Welcome to English 401B/601B. This is a portfolio development course focused on the nonfiction writing that advanced students can expect to do as professionals: essays and creative nonfiction for popular publication markets, writing for workplace settings, and writing for the academy. In this course you will engage in rigorous revision and editing of selected work, produce new pieces with attention to a variety of genres, audiences, and contexts; and research ways to craft a professional writer’s presence with such documents as CVs and query and application letters.

Learning Outcomes for this Course
After successfully completing English 401B, students will

1. Assemble a polished writing portfolio targeted to specific professional writing goals, using effective drafting, revision, and editing strategies in several nonfiction genres. (CO13)
2. Revise effectively for style, using readers’ feedback, with attention to such qualities as clarity, concision, coherence, and variety. (CO1, CO3)
3. Conduct rhetorical inquiry into professional and academic contexts and purposes for advanced nonfiction writing. (CO3, CO13)
4. Discuss and critique key genres and documents of creative nonfiction and professional writing—such as narrative journalism, memoir, proposal, and investigative report. (CO3)
5. Conduct appropriate research for assigned topics and effectively incorporate research results into their creative and professional writing. (CO1, CO13)
6. Produce oral and written reflections on ethical issues in creative nonfiction and professional writing (CO1, CO3, CO 12)
7. List, use, and evaluate resources that assist with developing and revising nonfiction writing for various settings and publication venues. (CO13)

Silver Core Objectives (CO) Satisfied by this Course:
• **CO13: Integration & Synthesis**: Students will be able to synthesize and transfer learning to new complex situations.

**Silver Core Objectives (CO) Integrated by this Course:**

• **CO12: Ethics**: Students will evaluate the ethical principles in application of specialized knowledge, results of research, creative expression, or design processes. Students will demonstrate an ability to assess their own ethical values and the social context of problems, recognize ethical issues in a variety of settings, consider how ethical principles might be applied to ethical dilemmas, and consider the ramifications of various actions.

**Silver Core Objectives (CO) Developed by this Course:**

• **CO1: Effective Composition and Communication**: Students will be able to compose written, oral, visual, and other forms of discourse for a variety of scholarly, professional, and creative purposes.

• **CO3: Critical Analysis & Use of Information**: Students will be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

**Department of English Writing Major Student Learning Outcomes**

Composition: Students will be able to draft documents in various genres that demonstrate clear purpose, responsibility to audience, and adherence to generic and stylistic conventions.

Revision: Students should be able to reflect on their own writing process and should be able to apply alternative strategies to the continued development of that process.

Critique: Students should be able to identify an author’s purpose, audience, genre, and strategies of support.

Professionalization: Students should demonstrate knowledge of the variety of professional situations in which they will be writing when they leave the undergraduate program.

**Overview of Course Requirements and Grading**

Details of these assignments appear on our WebCampus Assignments page. Be sure to keep on file all work done for this class, including all drafts.

- **Writer’s discipline**: Read as assigned for each class and attend and participate knowledgeably in all discussions and workshops. Complete assignments before class on the day they are assigned, and submit all drafts, cover memos, and responses for writers’ workshops to your group members as instructed. 10%

- **Keep a writer’s notebook** throughout the semester. Three brief entries (or equivalent) per week are required in addition to exercises and informal reflective entries assigned in class. WC discussion board comments may substitute for some notebook entries. 15%

- **Collaboration**: For each workshop, write thoughtful, well-informed WebCampus responses, cover memos, response memos, and commentaries on drafts. 10%
• **Leadership.** UNDERGRADUATES: As a member of a working group on reports and proposals, perform your assigned tasks (or, as a group leader, assign tasks) in a timely and thorough manner. Participate in the presentation. GRADUATE STUDENTS: 1) In consultation with the instructor, create a 15-20-minute presentation/discussion on a group of published writers’ aids; 2) for another class session, prepare and lead one class discussion of course readings. Submit an informal response essay (4 pp) on one of these activities. 15%

• Submit a final portfolio of your work. Details on the required contents for undergraduate and graduate students are provided separately on WebCampus. 50%

I use +/- at every stage of grading. The final grade is an average of the letter grades as weighted above.

Percentages: 93-100% = A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; and so on.

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**Book-length texts for the course:**

*Be sure to use the correct edition, as listed below.*


A writer’s handbook (any new or used version). The one you used in your lower-division writing classes is fine. The BWC (listed above) also supplies a brief handbook of style (Ch. 10), Grammar (Ch. 11), and Punctuation/Mechanics (Ch. 12).

**Other readings** will be provided via WebCampus or placed on reserve. (WC)

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A writer does not once and for all learn to write but, rather, can hope only to understand more deeply how to think about writing.

--Eve Shelnutt

**WebCampus:**

This course has a WebCampus site that provides further information on course assignments, details on weekly class meetings, a discussion board for questions and comments, resources for writers, and a place to upload your drafts. I expect you to log on to WC at least twice a week to check for announcements, read the Weekly Lessons, and post drafts and comments.

*Please access the WebCampus for English 401B/601B immediately,* and let me know if you have any problems navigating the site, accessing materials, or uploading your work.

**Conferences:**
An excellent way to improve your writing is to come in for a consultation. I will be happy to talk with you about “how you are doing” and to provide any feedback you request. I have posted office hours, but you are welcome to drop in any time my door is open. I urge you to make an appointment by email if you want to reserve a specific conference time with me.

If you want to discuss anything longer than a paragraph, please give or post me your manuscript at least 24 hours in advance.

**Tentative Schedule**

*Below is an overview of due dates for reading and writing assignments. Unless otherwise noted, readings are located in the assigned books listed in this syllabus or on WebCampus (WC). Specifics (sections, page numbers) for each week will appear in our WC “weekly assignments” section. I may change some of the weekly topics and reading assignments as I become more familiar with your needs as writers. So be sure to consult WC (“Weekly Lessons”) every week for updates.*

**Week 1**  
Aug. 25: Introduction  
The course, the syllabus, and WebCampus  
In-class writing: your goals as a writer; Ways In I  
Doyle (P&S 209-15)  
Making a writing schedule

Aug. 27: Creative Nonfiction and the Notebook  
P&S Ch. 1 & 2 (pp. 3-31); Stafford (P&S 335-44); Short-shorts (P&S 359-70)  
Hand in your revised in-class writing  
Begin your writer’s notebook (see P&S 29-31).  
In your notebook before class: Prepare “Ways In,” 2b, P&S pp. 15-16.  
*Begin working on draft of Creative Nonfiction Essay #1: Place or Portrait*

**Week 2**  
Sept. 1: Labor Day. No class.

Sept 3: Draft, Shape and Place  
P&S Ch. 3 & 4, pp. 32-55; Iyer, Huang, & Gilb (P&S 275-83, 292-3); Whitehead & Ehrlich (WC)  
In your notebook, write “Ways In” 3A, 3B, AND 3C, P&S p. 16.  
Begin reading Clark. I invite you to jump around in this book, try out some of the “tools” and suggestions for writing. Specific sections will be assigned on this syllabus, but for full benefit, I suggest you begin early and read regularly.

**Week 3**  
Sept. 8: The Portrait  
Simic, Lepore, Apple, Steinbach, Toth, Walker (P&S 256-74).  
*Special attention: ways to talk about creative nonfiction drafts, P&S pp. 71-74*  
POST your 5-7 pp. draft and cover memo for Wednesday’s workshop to your group members on WC or email before 7:00 tonight.

Sept. 10: Workshop 1  
P&S Ch. 6  
*Notebook spot-checks begin. Bring your writer’s notebook to class on every workshop day.*
Read and comment in writing on your group members’ drafts prior to class. Bring these annotated manuscripts to class.
After workshop, post a written reflective response to your group members and me (1 screen minimum) on WC or email before 7:00 tomorrow night.

Week 4  Sept. 15: Revision
[SLO 1,2,4]  P&S Ch. 7, pp. 93-114; Miller (P&S 344-54).
Williams Ch. 1 & 2 (pp. 2-25); note the Appendix on Punctuation & use as needed.
Revised paper (from Sept. 10 workshop) is due, with drafts.

Sept. 17: Voice and Memoir
P&S Ch. 5 (pp. 56-70)
In your notebook write “Ways In” #1 A and B (P&S p. 69).
Chavez, Earley, Martin, & Hampl (P&S 183-200, 208-10, 327-38)
Begin working on draft of Creative Nonfiction Essay 2: Memoir or Personal Essay

Week 5  Sept. 22: Personal Essay
In your notebook choose and complete one exercise in “Ways In,” p. 70 of P&S.
Clark, Part 1 (pp. 11-56)

Sept. 24: Research and Ethics
P&S Ch. 9-10; Rafferty (P&S 355-58); Wienecke (WC).
POST your 5-7 pp. draft and cover memo for Monday’s workshop to your group members on WC before 7:00 Friday.

Week 6  Sept. 29: Workshop 2
[SLO 2, 4, 6, ]  Read and comment in writing on your group members’ drafts prior to class. Bring these manuscripts to class.
After workshop, post a written reflective response to your group members and me (1 screen minimum) on WC or email before 7:00 tomorrow night.

Oct. 1: Narrative Journalism
Selzer, Kidder (P&S 299-302, 317-21); Callahan, Fadiman, and Mitchell (WC)
Revised paper (from Sept. 29 workshop) is due, with drafts.
Begin working on draft of Creative Nonfiction Essay 3: Narrative Journalism. Hint: include research time in your writing schedule.

Week 7  Oct. 6: Audience and Market
[SLO 1, 3, 7]  Reading: articles & examples on WC. See “Weekly Lessons.”
P&S Ch. 8 (“Other Ways”)

Oct. 8: Blueprints, The Writer’s Toolbox
Read Clark Parts 2 & 3 (59-192) and come prepared to discuss your specific applications of one or two of the “tools” to your writing
Read two classic essays: White (P&S 293-98) and Orwell (P&S 313-17)
Pope, “Teacher Training” (WC)
Make a list (in your notebook) of the characteristics of good nonfiction writing.

Week 8  
**Oct. 13: Useful Habits & Introduction to Workplace Writing**

[SLO 1, 3, 7] Read/review Clark Part 4 (195-244); review portfolio rubric on WC
Skim BWC to get an idea of the plan and organization of the book. Then READ “Five Tips” (xxxx-xxxii) and “The Writing Process” (pp. 2-40) and think about how this advice overlaps (and does not overlap) P&S’s advice.
POST your 5-7 pp. draft and cover memo, including a draft analysis of the target audience and/or publication for this work, to your group members on WC before 7:00 tonight.

**Oct. 15: Workshop 3**
In your notebook, review the writing practices you have developed and evaluate your goals and progress. (This will be helpful when you compose your cover letter for your portfolio.)
Read and comment in writing on your group members’ drafts prior to class. Bring these manuscripts to class.
After workshop, post a written response to your group members and me (1 screen minimum) on WC or email before 7:00 tomorrow night.

Week 9  
**Oct. 20: Workplace Writing**

[SLO 1, 2, 3] Reference: BWC Ch. 9: Job Search & Application (255-88)
Revised Essay #3 (from Oct. 15 workshop) is due, with drafts.
Bring a copy of your resumé or CV OR a list of items you could include on a CV

**Oct. 22: Short Business Documents**
Reference: BWC Ch. 4: Correspondence (pp. 106-139)
Reference: BWC Ch. 2: Workplace Technology (pp. 42-67)
Williams Ch. 3

Week 10  
**Oct. 27: Reports and Proposals**

[SLO 2, 3, 5] Reference: BWC Ch. 5: Documents and Elements (142-68)
Reference: BWC Ch. 6: Formal Reports (170-95)
Begin working on your Report (Assignment #4) as assigned by your proposal working group.
Williams Ch. 4

**Oct. 29: Research**
Reference: BWC Ch. 3: Research and Documentation (pp. 70-104)
Williams Ch. 5
Homework due: brief reports
ANY DRAFTS that you want to submit for instructor feedback prior to the portfolio due date should be submitted between now and Nov. 26. One draft per student per week, not including CV’s or cover letters.

Week 11  
**Nov. 3: Proposal groups**

[SLO 2, 3, 5] Review BWC relevant items; read WC sample proposals
Williams Ch. 6.

**Nov. 5: No Class Meeting Today**
POST your analytical report draft and cover memo, including a draft analysis of the target audience, to your group before 7:00 tomorrow night.

Week 12
Nov. 10: Workshop 4
Williams Ch. 7
Read and comment in writing on your group members’ drafts prior to class. Bring these manuscripts to class.
Groups discuss uses of report materials in proposals. Each member must post a written reflective response (1 screen minimum) before 7:00 tomorrow night.

Nov. 12: Revising Workplace Writing; Proposal Workshop
Williams Ch. 8
Revised document (from Nov. 10 workshop) is due
Groups establish outline and assign work for Proposals (#5): group makes schedule and arrangements for exchange of drafts prior to Dec. 1 proposal finalization.

Week 13
Nov. 17: Ethics and Writing
Williams Ch. 12; BWC
Review P&S Ch. 10 (pp. 149-62)

Nov. 19: Style Workshop
Round-robin intensive workshop on style: students select documents for review.
Williams Ch. 9.

Week 14
Nov. 24: Preparing Presentations
Reference: BWC Ch. 8: Presentations and Meetings (232-51)
Round-robin intensive workshop on style: students select documents for review.

Nov. 26: Intensive Style Workshop
Round-robin intensive workshop on style: students select documents for review.
ANY DRAFTS that you want to submit for instructor feedback prior to the portfolio due date must be submitted by today. One draft per student per week.

Week 15
Dec. 1: Proposal Workshop 2 (#5)
Work groups finalize assignment #5 document & presentation
Editing workshops as time permits
Williams Ch. 10-11.

Dec. 3: Proposal Presentations; Peer Review
All portfolio contents, including CV/resume, cover letter, and explanatory material. Provide copies (as previously arranged) to your group before class.

Week 16
Dec. 8: Proposal Presentations; Peer Review

Week 17
Dec. 17, 12:30-2:30: Final Class Meeting (a.k.a. “final exam”)
I will be in my office (not in the classroom) between 12:30 and 2:30 to receive and download your final portfolios.
Submit final portfolios on USB drive; drafts may be submitted in a binder.
Note: Many of you will prefer to submit your portfolios before that very late date and time, and I would encourage you to do so. I will be in my office between 10:00 and 3:00 on Friday, December 12, and Monday, December 15. I suggest you call or email before you come in with your USB drive and drafts. I will return your USB drive after downloading your portfolio.

Dec. 17, 2:30 pm: Drop-dead deadline for final portfolios. No work will be accepted after this time.

Absences and Makeup: I expect promptness and attendance at every class session. Please plan to take your breaks between classes, not during class, and turn off phones and other devices as soon as class begins. If you must be absent from all or part of a class, please contact me in advance. If an emergency arises, please contact me as soon as possible.

Work is due at the beginning of class on the date noted in the syllabus. (Always check for updates in the WC Weekly Lessons.) Late work will not be accepted unless you have made prior arrangements with me. There will be no makeup of any class presentation or workshop assignments as these have an impact on your colleagues in the class. For credit in the class, final portfolios must be submitted on or before the deadline.

Academic Honesty: Cheating, plagiarism or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated, and penalties can include canceling a student’s enrollment without a grade, giving an F for the course or for the assignment. The university’s catalog provides more details on definitions http://www.cis.unr.edu/ecatalog/Default.aspx?article_list_id=25630 and penalties http://catalog.unr.edu/content.php?catoid=6&navoid=1431&hl=%22academic+dishonesty%22&returnto=search

Turning in any work that is not your own (in whole or in part) or any work of others that is improperly cited is considered plagiarism. If you have any questions about the use and citation of sources, please ask them early in the course.

I expect all portfolio contents to be new work done for this class this semester. Any work done for credit in another course, past or present, is not acceptable for credit in this class.

If you have a disability and will be requiring academic adjustments or accommodations, you are requested to speak with the Disability Resource Center (Thompson Building, Suite 101) as soon as possible to arrange for appropriate accommodations.

The University Writing Center (784-6030) exists for the benefit all UNR students. Free consultations are available by appointment. I suggest you explore the resources of the Writing Center if you have not already done so. It is a good idea to use their services early in the semester rather than waiting until the final weeks, when the center is especially busy.

I hate writing. I love having written.

--Dorothy
Online Course Evaluations: Your opportunity to evaluate this English course will appear two weeks before the last day of classes in the form of a new course on your WebCampus homepage. This “new course” contains only the evaluation survey. Please take a few minutes to complete the evaluation when it becomes available. It is completely anonymous and your comments can never be connected with your name. Instructors cannot see the evaluation course on WC and will not have access to the evaluations until final grades have been posted.

Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Final Portfolio: Required Contents

Please submit your final portfolio as a single word or pdf document (preferably on USB drive). The contents are as follows and should appear in this order:

1. Title page.
2. Table of Contents.
3. Cover letter discussing the contents and purpose(s) of the portfolio and reflecting on what you have learned about your writing from the work you have done this semester.
4. Your resume or CV.
5. Two revised pieces of creative nonfiction, chosen from the three pieces you wrote during the first half of the semester.
6. The third piece of creative nonfiction written for this class OR a critical analysis of one or two of the nonfiction pieces in Perl and Schwartz. (With my written permission, you may include a critical analysis of a nonfiction book or essay that we have not read in this class.)
7. An audience profile, market analysis (e.g., likely journals or other publication venues), and query letter for ONE of the documents in #5 and #6.
8. A short business document of your choice, as appropriate to your situation: letter of application, memo of request or complaint, letter to political representative, informational memo, etc.
9. An analytical report, along with a one-page explanation of context and audience.
10. The final draft of the proposal created by your group, along with approximately two pages discussing the rhetorical context, group organization, and your role in the creation of the final product.
11. DRAFTS of your work for items 5, 6, 9, and 10 above. Drafts may be submitted on paper in a folder or binder; you need not make pdfs of these.
Deadline for submission of the complete portfolio is 2:30 p.m., Wednesday, December 17. NO WORK will be accepted after this time.

GRADUATE STUDENTS in English 601B: Additional requirements for the portfolio for 601B credit appear on WebCampus under “Assignment Details for Graduate Students.”