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**Syllabus:** English 248

Introduction to Environmental and Science Writing

**Room: CCC 207. Meets: 6:30 pm – 9:00 pm on Wednesday**

Fall 2018

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Office hours: Office Hours: **Monday, Wednesday, and Friday: 10:00 am to 11:00 am**; and by appointment.

**Course Overview:**

***English 248 is an introduction to the “world” of environmental and science writing***. Sampling generously from two top-notch anthologies—those being American Earth: Environmental Writing Since Thoreau and Environmental and Nature Writing: A Writer’s Guide The Lost Art of Reading Nature’s Signs—students will read

1. **key natural-history essays** and **nature** **poems** from the earlier centuries of American history but that still inform today’s thinking;
2. **short-stories with “nature” themes;**
3. **natural-history essays** by some lesser-known authors (especially overlooked female writers);
4. **cutting edge-contemporary short storie, essays, and poems (all with natural-history themes);** and
5. a **“Chronology”** of key events and legislation in American environmental history (important background information for all would-be environmental and science writers).

Students will also read ***cool science fiction and essays and poems with “science-fiction” themes***. Thirdly, students will read from Tristan Gooley’s The Lost Art of Reading Nature’s Signs: Use Outdoor Clues to Find Your Way, Predict the Weather, Locate Water, Track Animals, and Other Forgotten Skills. How neat is that?! Finally, students will complete exercises in punctuation from The Blue Book of Grammar and Punctuation. How not neat is that?!

That’s the reading portion of the course. As concerns the writing that students will do, let me say this: students will not be engaged in technical writing or scientific writing (lab reports, technical research articles, grant proposals, etc.). Rather, the writing that students actually do for class falls under the category “environmental and science writing” not “scientific writing.”

**Science writing** (and **environmental writing** may be considered as a subset of **science writing**), then, is distinct from scientific writing (or scientific and technical writing)—scientific writing being primarily the writing that scientists do in documenting (writing up) their research or in formally requesting funds with which to conduct proposed research. **Science writing**, on the other hand**,** is, in part, writing about science; that is, writing about the findings or “wonders” of science (popular science writing); writing about controversy in science; writing about the history of scientific ideas; writing science fiction and creative nonfiction, wherein scientific ideas are plotted and dramatized; writing about the social implications of science and technology, writing about science policy; investigating the effects of science and technology on people and the environment (investigative journalism); and offering constructive critiques about the culture of science and its often very human strengths and weaknesses. (Of course, many scientists are themselves very good science writers when they are not scientific writers.)  **Science writing** can also be something more than just writing about science. Thus, we may speak of “***writing*** science” (note the missing “about” in the previous phrase). From this point of view, science writers (including scientists in their more public writing) may, through the very act of writing, help to make a science what it **is**, that is, legitimize its goals, define its sphere and viability, justify the public’s investment in it, et cetera.

Similarly, we may speak of “writing the world” (as distinct from writing about the world). This notion of “writing the world” relates to the debate about the extent to which language and the world are separable. Is language merely the medium through which we apprehend nature, a medium which, like a dirty lens, can occlude reality but which does not alter it, the goal of science being therefore to clean the lens of language until it becomes a perfectly neutral medium through which we can see and say what nature ***is***, OR, are the world and language so thoroughly enmeshed that what something is can’t be fully separated from what we can say about it? The compromise position is that there is a “There” there; we just have no immediate or unmediated access to it. As the great 20th-century physicist Niels Bohr said, “science tells us not what nature is but what we can **say** about nature.”

Here are some key definitions related to the italicized and bolded words above, words that are very important for science writers to know:

1. **Rhetoric** stands for the **conscious, intentional strategies of persuasion** as deployed by a person or panel and as revealed through some medium (including written texts and spoken words and even artworks or advertisements), strategies that exist to persuade us of the beauty or necessity or naturalness of some view of the world.
2. **Ideology** stands for those **unconscious biases** that “work to construct a unified and consensual meaning for contradictory experiences and meanings, by mystifying or disguising such contradictions” (Johanna M. Smith). See, for example, when the Mormon husbands and fathers of the essay “Clan of One-Breasted Women” by Terry tempest Williams give what seems to be a perfectly logical and consistent (unified) explanation that one’s getting cancer is **“all in the genes”**—which is not in fact the case for approximately 98% of all diseases, especially cancer. Such a response by the men to their wives, mothers, and daughters, though, which serves to keep the women in the article both from getting mad and getting politically involved (or getting even—let’s not forget that women’s breasts have been called “the number one toxic-waste dump in America”), disenfranchises the women politically, effectively denying the value of all their necessarily contradictory (given the complexity of the issue) yet profound experiences and perceptions. Indeed, genetic determinism pretends to be a master narrative that resolves all contradictions. As Johanna M. Smith writes, “Ideologies often achieve this mystification by disguising customary social systems as natural relations; cultural systems in which one nation or gender is dominant over another, for instance, are represented as the “natural order . . . . Because we take for granted what is ‘natural,’ an ideology becomes the unexamined ground of experience . . . . Thus internalized, ideology becomes cultural practice, the way we live. Because it is practice, however, it does not remain static. As our experiences and formulations of what is ‘natural’ shift, ideology must be ‘renewed, recreated, defended, and modified’ (Williams). And in the course of such modifications, an ideology’s contradictions may become visible” (170).
3. **Discourse:** “a set of practices that ‘construct the objects of which they speak’” (Humphries qtd. in Johanna M. Smith).

**Course Objectives:**

In the context of the above description of what science writing is and does, we will attempt to meet the following course objectives:

1. To write a piece of “Creative Nonfiction,” an Essay, OR a Short-Short Story with a “Nature” or a “Sci-Fi” theme, OR a Poetry Sequence with a “Nature” or a “Sci-Fi” Theme*;*
2. To keep a journal documenting your evolving ability to “read” the signs of nature, that is, the clues and cues of one’s environment (a key for scientists and naturalists alike);
3. To practice punctuation and editing skills;
4. To learn how to market your writing;
5. To understand the *career possibilities* for *environmental and science writing*, both as career paths in and of themselves and as skill sets applicable to many other careers;
6. To understand the need for a scientifically and environmentally *literate* citizenry;
7. To improve one’s own scientific and environmental *literacy*;
8. To learn how to keep up with the lastest in science and technology news;
9. To learn to appreciate ***the power of science fiction*** as a “thought experiment” (Hans Christian Ørsted);
10. To make students more aware of the ***history*** of the conservation movement and of environmentalism;
11. To make students more aware of what is meant by ***social and environmental justice***;
12. To make students aware of the growing local-food movement, of food-sheds, of what has been dubbed the “anti-economy”;
13. To make students more aware of ***environmental racism***;
14. To understand what is meant by the phrase “Science Is Culture”;
15. To understand something of the ***ideology*** of science and science writing—so that one becomes not a passive recipient of scientific information but an active critic of both how science uses the media and of how the media use science;
16. To understand something of the ***rhetoric*** of science, the “methods employed [by scientists] to write or speak effectively and persuasively” (Encarta)—or the methods deployed by “big science” to “mystify” its project: “**Mystification** is the process by which the alienating and oppressive features of culture are disguised and hidden. False, superficial, and naive interpretations of culture prevent the emergence of critical consciousness. Educational systems are key instruments in the dissemination of mystifications: e.g. unemployment is "mystified" as personal failure rather than as a failure of the economy, thus making it difficult for the unemployed to critically understand their situation.” <http://www.trentu.ca/academic/nativestudies/courses/nast305/keyterms.htm>

**Course Textbooks:**

*Rental*:

* American Earth, Bill McKibben

*Purchase*: (Available at the University Bookstore)

* Environmental and Nature Writing: A Writer’s Guide and Anthology, Prentiss and Wilkins, Bloomsbury ISBN 978-1-4725-9253-8
* The Lost Art of Reading Nature’s Signs, Tristan Gooley, The Experiment, ISBN 978-1-61519-241-0
* The Blue Book of Grammar and Punctuation, Jane Straus, Jossey-Bass ISBN 978-1-118-78556-0

**36+ Key Web Sites:**

1. Chatham College, <http://www.chatham.edu/mfa/>
2. American Scientist

 <http://www.americanscientist.org/>

1. Annalee Newitz’s Website: <https://www.techsploitation.com/>
2. Ars Technical (Cutting-edge science journalism): <https://arstechnica.com/>
3. Ars Technica: <https://arstechnica.com/author/annalee/>
4. Association of British Science Writers <http://www.absw.org.uk/>
5. Center for Environmental Journalism (University of Colorado-Boulder)

 <http://www.colorado.edu/journalism/cej/>

1. Center for Investigative Reporting <https://www.revealnews.org/>
2. Center for Science in the Public Interest (CSPI) <http://www.cspinet.org/>
3. Council of Science Editors <http://www.councilscienceeditors.org/i4a/pages/index.cfm?pageid=1>
4. Culture of Science**:** [**http://www.cultureofscience.com/**](http://www.cultureofscience.com/)
5. Discover <http://discovermagazine.com/>
6. Environmental Health News: <https://www.ehn.org/>
7. “EurekAlert”: Breaking Stories in Science <http://www.eurekalert.org/>
8. Grist <http://www.grist.org/>
9. Integrity in Science: A CSPI Project <http://www.cspinet.org/integrity/>
10. Io9: We Come from the Future: <https://io9.gizmodo.com/>
11. Knight Center for Environmental Journalism <http://j-school.jrn.msu.edu/kc/>
12. Tracker, UnDark: Truth, Beauty, Science. Peer review within science journalism: <http://ksj.mit.edu/tracker>
13. National Association of Science Writers <http://www.nasw.org/>
14. Nature <http://www.nature.com/nature/index.html>
15. Nautilus: Science Connected (top journal of science and culture): <http://nautil.us/>
16. New York Times: “Science Tuesday” section <http://www.nytimes.com/pages/science/index.html>
17. NPR Science Friday <http://sciencefriday.com/>
18. The Panda’s Thumb: Virtual Public Space in which to discuss evolutionary theory <http://www.pandasthumb.org/>
19. Science <http://www.sciencemag.org/>
20. ScienceNews: Magazine of the Society for Science & the Public <http://www.sciencenews.org/>
21. Society for Science and the Public <https://www.societyforscience.org/>
22. Scientific American <http://www.scientificamerican.com/>
23. **Society of Environmental Journalists** <http://www.sej.org/>
24. **Understanding Science:** [**http://undsci.berkeley.edu/article/socialsideofscience\_05**](http://undsci.berkeley.edu/article/socialsideofscience_05)
25. University of California, Santa Cruz, Science Writing Program

<http://scicom.ucsc.edu/SciWriting.html>

1. Science Notes:[*https://scicom.ucsc.edu/publications/science\_notes.html*](https://scicom.ucsc.edu/publications/science_notes.html)
2. [**Society for Literature, Science, and the Arts**](http://www.litsci.org/index.html): <http://litsciarts.org/>
3. The Why Files? The Science Behind the News <http://www.whyfiles.org/>
4. “Toolkit for New Medical Writers”: <http://www.amwa-dvc.org/toolkit/>
5. **Wired Magazine’s 101 Signals**: <http://www.wired.com/wiredscience/2013/08/101signals-science/>

“Junk science is everywhere, and today’s research is often discredited tomorrow. This mix of academics, writers, and thinkers will help guide you through the day-to-day discoveries about the world we live in.”

**(Any one of the following would count as a website; you don’t need to review them all!)**

1. <http://www.slate.com/blogs/bad_astronomy.html>
2. <https://twitter.com/HelenBranswell>
3. <http://fuckyeahfluiddynamics.tumblr.com/>
4. <https://twitter.com/maggiekb1>
5. <http://www.lastwordonnothing.com/>
6. <http://wtfevolution.tumblr.com/>

**Course Requirements:**

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| --- | --- |
| **Quizzes.a** See also “Quiz Policy” below and “Example Quiz” at the end of this syllabus. | **50 %** |
| ***Web-Site Analysis Journal*b** | **P/NP** |
| ***Journal*: *Reading Nature’s Signs*c** | **20%** |
| ***Final Formal Writing Assignment*:** **A Piece of “Creative Nonfiction,” an Essay, OR a Short-Short Story with a “Nature” or a “Sci-Fi” theme, OR a Poetry Sequence with a “Nature” or a “Sci-Fi” Theme [Length depends on the genre chosen; see below]**d | **30%** |
| **Panel Participation and Discussion Paperse** (All graded *Discussion Papers* are to be handed in at the end of the semester in a file folder of some sort.) | **P/NP** |
| **TOTAL** | **100%f**  |

**Course Requirements (continued)**

**aThere will be lots of picky quizzes**. Quiz questions may fall into the following categories: short answer, multiple choice, fill in the blank, and sentence editing. Quizzes can be on the reading and the Blue Book quizzes for a given day (the most common case) and/or class lecture or discussion content from the previous week. See the last two pages of this syllabus for an example quiz from a previous year. For all intents and purposes, there are **no** **make-up quizzes**. (The only time I would allow a student to take a make-up quiz is if (1) the student is **a commuter, and the roads are bad**, or (2) the student is required to participate in a University-sanctioned sports or musical event (et cetera) or is scheduled to present a paper at a conference in his or her field (or to participate in some similar professional engagement) and is required to be away from Stevens Point). **I do drop your lowest quiz score, however**.)

**bWeb-Site-Analysis Journal:** Beginning with Week 5 and ending with Week 9, investigate each week one of the 36+ Web Sites listed in the Syllabus, and then write up in an electronic journal a 350-400-word analysis of each web site. The ***Journal*** will be due Week 10 (7 November 2018)—just email it to me. As I mentioned, o**nly one entry a week will be necessary, for a total of 5 entries.** What kind of entry, you ask? What should be in the ***Journal***? Well, each week, access and explore one of the 36+ “Key Websites” listed above on the Syllabus. For each website that you explore each week, write a journal entry that gives clear evidence of your having navigated the site fully. Answer questions such as these: What is there in the site? How is the site laid out? What is interesting? What is cool? What is new to you? to the field? What might be useful to professional science writers and science professionals and why? What interesting hypertextual links (clickables) are there? Follow those links. Be sure to give reasons to support your analyses and conclusions; help us understand your experience with navigating the site; et cetera. Each entry should be between 350-to-400-words total. **Please date each entry—and be sure to let me know what site you are writing about! GRADE: PASS/NO PASS.**

**c*Journal: Reading Nature’s Signs*:** Beginning with Week 3 and Ending with Week 10 (eight weeks total) k**eep a *Journal* in which you record your growing ability to read nature’s signs (See Tristan Gooley’s book, The Lost Art of reading nature’s Signs). (The Journal need not be turned in till Week 13, November 28th.)** Of course, you will want to try to apply to your own experiences in the world around you the hints and strategies supplied by Gooley. Each entry should be between 400-500 words and should give evidence of precisely ***how you turned nature’s signs into an interpretation of what happened in the past and/or of what the future may bring. The more specific the signs that you find and use, the better.*** The more imaginatively accurate your interpretive recreation or projection is, the better! Turn in to me a printed version of your ***Journal***, containing all eight entries; be sure, however, to designate your two ***best entries***. Your letter grade for the assignment will be based on your two selected ***best entries***, but I will spot check the rest of your journal to assure myself that your other entries are at least serious attempts to apply Gooley’s teachings. **GRADE: LETTER GRADE.**

d**Final Formal Writing Assignment:** **a piece of “Creative Nonfiction,” an Essay, OR a Short-Short Story with a “Nature” or a “Sci-Fi” theme, OR a Poetry Sequence (with a “Nature” or a Sci-Fi” theme):**

1. **The Piece of “Creative Nonfiction” or Essay** *is to be modeled off of the “creative nonfiction” / essays that we read for class:* ***three-four pages double spaced, 12-point font size, one-inch margins, 1,200-word maximum****.*
2. **The Short-Short Story with a “Nature” or a “Sci-Fi” theme** *is to be modeled after the short stories that we read for class, only your story need only be* ***1,200 words maximum****, which is why I call it a short-short story. “Cartography,” by Bonnie Nadzam (in the course anthology), is a good example of a short-short story with a “nature” theme; the stories “The Evolution of Human Science” and “Quinquereme of Nineveh” are good examples of short-short stories with a “sci-fi” theme.*
3. **A Poetry Sequence with a “Nature” or a “Sci-Fi” theme**(of **two or three poems—say for a total of 75-100 lines total** for the sequence).

**GRADE TYPE: LETTER GRADE**.

**ePanel “Discussion Papers.”** Students will be placed into **Panels** of approximately three students each. Each **Panel** will help co-facilitate six class periods during the semester. **Panel** members should come to class having prepared a typed **Discussion Paper** consisting of the following:

1. a **summary** of the reading (or of the plot if you are reading a piece of fiction or a narrative essay),
2. several (3-4) ***discussion questions*** that grow out of the reading and that will engage students,
3. several **key passages** (3-4) from the reading (and **brief explanations** as to **why** they are key) referenced by page and paragraph number,
4. three **(3) “take-home” points** that all informed readers would want to take away from having read the piece (that is, the three points that you think the author most wanted to make and/or what you heard (Are they the same thing?), and
5. one or two (1 or 2) *personal connections* *with* or *responses to* the reading;that is, relate the reading **to your own experience**, connecting it, for example, to your own field of study, to other articles or books that you’ve read, or to actual events, goals, successes, or challenges in your academic, professional, or personal life.

NOTE: These questions, passages, take-home ideas, and personal connections *at best* should be incisive, deep, and relevant to why the text under consideration is considered cutting edge or important.

NOTE: Discussion papers need be no more than 500 words; they should be typed and double spaced.

 Each individual within the panel will be evaluated separately on a P/NP basis (“P” [Pass] equals a “C-“or better); that is, each panel member individually will receive a P/NP grade based on both that panel member’s contributions to class discussion and that panel member’s information sheet of questions, key passages, comments etc. *I will look over your* ***Discussion Papers*** *immediately following your Panel presentation and assign the P/NP grade at that time*: *the grade will take into account both the quality of the* ***Discussion Paper*** *and of your oral participation as a Panel member.* Please keep all graded **Discussion Papers**, which papers are to be handed in at the end of the course in a file folder.  **KEY: Each *NP* grade will result in the loss of one (1) percentage point from your final course percentage.** I like using student **Panels** because I believe that students have a lot to say and deserve to be heard!

**f**See **“Attendance Policy**,**” “Quiz Policy**,**”** **and “SRD Attendance Policy”** below, policies that if not adhered to may cause students to lose percentage points from assignments or from the final course percentage.

**Attendance Policy**

Each absence will count against your final course grade (point total). Remember that to miss a single class period is to miss a whole week of classes, since we meet just once a week. Thus, the first absence will result in a 2-point deduction from your **final** course point total. Your second and third absences will **each** result in a 2.5-point deduction from your **final** course point total. Each subsequent absence will result in a three-point deduction from your final course point total. **Talk to me ahead of time if you wish for me to consider a possible exemption.**

Class participation can affect your grade also, though generally I use it only to raise a student’s grade or to decide borderline grades. Attentive listening also counts as positive participation; the only sort of “participation” that could hurt your grade would be disruptive behavior (rude huffs, say) or obvious inattention (sleeping in class, checking the clock again and again, texting, . . .). I reserve the right to deduct a maximum of 2 percentage points from a student’s final course total for such inappropriate behavior. **Key:** **No points will be deducted secretly! If a student is in danger of such a deduction, I would talk to him or her privately first and issue a friendly warning**. **Thus, if a student doesn’t hear from me, they are not in danger of a deduction!**

**Quiz Policy**

1. Generally, expect a quiz every week on the readings and the Blue Book quizzes.
2. My reason for giving quizzes is to assure that students come to class and come to class prepared—that is, come to class having carefully read the assignment and thus eager and/or able to participate.
3. **There are no make-up quizzes\***. However, I will drop your lowest quiz grade, which could be a missed quiz.\*The only excuses that I generally accept are ones such as those related to required participation in a University-sanctioned sports or musical event or a paper presentation at a conference in your field. Feel free to ask, but my policy is rather strict on making up quizzes.

**SRD (Sophisticated Rough Draft) Attendance Policy:**

**Because the peer-review process on our SRD Day is so important, an absence on that day may cost you 5% from your final grade on the assignment.** To attend class on SRD Day but to do so without an SRD of your own may result in **a 5% deduction** from your final grade on the assignment. Thus it is better to attend with no SRD than not to attend at all. Of course, it is better to attend and to bring an SRD!

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**KEY: Commuting students and/or professionals who are held up by road conditions or employment responsibilities will be given special consideration**.

**NOTE: STUDENTS WITH SPECIAL ACADEMIC CONCERNS OR NEEDS:** *I am here to help you get the most out of your academic experience. Please see me about any academically related concern, need, and/or accommodation. Students may only be vaguely aware of their academic needs and rights, so come talk to me if you have any concerns about your ability to succeed in class.*

**Course Calendar begins on next page.**

**Course Calendar**

 (**Key: Assignments and readings are due on the day that they appear in the syllabus.**)

|  |  |
| --- | --- |
| **Week** | **Wednesday** |
| 1 | 1. Introduction and syllabus;
2. Assign Panels;
3. Punctuation, Capitalization, and Writing Numbers Pretest.

**5 Sept 2018** |
| 2 | 1. **from Environmental and Science Writing**, **Chapter 1** (**NOTE:** Always read the “Relevant Readings” listed each time a chapter is assigned, **unless otherwise directed**. “Relevant Readings” are found in “Part III: Nature and Environmental Writing Anthology.” Also, unless otherwise directed, students need not actually do the “Free writes,” “Exercises,” or “Prompts,” though I will sometimes assign these writing goads as “in-class” activities.)
* Chapter 1 **(Read for quiz; no panel)**
* “Geology: An Investigation” **(Panel 1)**
* “Mule Killers” **(Panel 2)**
* “Sevens Devils” **(Panel 3)**
1. from American Earth: pgs. 1-2, and 26-36 (the biographical blurb on Thoreau plus “Huckleberries”) **(Panel 4—NOTE: panel members need not report on the “biographical blurb”)**; pgs. 977-979 from “Chronology” **(Read for quiz; no panel)**
2. from The Lost Art of Reading Nature’s Signs, pgs. 1-20 **(Panel 5)**
3. from The Blue Book of Punctuation and Grammar, “Commas and Periods Quiz 1,” 147-148. ***(Do the quiz! Work off of a photocopy or write in the book!)***

**12 Sept 2018** |
| 3 | 1. **from Environmental and Science Writing, Chapter 2** (**NOTE**: No “Relevant Readings” this week only)
* Chapter 2 **(Read for quiz; no panel)**
1. from American Earth, pgs. 46-47 (Sigourney, biographical blurb and “Fallen Forests”) **(Panel 6)**; pgs. 48-58 (Cooper, biographical blurb and “from Rural Hours”) **(Panel 7)**
2. from The Lost Art of Reading Nature’s Signs pgs. 20-38 **(Panel 8)**
3. from The Blue Book of Punctuation and Grammar, “Commas and Periods Quiz 2,” pgs. 148-149 ***(Do the quiz! Work off of a photocopy or write in the book!)***

**[Begin *Journal: Reading Nature’s Signs*]****19 Sept 2018** |
| 4 | 1. **from Environmental and Science Writing, Chapter 3**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 3 **(Read for quiz; no panel)**
* “Hell Yeah We Want Windmills” **(Panel 1)**
* “Trapline” *(postpone to Chapter 9, Week Ten)*
* “I Was Popular in Certain Circles” **(Panel 2)**
* “Migrations” **(skip)**
* “Coos Bay” **(Panel 3)**
* “As a Species Flies from Extinction, Consider the River” **(skip)**
1. from American Earth, pgs. 71-83 (George Perkins Marsh, the biographical blurb and “from Man and Nature”)  **(Panel 4)**
2. from The Lost Art of Reading Nature’s Signs, pgs. 39-56 **(Panel 5)**

26 September 2018 |
| **Week** | **Wednesday** |
| 5 | 1. **from Environmental and Science Writing,Chapter 4**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 4 **(Read for quiz; no panel)**
* “The Other Side of Fire” **(Panel 6)**
* “Cartography” **(Panel 7)**
* “Resurrection of the Errand Girl” **(Panel 8)**
* “Migration of Bailing Twine” **(skip)**
1. **Handout: from Twelve Tomorrows,**
* **“InSight,” by Cheryl Rydbom** **(Panel 1) (short story)**
* **“The Mighty Mi Tok of Beijing,” by Brian W. Aldiss (Panel 2) (short story)**
* **“Excommunication,” by Brian W. Aldiss (Panel 3) (short-short story)**
1. from The Blue Book of Punctuation and Grammar, Semicolons and Colons Quiz 1, pgs. 149-150. (***Do the quiz! Work off of a photocopy or write in the book!)***

**[Begin *Web-Site-Analysis Journal*]****3 October 2017** |
| 6 | 1. **from Environmental and Science Writing, Chapter 5**

 **Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 5 **(Read for quiz; no panel)**
* “Pack Rat” **(Panel 4)**
* “Border” **(Postpone till Chapter 10, Week 13)**
* “Like Bread the Light” **(Panel 5)**
* “Theories of Time and Space” **(skip)**
1. **Handout: from Nautilus,**
* “Encounter with the Posthuman” (essay) **(Panel 6)**

 **from Asimov’s Science Fiction*** “The Big Bang Was Not” (poem) **(Panel 7)**
* “Note to Our Guests” (poem) **(Panel 8)**
1. from The Blue Book of Punctuation and Grammar, Semicolons and Colons Quiz 2, pgs. 150-151. (***Do the quiz! Work off of a photocopy or write in the book!)***

**10 October 2018** |
| 7 | 1. **from Environmental & Science Writing, Chapter 6**

 **Note:** There is no need to reread repeated “RelevantReadings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 6 **(Read for quiz; no panel)**
* “Tales from a Black Girl on Fire” **(Panel 1)**
* “Family Reunion” **(Panel 2)**
* “Border” **(Postpone to Chapter 10, Week 11)**
* “The Caves of Oregon” **(Panel 3)**
* “What My Neighbor Tells Me Isn’t Global Warming” **(Postpone to Chapter 8, Week 9)**
* “Weekly Apocalyptic, or . . . .” **(Panel 4)**
* “River Keeper” **(skip)**
* “Lewis and Clark Disagree” **(Postpone till Chapter 7, Week Eight)**
1. from The Lost Art of Reading Nature’s Signs, pgs. 71-85 (top)**(Panel 5)**
2. from American Earth,
* pgs. 134-139, Austin, the biographical blurb and “The Scavengers” **(Panel 6);**
* pgs. 986-989 (top third) from “Chronology” **(Read for quiz; no panel)**
1. from Blue Book of Punctuation and Grammar, Question Marks and Quotation Marks Quiz 1, pg. 151. (***Do the quiz! Work off of a photocopy or write in the book!)***

 17 October 2018 |
| Week | **Wednesday** |
| 8 | 1. from **Environmental & Science Writing, Chapter 7**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 7 **(Read for quiz; no panel)**
* “Spring Ends in Bangor, Pennsylvania” **(Panel 7)**
* “Water Water Water Wind Water” **(Panel 8)**
* “Lewis and Clark Disagree” **(Panel 1)**
1. from The Lost Art of Reading Nature’s Signs, pgs. 85-98 **(Panel 2)**
2. from American Earth, pgs. 84-85 (top), John Muir blurb, and 104-112, “Hetch Hetchy Valley” **(Panel 3)**; pgs. 989-991 from “Chronology” **(Read for quiz; no panel)**

24 Oct 2018 |
| 9 | 1. from Environmental & Science Writing, **Chapter 8**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 8 **(Read for quiz; no panel)**
* “Exposed” **(Panel 4)**
* “Burning the Shelter” **(Panel 5)**
* “What My Neighbor Tells Me Isn’t Global Warming” **(Panel 6)**
* “Stripping” **(skip)**
1. from The Lost Art of Reading Nature’s Signs, pgs. 99-108 **(Panel 7)**
2. from American Earth: pgs. 192-204, bio blurb & “Last Passenger Pigeon,” by Stratton-Porter **(Panel 8)**; pgs. 992-995 from “Chronology” **(Read for quiz; no panel)**
3. from Blue Book of Punctuation and Grammar, Question Marks and Quotation Marks Quiz 2, pg. 152. (***Do the quiz! Work off of a photocopy or write in the book!)***

***[Yeah! Last week for writing entries for your Web-Site Analysis Journal]***31 October 2018 |
| 10 | 1. from Environmental and Science Writing, **Chapter 9**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 9 **(Read for quiz; no panel)**
* “Trapline” **(Panel 1)**
* “Creation Myth” **(Panel 2)**
* “Remembering Minidoka” **(Panel 3)**
1. from The Lost Art of Reading Nature’s Signs, pgs. 109-114 **(Panel 4)**;
2. from American Earth: pgs. 632-658, Cronon biographical blurb, and “Seasons of Want and Plenty” **(Panel 5)**; pgs. 996-997 from “Chronology” **(Read for quiz; no panel)**
3. from Blue Book of Punctuation and Grammar, Parentheses and Brackets Quiz 1, pgs. 152-153. (***Do the quiz! Work off of a photocopy or write in the book!)***
4. **DUE:  *Environmental- and Science-Writing Web-Site Analysis Journal.***

**[Yeah! Last week for writing entries for your *Journal: Reading Nature’s Signs*]**7 November 2018 |
| Week | **Wednesday** |
|  11 | 1. from Environmental and Science Writing, **Chapter 10**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 10 (Read for quiz; no panel)
* “Border” **(Panel 6)**
* “The Natural World” **(Panel 7)**
* “The Feed” **(Panel 8)**
1. from The Lost Art of Reading Nature’s Signs, pgs. 211-238 **(Panel 1)**
2. from American Earth: pgs. 739 (Terry Tempest Williams blurb), and pgs. 752-759, “Epilogue” **(Panel 2)**; pgs. 504-516, Biographical Blurb, “Manifesto: The Mad Farmer Liberation Front” **(Panel 3)** and “The Making of a Marginal Farm” **(Panel 4)** by Wendell Berry pgs. 998-1000 (very top only) from “Chronology” **(Read for quiz; no panel)**
3. from The Blue Book of Punctuation and Grammar, “Parentheses and Brackets Quiz 2, pg. 153. (***Do the quiz! Work off of a photocopy or write in the book!)***

14 Nov 2018 |
| 12 | **No Class: Thanksgiving Vacation**21 Nov 2018 |
| 13 | 1. **Handout:** from Autonomous, by Annalee Newitz, Chapter 1 **(Panel 5)**; Chapter 2 **(Panel 6);**
2. from American Earth, pgs. 570-581 Biographical blurb and “A First American Views His Land,” N. Scott Momaday **(Panel 7)**; pgs. 725-736 Biographical blurb and “Dumping in Dixie,” Robert D. Bullard **(Panel 8)**;no **“Chronology”** this week.
3. from The Blue Book of Punctuation and Grammar, “Apostrophe Quiz 1,” pgs. 153-154. (***Do the quiz! Work off of a photocopy or write in the book!)***
4. **DUE:** ***Journal: Reading Nature’s Signs***
5. [**DUE:** The topic on which and the type of piece that you will be writing for your “Final Formal Writing Assignment:**]**

28 November 2018 |
| 14 | 1. from Environmental and Science Writing, **Chapter 11**

**Note:** There is no need to reread repeated “Relevant Readings”; some readings may be skipped altogether or postponed to later weeks.* Chapter 11 **(Read for quiz; no panel)**
* Revised Poems: Sean Prentiss, “Enough,”: Original and Revised Versions **(Panel 1)**
* Revised Poems: Joe Wilkins, “Sunflower River Road,” Original and Revised Versions **(Panel 2)**
1. from Autonomous, by Annalee Newitz, Chapter 3 **(Panel 3)**; Chapter 4 **(Panel 4)**
2. from American Earth, Michael Pollan, bio blurb and “from The Omnivore’s Dilemma,” pgs. 948-960 **(Panel 5)**; from Julia Butterfly Hill, the bio blurb and The Legacy of Luna, pgs. 907-918 **(Panel 6)**; pgs.1000-1003 from “Chronology” **(Read for quiz; no panel)**
3. from Blue Book of Punctuation and Grammar, “Hyphens Between Words Quiz 1,” pg. 154. (***Do the quiz! Work off of a photocopy or write in the book!)***

5 Dec 2018 |
| **Week** | **Wednesday** |
| 15 | * + - 1. from Environmental and Nature Writing: A Writer’s Guide, Chapter 12
* Chapter 12 (Read for quiz; no panel)
	+ - 1. **SRD Day** for your “**article, essay, feature, short story, or a “Departments” piece for Orion.”** Bring two copies of your SRD to class for use during the peer-review session. [Final drafts will not be accepted before noon of Friday, December 15th.] **Final Drafts are due no later than 9:15 pm Wednesday the 20th of December—the end of our Final Exam period.**
			2. from Blue Book of Punctuation and Grammar, “Capitalization Quiz 1,” pg. 157. (***Do the quiz! Work off of a photocopy or write in the book!)***

12 December 2018 |
| Finals Week | **FINALS WEEK: Wednesday, 19 Dec 2018,** ***7:15 – 9:15 pm*****There is no final exam**, though I will be in our classroom to receive at any time between 7:15 pm and 9:15 pm the following:* **DUE:** the **final draft** of your final writing assignment (with all peer-review forms attached; and
* **DUE:** a folder of any type containing your graded ***Discussion Papers).***
* **NOTE:** Students need not attend class during this Final Exam period, though I will be there to collect materials from students who feel best when they hand-deliver materials. Students, though, could hand in their Final Drafts and Discussion Papers by placing them in the pouch of my office door (CCC 216) anytime from the 15th of December till 9:15 pm today, the 20th of December—or, students can email me their materials, with pdfs of the peer-reviews attached, by the posted deadline.

**KEY: With respect to your final paper,** type **[FINAL DRAFT]** on your final draft; also, do not hand in your SRD, as it can be mistaken for a final draft. Also, please type into your *heading* the kind of piece or the genre or the department or the section in ***Orion*** with respect to which your piece would be submitted. For example, if you are writing a “Coda” essay for your final paper, type “Coda” into the heading; if you are submitting a piece for the “Lay of the Land” section, say as much! Thanks! |

**See *Example Quiz* on next page.**

**Example Quiz (from last year’s books):**

Quiz Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Sign off on all changes. I grade on a curve, unless to do so would lower your grade. So, relax!**

1. A key analogy used by Keith Schneider to challenge the level of danger attributed to dioxin was to say that “Exposure to the chemical, once thought to be much more hazardous than chain smoking, is now considered by some experts to be no riskier than spending a week \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_”?
	1. paragliding
	2. parasailing
	3. in a crowded city
	4. sailing
	5. sunbathing
2. Which was **not** a dioxin hot spot / or issue, according to our reading?
	1. Times Beach, Missouri
	2. Love Canal, Niagara Falls
	3. Agent Orange, Vietnam
	4. Kalamazoo, Michigan
3. Which agency reassessed again and again its findings on dioxin?
	1. EPA
	2. FDA
	3. AMA
	4. CCC
4. “One main focus of the conference was a discussion of how dioxin binds to a molecule called the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_receptor, a protein that resides in human and other vertebrate cells.”
	1. Uh oh
	2. Oops
	3. Ah
	4. Oh

1. What town was evacuated because of dioxin contamination? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (You can use question 2 as a guide.)
2. The draft reassessment (by the agency referred to in question 3 above) of 1994 consisted of how many pages?
	1. 2
	2. 20
	3. 200
	4. 2000
3. According to the chapter, which media did the best job covering the draft reassessment document that came out in 1994?
	1. newspapers
	2. general magazines
	3. television
	4. radio
4. What is an SAB (not a swear word)?

[continued]

1. Choose the best answer below even if there is some overlap: The SAB of the agency that issued the draft reassessment on dioxin in 1994 did **not** endorse, in its review of that draft reassessment,
	1. the half called the Exposure Assessment Document
	2. the half called the Health Assessment Document
	3. eight total chapters (include the highly disputed 13th from choice A above) drawn from both halves
	4. the last two chapters (8 and 9) of choice B above
	5. the infamous first chapter of choice B above and chapter 13 from choice A

**from Red Alert!**

1. **(3 points)** The “natural LAW” that Wildcat refers to is an acronym. Give the words that the letters of LAW in this context stand for.
2. What does Wildcat posit as an attempt to overcome what John Dewey called the “miseducative features of the Western dualism . . . between nature and culture” (104)
	1. boundary “surfing”
	2. nature-culture praxis
	3. nature-culture nexus
	4. boundary mentoring
3. Wildcat prefers what designation to that of Lovelock’s “global heating”? (108)
4. **(2 points)** The Iroquois call what the “three sisters”? Give just two of the three. (122)

**from “Limnos V—Mirror Lake, New Hampshire,” by Darby Nelson**

1. Likens and Bormann did seminal research on the role of what as a significant part of lake system relationships?
	1. the lithosphere
	2. the airshed
	3. stellar radiation and plankton mutation
	4. peat bogs
2. What does Ecologist James Brown argue “have no inherent integrity or cohesiveness as biological entities” (210)?
	1. farms
	2. cities
	3. ecosystems
	4. plankton

**from The Blue Book**

1. **Correct the following:** “Finish your job, it is imperative that you do so.”
2. **Correct the following:** “We are willing to work with whoever you recommend.”

**from The Lost Art of Reading Nature’s Signs**

1. **Revise as per our text**: A nurse should double-check her IV settings.
2. **Revise as per our text:** Man is not the only host for this parasite.