

ITW 101-04/33
Thinking & Writing: The Art of Natural History

Fall Semester, 2007
Meetings: Tue & Thu 12 – 1:45 pm / 4 – 5:45 pm
Office: Parker 4
Office Hours: Tue & Thu 10 – 11 am

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I am no scientist. I explore the neighborhood. An infant who has just learned to hold his head up has a frank and forthright way of gazing about him in bewilderment. He hasn't the faintest clue where he is, and he aims to learn. In a couple of years, what he will have learned instead is how to fake it: he'll have the cocksure air of a squatter who has come to feel he owns the place. Some unwonted, taught pride diverts us from our original intent, which is to explore the neighborhood, view the landscape, to discover at least where it is that we have been so startlingly set down, if we can't learn why.

--Annie Dillard, from *Pilgrim at Tinker Creek*

The art of natural history is all about seeing. Like a neighborhood explorer or wide-eyed infant, natural historians approach the world with an air of curiosity: what's happening in the world around us? What does it all mean?

ITW 101 asks you to engage in the acts of reading & writing as a way to explore your neighborhood, a way get to know your neighbors (and yourself), and a way to explore the where's and the why's of our human existence. Looking around you, what do you see? Given what you see, how do you understand your world?

Description: What is the art of natural history? Observe your surroundings and tell me what you notice! Natural history combines art and science through the practice of observation: when you explore your environment, what do you notice and wonder about?

In considering written natural histories by Robert Sullivan and Henry David Thoreau, we will explore the intersection of "self" and "nature." Students will keep a nature journal that incorporates writing and field sketching to record the natural history of their Keene State College environs, and they will also engage in a semester-long investigative project focusing on a local environmental issue of their choosing.

Required Texts You need to purchase the following texts:

- Henry David Thoreau, *A Year in Thoreau's Journal: 1851*
- Robert Sullivan, *Rats: Observations on the History & Habitat of the City's Most Unwanted Inhabitants*
- Clare Walker Leslie, *Keeping a Nature Journal*
- Diana Hacker, *A Writer's Reference*
- Phyllis Benay & Kirsti Sandy, *The Guide to Writing*

Materials You also need to obtain the following supplies:

- an unlined note- or sketchbook for your nature journal
- a pen, pencil, and/or colored pencils for your nature journal

- a spiral notebook for your reading notebook
- a pen or pencil for in-class notes and writing exercises
- a pocket folder for your final portfolio

Basic premises: This course approaches the practice of natural history with several basic premises in mind:

- Nature is everywhere. The art of natural history is the practice of paying attention to our surroundings no matter where we live.
- Humans are a part of nature. The art of natural history is one way to understand ourselves as human creatures.
- The inquisitive practice of noticing and asking questions is essential to understanding ourselves and our environs.
- This same practice of observing and posing questions is essential to the inter-connected acts of reading, thinking, researching, and writing.

Basic Questions: Taking the above-listed premises as a starting point, we will examine the following questions over the course of the semester:

- What is/isn't "nature"?
- Why should we care about nature and the environment?
- Why is noticing and asking questions so important to the art of natural history in particular and to thinking and writing in general?
- How would we think and act differently as individuals and as a culture if we truly believed that human beings are a part of nature?

Outcomes: Upon successful completion of this course, you will have improved your reading skills through the use of a Reading Notebook and will be able to

- take note of interesting, intriguing, or problematic aspects of texts,
- ask probing questions that lead to greater understanding of reading materials, and
- offer and support your own interpretive opinion (thesis) in response to assigned texts.

Over the course of this semester, you will improve your writing skills through a variety of long and short writing assignments that will require you to

- write with a purpose for a specific audience,
- organize, state, and develop ideas clearly, and
- write with authority through the appropriate incorporation of research sources.

Through the process of designing and writing a long-project essay as described below, you will deepen your information literacy skills and will be able to

- locate, critically analyze, and evaluate the usefulness and reliability of research sources, including resources available in Mason Library,
- properly paraphrase and document research material, and
- smoothly incorporate research into your own developed argument.

By the end of this course, you will also have developed a richer sense of social and environmental engagement and will be able to

- identify and conduct research into a local issue with social and/or environmental import
- analyze the social and historical background of this issue, and
- articulate an intelligent thesis which argues how this social and/or environmental issue should be addressed.

Requirements:

Attendance and active participation in class sessions

- You are expected to come to class prepared to discuss assigned readings, share your written work, and comment constructively on your classmates' work.
- You are permitted two absences; after two absences, your semester grade will be adversely affected. **AFTER SIX ABSENCES YOU ARE REQUIRED TO DROP THE CLASS.** I do not distinguish between "excused" and "non-excused" absences; if you aren't in class for ANY reason, you are absent.
- Absences do not excuse you from due dates; you are responsible for keeping up with readings and assignments.
- Come to class on time! I will count three late arrivals as one absence.
- Perpetually unprepared students may be counted absent.
- I expect you to show respect for others' opinions.

Timely completion of drafts and assignments

- Due dates are listed on the syllabus, so plan accordingly. Assignments are due at the **BEGINNING** of class. **I DO NOT ACCEPT LATE DRAFTS OR ASSIGNMENTS.**
- If you are going to miss a class, arrange to have the assignment delivered or turn it in early.
- You will not receive credit for a final revised essay if I have not seen and commented on at least one prior draft.

Etiquette:

Although college may seem to be an informal environment, college classrooms have a number of "unwritten" rules:

- Please turn off all cell phones/pagers before you come to class.
- Please come to class on time, and if you are late due to an emergency, please do not interrupt me or others as you enter. It is your responsibility to meet me after class or during my office hours to find out what you missed.
- Please do not begin packing your books before class is over.
- Please do not take class time discussing an issue that is relevant only to you (e.g. questions about your grade, explanations for lateness or absence, etc). These and other personal matters are more appropriately dealt with during my office hours or via email.
- If you miss a class, please contact me via email to see what you missed. This is your responsibility.

Paper Format:

All essay drafts and assignments must follow the following guidelines:

- All assignments must be word-processed (or typed). Print hard copies of all work you word-process; save and backup your work every 15 minutes. **Computer mishap is not an acceptable excuse for late or “disappeared” papers.**
- Papers must be double spaced, in standard (10 or 12 point) font size, and with one-inch margins.
- Essays must follow MLA documentation guidelines as outlined in Diana Hacker’s *A Writer’s Reference*.

Point Values:

Three nature journal checks, 5 points each	15
Five reading journal checks, 5 points each	25
Seven research mini-projects, 5 points each	35
Long project proposal	15
Quiz average, including in-class grammar workshops	10
Four long-project essay drafts, 20 points each	80
End-term reflective essay	20
Final portfolio	200

Grading: Out of a total 400 points, your semester grade will be calculated according to the following scale:

360-400 points	A
340-359 points	AB
320-339 points	B
300-319 points	BC
280-299 points	C
260-279 points	CD
240-259 points	D
239 or fewer points	F

Long Project: Natural historians are an inquisitive lot: they are constantly observing and asking questions about the natural world and the creatures that live there. In *Rats* and Thoreau’s journal, we see how natural history writing follows the three-step process of observation, inquiry, and hypothesis. Natural historians observe the world around them, pose questions based upon those observations, and then offer and test their “educated guesses” of what those observations mean or suggest. In the process of writing about their investigations, natural historians share several common traits:

- Natural historians **investigate nature**: that is, habitats that support life and the creatures that live there. If we define “nature” in these terms, even human-made environments can be observed through the lens of natural history: in *Rats*, for example, Robert Sullivan examines the natural history of the Norway rat in an environment (New York City) that many consider to be far from “natural.”
- Natural historians **rely on first-hand observations** to understand the world around them. In his journal, Henry David Thoreau records and describes the various plant species he sees during his daily walks in

Concord, Massachusetts. As a natural historian, Thoreau walked and wrote with open eyes and ears.

- Natural historians **observe how things change over time.** The “history” of natural history concerns itself with temporal trends and patterns. The population of any given species naturally changes over time, but Robert Sullivan was particularly alarmed by the number of rats flourishing in the aftermath of 9/11 because it is reminiscent of rat populations during times of plague.
- Natural historians **engage in a regional pursuit.** Similar to the bumper sticker which urges people to “Think globally, act locally,” natural history concerns itself with large issues of world-wide importance that are examined more closely from a regional perspective. In *Rats*, Robert Sullivan explores rodent infestation and pestilence across history, but the bulk of his investigation focuses on the rat problem in his New York City environs.
- Natural historians **get personally involved in research inquiry.** Although *Rats* incorporates library research as detailed in its Notes, Robert Sullivan conducts firsthand research by personally observing the rats of New York City and interviewing people who are rat experts.

Given these basic traits of natural history writing, this semester you will design a research project which examines the “natural history” of a particular local phenomenon. Your research project should take the form of a question you are genuinely curious to answer. The topic of that question should somehow relate to “nature” or “natural history” as defined above, and it should somehow have a local and/or regional component that you can investigate through some combination of library research, your own firsthand observations, personal experience, interviews, and/or local resources such as the Historical Society of Cheshire County.

Here are a few sample topics (we’ll brainstorm others in class):

- What should the city of Keene do to prepare itself for a possible outbreak of avian flu or another devastating pandemic?
- What potential economic impact will global climate change have on local industries such as ski tourism or maple sugaring?
- What effect will Wal-Mart’s nationwide commitment to selling more organic produce have on small local farmers?
- Given the devastation of floods in Alstead and other local communities in October, 2005, how can towns establish building codes to protect residents from future natural disasters?
- What should be done to address the problem of MBTE contamination in New Hampshire groundwater?
- Given Keene’s status as the so-called Elm City, should an effort be made to reintroduce the American elm?
- How has southwestern New Hampshire been impacted by a nationwide trend toward congenital deformity and declining populations in native frog species? What can be done to protect our native amphibians?

Please note that all of these topics have a local component: although issues such as MBTE contamination and frog abnormalities are nationwide phenomena, your proposed long-project topic should focus on how these or other issues are relevant in southwestern New Hampshire. (Only if you have a compelling reason to focus on a topic from your hometown *and you get this topic approved by me in writing* will I allow you to explore a topic from an area other than southwest New Hampshire.)

Please also note that all of these topics are articulated as one or more *complex, open-ended questions*. This is not a research paper where you will look in books to find “the answer”; instead, this semester-long project will require you to consider library sources, rely upon your own observations, seek relevant experts and authorities, and rely upon your own “educated guesses” to pose and support your own hypothesis (what writers call a *thesis*) in answer to your research question. In other words, after spending the semester investigating, thinking, and writing about a particular problem or issue you are genuinely curious about, you will compose in stages a 20-page long-project essay in which you present yourself as an expert on a given phenomenon: someone who has made observations, asked questions, and offered an educated hypothesis.

Does this sound daunting? It is, and it isn't. This is a daunting project in that I'm asking you to engage in college-level academic inquiry, something you probably didn't do in high school. After spending a dozen years being a full-time student, I'm asking you to take a turn as an expert: someone who has considered a single topic in-depth and subsequently offers to us, your classmates and readers, your educated perspective. At the same time, this *isn't* a daunting project in that you'll have an entire semester to think about, write, and revise your final long-project essay: like any natural historian engaged in the art of inquiry, you will offer tentative ideas in early drafts, receive ongoing feedback and encouragement from colleagues and mentors, and learn as much from your so-called mistakes as you do from your so-called successes. Like any adventure, this project will require you to push the envelope of what you think yourself capable of, but you won't be alone as you work on this project, and you won't write it overnight.

Proposal:

The following is the template I would like you to use for your long-project proposal, which is due during the third week of classes:

Name

Date

Dr. DiSabato

ITW 101: Thinking & Writing

- I. Research Question/Background:** Provide your research question (i.e. what is it that you want to investigate further or know more about), and tell me the story of how you became interested or intrigued with this topic.

- II. **Local focus:** Explain how your research question relates and is relevant to our “environment” here in southwestern New Hampshire. In what way(s) do you plan to incorporate first-hand observation as a way of investigating your topic?
- III. **Preliminary Research:** List and briefly discuss three source materials you have found that will allow you to begin your investigation. Why do these sources look promising? (Just because they are about your topic does not necessarily mean these sources are useful or interesting: give me more.)
- IV. **Audience:** What do you think the general public knows, thinks, or believes about this issue? Do some preliminary research (e.g. surveys, interviews with “non-experts” or possibly experts, too) to find this out.
- V. **Your Beliefs:** What are your preliminary thoughts about this issue? Explain why you believe what you do: where do your pre-existing thoughts and opinions come from?

Nature Journal:

Natural historians practice the art of observation. One way to hone your skills as a “noticer” is to keep a nature journal. Throughout the semester, we’ll be reading excerpts from Henry David Thoreau’s 1851 journal, and we’ll also read a substantial portion of Clare Walker Leslie’s *Keeping a Nature Journal*, which gives practical tips and illustrated examples to help you start your own journal.

As outlined in the Course Calendar below, you are required to produce one page a week in your nature journal. Each of these pages should combine text and drawing as described in *Keeping a Nature Journal*. You don’t have to be a great artist to keep a nature journal: what’s important is the act of noticing, not the artistry of what you sketch. (If you look through Henry David Thoreau’s 1851 journal, you will see the occasional scribbles he produced: Thoreau was no artist, but people still read his journal 150-some years after he wrote it.)

Please note that “nature” happens everywhere that life happens, even in towns and on college campuses. The only requirement for your nature journal entries is that they show the world outside as you see it. It’s perfectly acceptable to do a natural history study of the outside of your Keene State College dorm, the view from a Dining Commons window, or a scene on campus or downtown. You shouldn’t have to go out of your way to find nature: at any point when you open your eyes and start looking, you’ll see yourself surrounded with things to observe.

Quizzes:

To encourage you to keep up with assigned readings, I will give occasional unannounced quizzes, each of which will be worth 10 points. I do not give make-ups; if you are absent on a day when I give a quiz, you will receive a 0 on that quiz. I will, however, drop your lowest quiz score when calculating your quiz average, and there will be occasional opportunities for earning extra credit quiz points.

Mason Library:

Don’t know how to find the best information on your topic? Want to save time and avoid hours of useless searching? The library faculty will help you

with your research. Librarians are available in person Sunday through Friday at Mason Library's reference desk. They can also be reached by e-mail, reference@keene.edu, by phone, 358-2710 or by instant messaging:

- For IM using AIM or Yahoo: use screen name ksreference.
- For IM using MSN: use e-mail address reference@keene.edu

You can also access Mason Library and its databases online at www.keene.edu/library

Writing Center:

The Center for Writing (located at 81 Blake Street, phone 358-2412) is staffed by trained peer-tutors from a variety of different disciplines and is a place you should become familiar with during your first semester. The tutors are available to assist you with every aspect of your writing—from brainstorming a topic to helping you find appropriate resources. Please remember that these folks are there to help you regardless of your level of expertise: all writers require thoughtful readers and effective feedback.

The Center is not designed as an editing service, but rather as a place to discuss your writing. You may come to the Center with questions about grammar and punctuation—and you will receive help with that—but may also find that you leave with greater clarity about the content and quality of your ideas. Make an appointment well in advance of the date that your assignment is due so that you can incorporate any changes that you find meaningful. The tutors are very aware of this course and are eager to help in any way possible. Please bring this syllabus with you to the Writing Center so your tutor can refer to the assignment guidelines.

Extra Help

If you need assistance or accommodation with any aspect of the class, please see me immediately so we can work together to address your situation.

Students with disabilities are encouraged to make an appointment with Jane Warner or Jessica Bigaj in the Office of Disability Services (x2353). Please contact me in person or via phone or email so that we can collaborate with the Office of Disability Services to provide the appropriate accommodations and support to assist you in meeting the goals of this course.

Plagiarism:

Plagiarism is the act of claiming someone else's words and ideas as your own. Penalties for plagiarism range from a failing grade on the paper to possible expulsion from the course and/or college.

Please note that "intentional" and "unintentional" plagiarism carry the same penalty. In ALL your papers, you must properly cite and document ANY material that is not your own original idea, including information from books, articles, websites, etc. Any phrase, sentence, or passage copied verbatim from a published source must be enclosed in quotation marks and followed by an identifying parenthetical citation. Likewise, if you paraphrase an idea from a published source, you must cite that source parenthetically. All parenthetical references to quoted and paraphrased material must

correspond to citations on an MLA-style Works Cited page as outlined in Diana Hacker's *A Writer's Reference*. **If you have questions about how or whether to cite specific material, PLEASE ASK ME.**

Inclement Weather: To find out whether class has been cancelled, check my voicemail message. Dial 8-8888 (from campus) or (603) 358-8888 (from off-campus), then dial my voice-mailbox number (4167) and the # key. A voicemail message will announce if class has been cancelled; if there is no such message, we will have class.

Course Calendar

Wk 1: Aug 28, 30

Tue: Thoreau, "Aug 28th" (pp. 179-180, handout)

Thu: Thoreau, "Sat Aug 30th" (pp. 181-182)
Keeping a Nature Journal, Ch. 1: "Discovering Nature Journaling" (pp. 3-15)

In your reading notebook, make a list noting the kind of things Thoreau notices about his surroundings. Leave the notebook page across from your list blank.

In your nature journal, draw one page capturing an outdoor scene or object: a corner of campus, the view from your window, a tree outside your dorm, etc.

Wk 2: Sept 4, 6

Tue: *Rats*, ch. 1 & 2: "Nature" & "The City Rat" (pp. 1-14)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Thu: Thoreau, "Sep 6th" (pp. 202-204)
The Guide to Writing, Part 1: "A New Way to Think About Writing" (pp. 8-22)
Keeping a Nature Journal, Ch. 2: "Beginning Your Journal" (pp. 17-35)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #1: Using a recent newspaper, news magazine, or online news site such as CNN.com, the Boston Globe (www.boston.com/news/globe), or the New York Times (www.nytimes.com), find THREE recent news articles about an assortment of nature or environmental topics. (For example, you might find an article on hybrid cars, another on hurricane tracking, and a third on acid rain.) Please print or photocopy a copy of each article, and write a one- to two-page (typed, double-spaced) summary explaining how you found these articles: did you read articles randomly, or did you search for something specific? What dead-ends did you encounter? If you searched online, what search terms did you use?

Wk 3: Sept 11, 13

Tue: *Rats*, chapters 3 & 4: “Where I Went to See Rats and Who Sent Me There” & “Edens Alley” (pp. 15-33)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Reading Journal check # 1

Thu: Thoreau, “Sep 13th” (pp. 224-225)
The Guide to Writing, Part 1: “A New Way to Think About Writing” (pp. 22-38)
Keeping a Nature Journal, Ch. 3: “A Sampling of Journaling Styles” (pp. 37-62)

In your nature journal, draw one page capturing an outdoor scene or object.
Project proposal due; bring four copies. (See above for format guidelines)

Wk 4: Sept 18, 20

Tue: *Rats*, chapters 5 & 6: “Brute Neighbors” & “Summer” (pp. 34-58)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Bring Diana Hacker’s *A Writer’s Reference* to class

Thu: Thoreau, “Sep. 20th” (pp. 227-228)
The Guide to Writing, Part 2: “A New Way to Think About Research” (pp. 43-52)
Keeping a Nature Journal, Ch. 4: “The Ongoing Journal” (pp. 65-71)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #2: Type a list of online search terms you might use to find research sources for your long-project.

Wk 5: Sept 25, 27

Tue: *Rats*, chapters 7 & 8: “Unrepresented Man” & “Food” (pp. 59-75)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Reading Journal check # 2

Thu: Thoreau, “Sep 27th” (pp. 239-242)
Keeping a Nature Journal, Ch. 5: “The Autumn Journal” (pp. 73-87)

In your nature journal, draw one page capturing an outdoor scene or object.

Five draft pages toward long project due; bring three copies.

Nature Journal check # 1

Wk 6: Oct 2, 4

Tue: *Rats*, chapters 9 & 10: "Fights" & "Garbage" (pp. 76-96)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Bring Diana Hacker's *A Writer's Reference* to class

Thu: Thoreau, "Sat Oct 4th" (pp. 248-250)
The Guide to Writing, Part 2: "A New Way to Think About Research" (pp. 53-66)
Keeping a Nature Journal, Ch. 9: "Getting Started with Drawing" (pp. 171-185)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #3: Find and interview a local expert who can help you find additional information on your long project: for example, a professional working in a relevant field, a professor here at Keene State, an environmental activist or government official, etc. Write a one- to two-page (typed, double-spaced) report summarizing what questions asked, the information you gleaned, and what (if any) problems you encountered.

Wk 7: Oct 9, 11

Tue: *Rats*, chapters 11 & 12: "Exterminators" & "Excellent" (pp. 97-129)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Thu: Thoreau, "Sunday Oct 12th 51" (pp. 264-266)
Keeping a Nature Journal, Part 3: "A Seasonal Celebration" (pp. 137-168)

In your nature journal, draw one page capturing an outdoor scene or object.

Five more draft pages (10 total) toward long project due; bring three copies.

Wk 8: Oct 16, 18

Tue: *Rats*, chapters 13 & 14: "Trapping" & "Plague" (pp. 130-144)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Reading Journal check # 3

Bring Diana Hacker's *A Writer's Reference* to class

Thu: Thoreau, "Oct 19th" (pp. 272-273)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #4: Type a list of survey questions you might use to find out what local residents (both Keene State College students and members of the off-campus community) know or believe about your long project topic. What information is “common knowledge”? How do public perception and societal attitudes impact your chosen topic?

Wk 9: Oct 23, 25

Tue: *Rats*, chapters 15 & 16: “Winter” & “Plague in America” (pp. 145-163)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Thu: Thoreau, “Oct 26th” (pp. 273-274)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #5: Write a one- to two-page (typed, double-spaced) mid-course assessment of your long project. What sort of information have you already found? What are you still looking for? How have your ideas and opinions about this topic changed over the past nine weeks?

Wk 10: Oct 30, Nov 1

Tue: *Rats*, chapters 17 & 18: “Catching” & “Rat King” (pp. 164-193)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Reading Journal check # 4

Thu: Thoreau, “Sunday Nov 2nd” (p. 278)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #6: Write a one- to two-page (typed, double-spaced) description of the audience of your long-project essay. What sort of audience have you envisioned as you’ve been writing? How might you want to focus or modify your intended audience? Who would be interested in knowing what you’ve learned and are learning about your topic, and who *needs* to know it?

Wk 11: Nov 6, 8

Tue: **Five more draft pages (15 total) toward long project due; bring three copies.**
Nature Journal check # 2

Thu: **Final project draft conferences (details to be announced)**

Wk 12: Nov 13, 15

Tue: *Rats*, chapters 19, 20, & Afterword: “A Golden Hill,” “Spring,” & “Afterword” (pp. 194-227)

In your reading notebook, make a list noting the things Sullivan notices and infers about his surroundings. On the facing page, generate a list of probing questions and interpretive inferences your observations inspire.

Reading Journal check # 5

Bring Diana Hacker’s *A Writer’s Reference* to class

Thu: Thoreau, “Nov. 15th” (pp. 295-296)

In your nature journal, draw one page capturing an outdoor scene or object.

Research mini-project #7: Write a one- to two-page (typed, double-spaced) self-assessment of your long-project essay as it currently stands. How close are you to finishing a full 20-page draft? What information do you still want to find, and where do you still need to solidify your thinking? In your opinion, how close are you to sounding like an “expert” when it comes to writing about your topic? What do you need to do to make yourself sound more authoritative?

Wk 13: Nov 20, 22

NO CLASS Thu, Nov 22 (Thanksgiving)

Tue: To be announced

Wk 14: Nov 27, 29

Tue: Semester review of *Rats* and Thoreau’s journal: bring both books and your reading notebook to class

Thu: **Full 20-page draft of long project due; bring two copies**

Nature Journal check # 3

Bring Diana Hacker’s *A Writer’s Reference* to class

Wk 15: Dec 4, 6

Long project conferences: details to be announced.

Finals’ Week Schedule:

Reading Day: Monday, December 10 (office hours to be announced)

Final portfolio due: Tuesday, December 11 between 1 – 3 or 6 – 8 pm

—SYLLABUS SUBJECT TO CHANGE BY THE INSTRUCTOR—

Addendum re. Integrative Studies Program Outcomes: Please note that your work may be randomly selected for review for the purposes of assessing the effectiveness of the Integrative Studies Program. Your work will be reviewed only by faculty responsible for assessing the effectiveness of the Integrative Studies Program, and your confidentiality will be maintained.