanding of writing styles through substantial readings. (Core Competencies I and III)
8. Understanding and application of the steps of the writing process, including generating ideas, composing editing, and revising. (Core Competencies I & III)
9. Understanding and application of the techniques of expository and narrative writing. (Core Competency I)

Grade Determination

Four Essays* = 4/5 (Include your best essay in your e-portfolio.)

Quiz Average = 1/5 (Some "quizzes" will take the form of short writing assignments.)

*Each essay needs to be comprised of 3-5 typed, double-spaced pages, with standard 1" margins.

Attendance Policy

Each unexcused absence exceeding three may result in a five-point deduction off the final course average. Excuses will not be accepted, unless the student submits appropriate written documentation attesting to serious illness (College administrator's verification), family crisis (College administrator's verification), or team travel (coach's notification). Total absences (excused and unexcused) exceeding six may result in the professor withdrawing the student from the course. Extenuating circumstances will be considered.

Late-Work Policy

Any missed quizzes not submitted by the due date will automatically receive a zero. No make-ups are allowed. The lowest individual quiz score will be dropped (one grade only). Any major papers submitted late will be accepted, but will lose one letter grade for each day of lateness. Major papers submitted four or more days late will receive a grade no higher than 50/F. Penalties for lateness can be avoided if the student submits appropriate written documentation attesting to serious illness (College administrator's verification), family crisis (College administrator's notification), or team travel (coach's notification). In these cases, work will be graded without penalty as long as it is submitted by the new due date arranged between the instructor and student. Any major paper not submitted will receive a zero. No major-paper grades will be dropped. Extenuating circumstances will be considered.

Academic Dishonesty

Any incident of academic dishonesty will result in a zero for the graded assignment for all class members proved to be involved in the dishonesty.

Grade Scale

A = 92-100	B+ = 88-89	C+ = 78-79	D+ = 68-69	F = 59 and below
A- = 90-91	B = 82-87	C = 72-77	D = 62-67	
	B- = 80-81	C- = 70-71	D- = 60-61	

Some thoughts on writing:

"People who read and write take charge of their lives." Paolo Friere

"When they converse, most people merely name cars or clothes. . . . But I don't talk things. I talk the meaning of things. I sit here and know I am alive." Quoted from Fahrenheit 451 by Ray Bradbury

"The difference between the right word and the almost right word is the difference between lightning and the lightning bug." Mark Twain

- 8/27 First narrative-writing experience
Student and Instructor Introductions
Course Introduction
Assignment: None
- 8/29 Sharing of narrative paragraphs (counts as quiz grade)
UNIT I. THE NARRATIVE ESSAY
Key elements of narrative (plot, character, point of view, dialogue, setting, scene, tone, voice, figurative language, symbol, theme)
Narrative techniques in Dick Gregory's "Shame"
Assignment: Narrative paragraphs due
Read "Shame"
- 8/31 Submit copy of list of ten significant events, situations in your life
Structuring and pacing plot
Plot structure in "Swimming Anyone?" (student essay) and Maya Angelou's "Grandmother's Victory"
Assignment: Read "Grandmother's Victory"
Make a list of ten significant events in your life
- 9/3 NO CLASSES
- 9/5 Using details to create tension (conflict)
Situations prompting tension (handout) and sample paragraph
Techniques for developing tension in "Indian Education" (selections) by Sherman Alexie and "Grizzly Bear" (student essay)
Assignment: Submit in writing your proposed topic for Essay #1. The Narrative Essay
- 9/7 Sharing of tension paragraphs (counts as quiz grade)
Recreating event
Avoid generalization and summary
Create images and describe action
Discussion of Nate McCall's "Get-Back" and Rudyard Kipling's "The Cobra's Heart"
Assignment: Begin writing Essay #1. The Narrative Essay
Write a paragraph that creates tension
- 9/10 Using selected details to create a dominant impression of place
Discussion of selected details and figures of speech in Dickens' paragraph
Writing style: parallel structure
Assignment: Continue writing Essay #1
- 9/12 Describing a slum (in-class exercise)
Assignment: Read John Updike's "Central Park"
- 9/14 Using selected details to create a dominant impression of character
Discussion of selected details and figures of speech in John Updike's descriptions of Rabbit Angstrom and "The Discus Thrower" by Richard Selzer
Strategies for developing character (handout)
Discussion of "Late Again" (student essay)
Assignment: Continue writing Essay #1

- 9/17 Developing character through dialogue
Some tips for writing dialogue and examples
Incorporating body language and dialogue tags (but judiciously)
The importance of subtext
Discussion of Ernest Hemingway's use of dialogue in "Hills Like White Elephants"
Assignment: Read "Hills Like White Elephants"
Continue writing Essay #1
- 9/19 Submit character sketches (counts as quiz grade)
Choosing a point of view (narrator, verb tense, mood)
Point of view in Ralph Ellison's Invisible Man (selection), "A Troubled Heart" (student essay), and "They're Not Your Husband"
Writing style: consistency of point of view
Assignment: Write a character sketch that employs details, figures of speech and dialogue to reveal personality (counts as quiz grade)
Read "They're Not Your Husband"
- 9/21 Revising a narrative
"Traps" exercise
Assignment: Begin polishing your essay
- 9/26 UNIT II. THE NONFICTION NARRATIVE
Creating tone and voice
Many possible tones and voices
Humorous and ironic tone in Gail Schade's "The Best"
Tragic tone in Sandra Cisneros's "No Speak English"
- ** Assignment: ESSAY #1. SUBMIT THE NARRATIVE ESSAY BY 11:00 A.M.
- 9/28 Using figurative language
Discussion of figurative language in Norman Cousins's "The Death of Benny Paret" and "Birthday with Daddy" (student essay)
Metaphor Maker
"Snail-shell" assignment
Assignment: Think of possible topic for Essay #2. The Nonfiction Narrative
- 10/1 Share snail-shell paragraphs (counts as quiz grade)
Employing hooks and *In Medias Res*
First Sentences (examples)
Sample introductions from professional writers
Discussion of introduction to "Running for his Life" by Michael Hall
Assignment: Submit snail-shell paragraph
Submit topic for Essay #2
- 10/3 Making the rising-action scenes
Combining telling and showing
Distributing reader feelings toward characters (making a character likeable or hated)
Discussion of "Home Again" (student essay)
Assignment: Continue writing Essay #2

- 10/5 Writing an effective close
The moment of truth
Epiphany or lack of epiphany
Discussion of "Merry Christmas" (student essay)
Assignment: Continue writing Essay #2
- 10/8 No Classes
- 10/10 UNIT II. THE EXPOSITORY ESSAY AND USAGE RULES
Organization of an expository essay
Sample essay on "To Build a Fire"
Assignment: Read "To Build a Fire"
- 10/12 Parts of introductions for expository essays
Importance of thesis and essay map
Sample introductions
Assignment: Continue writing Essay #2
- 10/15 Development of body
Content of body paragraphs
Paragraph organization, unity, and coherence
20 Common Usage Rules
** Assignment: ESSAY #2. THE NONFICTION NARRATIVE DUE BY
11:00 A.M.
- 10/17 Development of body, continued
20 Common Usage Rules
Effective conclusions
20 Common Usage Rules
- 10/19 The hook, figurative language, and character arc in fiction
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 1-12 (stop at first break)
- 10/22 Setting, internal conflict, dialogue, interior monologue, subtext, character
questions, and in fiction
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 12-22
- 10/24 Inciting incidents, challenges, antagonists, and dramatic questions in fiction
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 23-37
- 10/26 Recreation of scene and introduction of additional complications
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 37-73
- 10/29 Development of theme through motif
20 Common Usage Rules
Assignment: Read Fahrenheit 452, pp. 77-99
- 10/31 The importance of decision-making in character development
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 99-120
- 11/2 The moment of truth, plot arc, character transformation
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 123-151

- 11/5 Conclusion and theme
20 Common Usage Rules
Assignment: Read Fahrenheit 451, pp. 151-179
- 11/7 UNIT IV. THE FICTION NARRATIVE (OR NONFICTION NARRATIVE) IN AT LEAST THREE SCENES
Coming up with a story concept
Creating character first (protagonist)
Writing a synopsis of your story content
Writing from a prompt
Story content: exposition, dialogue, interior monologue
“A & P” as possible model for short narrative
Assignment: Read Tips for Fiction Writing, pp. 1-3 (stop at “Setting”)
Read “A & P”
- 11/9 Selecting a Point of View
Providing Setting (established and filled out incrementally through exposition and dialogue)
- ** Assignment: ESSAY #3. THE EXPOSITORY ESSAY DUE BY 11:00 A.M.
Read Tips for Writing Fiction, pp. 3-4 & 10-13
- 11/12 No Classes
- 11/14 Providing the inciting incident (a problem that destabilizes the protagonist’s initial state of being and creates a challenge the protagonist must confront)
Beginning the story with action that involves the protagonist
Developing the protagonist through questions the protagonist asks
Providing an antagonist
Discussion of “The White Heron” as model
Assignment: Read handout on Protagonists and Antagonists
Read Tips for Writing Fiction, pp. 4-6
Read “The White Heron”
- 11/16 Considering the next events and creating scenes
Think of the story as a string of scenes
Keep moving the story forward through event, dialogue, thought, feeling
Continue to develop complications and suspense (capitalize on cliffhanger possibilities)
Employ the two-step approach (event and character reaction)
Assignment: Read Tips for Writing Fiction, pp. 6-7
Submit topic for Essay #4. Fiction (or nonfiction) Narrative
- 11/19 Writing Dialogue
Assignment: Read Tips for Writing Fiction, pp. 7-8
Continue writing Essay #4
- 11/21-23 No Classes
- 11/26 Developing characters (major, walk-on, minor, supporting)
Developing character motivations, psychologies, and relationships
Providing backstory through dialogue, memory, and flashback
Keep challenging the protagonist with complications and plot twists
Assignment: Read Tips for Writing Fiction, pp. 13-16
Continue writing Essay #4

- 11/28 Tips for character development, cont.
Employing tones and voices
Assignment: Read Tips for Writing Fiction, p. 9
- 11/30 Concluding the plot and character arcs
Moments of truth, epiphanies, and theme
Definitive, implied, and ambiguous endings
Bringing together imagery, motifs, titles, and names to clarify theme
Assignment: Read Tips for Writing Fiction," pp. 9-10
Continue writing essay #4
- 12/3 Review of Fiction Techniques
Assignment: Read "The Short Happy Life of Francis Macomber" (part one)
- 12/5 Review of Fiction Techniques
Assignment: Read "The Short Happy Life of Francis Macomber" (part two)
- 12/7 Practice in writing from prompts
** Assignment: SUBMIT ESSAY #4. FICTION (OR NONFICTION)
NARRATIVE
- Final In-class essay based on a writing prompt (counts as double quiz grade)
Exam
Period

