

05-06-249

TITLE: The Essay: Art and Craft  
Sponsor(s): MARTIN ITZKOWITZ  
DEPARTMENT: WRITING ARTS  
College: ADC

If LAS-check:  History/Humanities  Social/Behavioral Science  
 Math/Science

UNDERGRADUATE  GRADUATE

New non gen-ed  Major

Short-Term non gen-ed

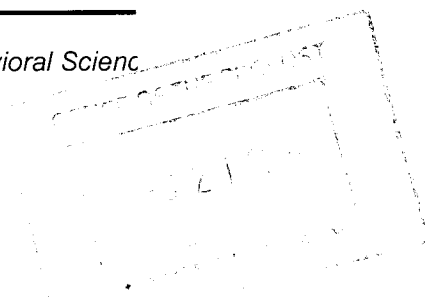
Minor curricular changes (fewer than three) to:

Existing non gen-ed course

Non gen-ed degree requirements

Major

Minor, specialization, concentration, track, certificate program



**Signatures Required: representing approval before submission to Office of the Secretary**

Department Chair: [Signature]  
Department CURRICULUM Chair: [Signature]  
Academic DEAN: [Signature]

COLLEGE CURRICULUM COMMITTEE: Open Hearing Date: 11/22/05

Approved  
 Not Approved

Signature: College Curriculum Chair [Signature]

Signature: SENATE CURRICULUM CHAIR [Signature]  
Date: 12/14/05

Comments: \_\_\_\_\_

Signature: Executive Vice President/Provost: [Signature]  
Date: 1/6/06

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Signature: REGISTRAR [Signature]  
Date: 1/27/06

Course Description Received & Approved  
Hegis Taxonomy & Course **WA 07500**

Notification Forward:  
 SCC CHAIR  Academic Dean Jravis 2/9/06  
 IR  Department Chair  
 CAP  VP/Student Affairs  
 Registrar  Other

## Course Proposal

**Title:** The Essay: Art and Craft

**Sponsor:** Martin Itzkowitz, Department of Writing Arts

**Credit Hours:** Three (3)

**Level:** Graduate Elective (500)

**Time and Scale of Implementation:** Fall 2006; one section per year

### **Curricular Effect:**

The course adds an elective to the Master of Arts in Writing. Current faculty are available to teach the course. Library resources are adequate for specific essayists but require upgrading for others and for critical theory in the genre. The department is in the process of ordering essential titles.

### **Rationale:**

While aspiring writers in our program have had considerable hands-on experience in the production of their own work, grounding in the traditions out of which their work emerges is often idiosyncratic and incomplete. This may be especially true for writers of creative nonfiction since K-16 curricula tend to focus on fiction, poetry, and drama almost exclusively. When nonfiction is introduced, as in the first-year writing course here at Rowan, it is either for thematic considerations, as in the case of such common core readings as Chris Hedges' *War is a Force that Gives us Meaning* or Eric Schlosser's *Fast Food Nation*, or as a model for such broad structural characteristics as organization and support of ideas or claims. At this level, it is rarely examined as creative artifact.

The Essay: Art and Craft proposes to engage students in such examination. The essay is the sub-genre of choice for several reasons. First, effectively created by Montaigne in the sixteenth century, its origins are clear. Second, its evolution, from Bacon's appropriation of the form to the present, is similarly apparent. Third, it is a form from which more elaborate ones (e.g. Thoreau's *Walden*, Mailer's *Armies of the Night*, and Tom Wolfe's *The Right Stuff*) at least in part derive. Finally, more than 400 years after its inception, the essay is still a vibrant mode, whether on the op-ed page or in the works of such contemporaries as Annie Dillard, Barry Lopez, Joan Didion, and Gerald Early. Exposure to this tradition will provide students with both historical context for their own writing and a theoretical basis from which and against which to write.

## **Objectives:**

1. To create awareness of the art and craft of the essay (and related forms) as genre.
2. To this end, to expose students to selected essays and essayists from the time of Montaigne to the present.
3. Through study of the form's evolution, to provide historical context for students writing the essay and related forms.
4. Through examination of texts, to derive a theoretical understanding of the form.
5. Ultimately, to stimulate and enable student writers to broaden both their own essay technique and their view of the form's possibilities.

## **Topical Outline:**

In addition to such theoretical texts as Butrym, *Essays on the Essay: Redefining the Genre* and Good, *The Observing Self: Rediscovering the Essay*, students will read representative selections from among the authors listed below or from others as they occur to the instructor.

Unit 1. The Origin of the Essay: Montaigne and his predecessors

Unit 2. The Renaissance Essay in English: Bacon's *Essays*

Unit 3. The Essayist on Manners and Mores: Crevecoeur, Addison, Steele, Johnson, Goldsmith, Lamb, Mencken, L. Hughes, T. Wolfe, J. Didion, A. Quindlen

Unit 4. The Essayist as Polemicist and Political Commentator: Milton, Swift, Paine, Madison, Thoreau, V. Wolff, DuBois, Lippman, Orwell, N. Cousins, G. Will, B. Ehrenreich

Unit 5. The Essayist as Cultural Critic: Dryden, Pope, Johnson, Shelley, Hazlitt, Pater, Arnold, Emerson, Ruskin, W. C. Williams, S. K. Langer, Sontag, H. S. Thompson, L. Lapham, J. C. Oates, G. Early

Unit 6. The Essayist as Humorist: S. K. Knight, Twain, Beerbohm, F. P. Dunne, R. Benchley, Thurber, S. Leacock, A. Buchwald, W. Allen, D. Sedaris

Unit 7. The Essayist as Naturalist; Thoreau, J. Burroughs, A. Leopold, R. Carson, Eiseley, L. Thomas, Dillard, B. Lopez, W. Berry

Unit 8. The Essayist as Memoirist: Franklin, Douglass, Kazin, Baldwin, Mailer, Malcolm X, A. Walker, R. Rodriguez, R. Selzer, Momaday, Kingston, Ozick, McCourt

[There are many ways to organize the course. The sample presents material by topic/type and then in chronological order within each. Another scheme might be principally chronological though this would tend to emphasize historical progression. A third arrangement might organize according to method or stylistic traits.

In addition, vast numbers of essayists omitted here, e.g. E.B. White, might easily be included in other configurations, or, in some instances used here as well, either substituting for or supplementing those listed. Similarly, an instructor's judgment might lead to modifying or eliminating some categories here in order to include writers or topics perceived as more significant or of more intrinsic interest, provided the objectives of the course are maintained.

Third, whatever the organization, emphasis should be on complete works, not extracts, except when they are self contained, discrete portions of a larger work. Thoreau's *Walden* and Rodriguez's *Hunger of Memory* are illustrative.

Finally, the authors listed are representative but hardly exhaustive of the category to which they have been assigned. In the case of humorists, for example, one could easily include Max Shulman, S. J. Perelman, and P. J. O'Rourke. Nor, on the other hand, is it expected that all essayists listed in this sample outline will indeed be included in any version of the course.]

### **Evaluation of Students:**

Students will be evaluated principally through written assignments and a final examination, which is, in effect, a long essay.

### **Suggested Writing Assignments**

The requirements are:

1. A journal of responses to the reading, with particular (although not exclusive) attention to the essayist's craft. At minimum, there should be one entry per week.
2. a. A course paper analyzing a significant body of an essayist's work, e.g., the De Coverly entries in the *Spectator* or the collected essays of Baldwin. Emphasis here is again on craft rather than on thematic or historical considerations. The choice of essayist is not limited to those writers included in the course.

OR

- b. A similar study of a longer non-fiction form, e.g. Sir Thomas Browne's *Hydriotaphia* or Thoreau's *Walden*, with attention to its relationship to the briefer essay form.
3. Essays written in the style of writers included in the course. Each of these should be accompanied by an analysis of the elements identified for emulation and an

explanation or evaluation of how they have been employed. Mimesis is regarded here as a recognized affective method both for discovering technique in the work of others and for stimulating one's own invention.

#### **4. Examinations:**

There will be a final essay examination, the task of which will be to synthesize a theory of the essay based upon the semester's reading.

#### **Course Evaluation:**

The course will be subject to student evaluation and departmental programmatic review.

#### **Consultation:**

Dr. Cindy Vitto, Chair of the English Department, and Dr. Diane Penrod, Graduate Advisor to the Master of Arts in Writing program, have been consulted.

## Catalogue Description

### **The Essay: Art and Craft**

**3 credits (graduate)**

This course introduces students to the essay as genre, its evolution, and current status. Emphasis is on esthetics, craft, and technique. Students will engage in both analysis and essay writing as means toward achieving a theoretical understanding of the form.

**Hegis Number:** 0601.5xx



November 22, 2005

College of Communication Curriculum Committee  
Bozorth Hall

RE: Martin Itzkowitz's proposed course Essay: Art and Craft

Please accept this letter as evidence for programmatic support for Dr. Itzkowitz's proposed course on the personal essay. The Master of Arts in Writing is in need of such a course, as we have a number of students currently enrolled and soon to be enrolled in the program who wish to have training in writing the personal essay for publication or for training as teachers. This course will serve our graduate students well, and may be of interest to other graduate students across the University who might wish to develop stronger writing skills in this area.

This course would be an elective in the Master of Arts in Writing, open to those who specialize in the Creative Writing, Journalism or Composition Studies tracks. The class would not substitute for any of the four required courses in the Master's program.

I ask that the Committee forward this course with approval. Should anyone on the Committee have questions or concerns regarding Dr. Itzkowitz's course, please feel free to contact me at X 4330 or by e-mail at [penrod@rowan.edu](mailto:penrod@rowan.edu).

Sincerely,



Diane Penrod, Ph.D.

Graduate Program Coordinator, Master of Arts in Writing



TO: Martin Itzkowitz, Department of Writing Arts  
FROM: Cindy Vitto, English Department *C. Vitto*  
DATE: October 8, 2005  
RE: The Essay: Art and Craft

The English Department recognizes that the proposed new course, entitled The Essay: Art and Craft, should be a valuable addition as an elective for the Master of Arts in Writing program. The course blends historical, critical, and aesthetic understanding of the essay as a distinct genre.

Because the English Department does not offer graduate courses and does not have a course devoted to the essay, this course poses no conflict with our offerings.

THIS FORM MUST BE COMPLETED FOR ALL CURRICULUM PROPOSALS

The purpose of this form is to provide a channel of communication between the Campbell Library staff and faculty when changing and designing new courses/programs. The information will be used to assess the resources available in the library, and to identify resources the library should acquire to support the course/program. The information will also provide the rationale for institutional support for library acquisitions. This form should be completed in a coordinated effort between the course sponsor(s) and the academic department liaison librarian.

**Note:** Sponsor(s) complete parts A & B  
If assistance is required to complete, please notify the librarian liaison.  
Forward this form to the librarian who will complete parts C, D & E

**When form is completed, attach to the original curriculum proposal before submitting to the Senate office.**

A. College: Communication

Department: WRITING ARTS

Proposed by: MARTIN IDKOWITZ

Date: 10/11/05

COURSE TITLE: The Essay: Art and Craft

Anticipated Date for Course/Program Offering: Fall '06

**B. List specific resources that should be acquired to support this course.**

see attached

**C. Describe the resources available in the library to support this course/program, including reference, monographic, electronic databases, audio-visual materials, etc. A summary statement is sufficient.**

LION  
Literature Resource Center  
Academic Search Premier

**D. List key periodicals available in the library to support this course/program.**

**E. Librarian comments & recommendations:**

A keyword search of Campbell's book collection for "essay" and "writing" yields 68 titles. These titles, with the additional suggested titles, are sufficient to support the course.

LIBRARIAN LIAISON: Benjamin Fisher

Signature: Benjamin Fisher, Ph.D.

Library Resource Form Part B.  
(in reference to the proposed course The Essay: Art and Craft)

Not all items on this list or on the photocopied pages that follow need be available. This is especially so for essay collections if included essayists are available elsewhere. In addition, suitable items might only approximate those listed on the photocopied pages since particular editions are of no special significance. For example, any reputable edition of Addison and Steele's *Spectator* will suffice; it need not be the most current.

Bloom, Lynn Z. *Fact and Artifact*. Prentice Hall, 1993.

Butrym, Alexander J., ed. *Essaying the Essay*. U of Georgia P, 1990.

Cheney, Theodore. *Writing Creative Nonfiction*. Writer's Digest Books, 1987.

Forman, Janis. *What Do I Know: Reading, Writing, and Teaching the Essay*.  
Boynton/Cook, 1995.

Fontaine, Andre. *The Art of Writing Non-Fiction*, 2<sup>nd</sup> ed. Syracuse UP, 1991

Gerard, Philip. *Creative Nonfiction: Researching and Crafting Stories of Real Life*, rev.  
ed. Waveland P, 2004.

Good, Graham. *The Observing Self: Rediscovering the Essay*. Routledge, 1988.

Gross, John. *The Oxford Book of Essays*. Oxford: Oxford UP, 2002.

Gutkind, Lee. *The Art of Creative Nonfiction*. Wiley, 1997.

Heilker, Paul. *The Essay: Theory and Pedagogy*. Urbana: NCTE, 1996.

Horner, Winifred Bryan. *Life Writing*. Prentice Hall, 1996.

Klaus, Carl. *In Depth* 2<sup>nd</sup> ed. Heinle, 1993.

Lopate, Philip. *The Art of the Personal Essay*. New York: Anchor, 1995

Marx, Peter. *Modern and Classical Essayists: 12 Masters*. Mayfield, 1995.

Root, Robert L. *The Fourth Genre: Contemporary Writers of/on Creative Nonfiction*, 3<sup>rd</sup>  
ed. Longman, 2004.

Tropp, Sandra Fehl. *Shaping Tradition: Art and Diversity in the Essay*. Harcourt, 1992.

Warnock, John. *Representing Reality: Readings in Literary Nonfiction*. St Martins, 1989.

Zinsser, William. *Inventing the Truth: The Art and Craft of Memoir*. rev. ed. Mariner, 1998.

Rodriguez

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## SELECTED BIBLIOGRAPHY

### I. Works About the Essay

*The following texts should help supply a way of thinking about the personal essay within the larger literary category of the essay form.*

ADORNO, THEODOR. "The Essay as Form," *Notes to Literature*, Vol. 1. New York: Columbia University Press, 1991.

A meaty philosophical look at the essay, by one of the major figures of the Frankfurt School.

BURTRYM, ALEXANDER J., ed. *Essays on the Essay: Redefining the Genre*. Athens: University of Georgia Press, 1989.

An indispensable, if uneven, collection of pieces by scholars and practitioners on essayists and their work, which grew out of a conference on the subject.

DOBRÉE, BONAMY. *English Essayists*. London: Collins, 1956.

An elegantly slender, breezily learned survey of the essay through one national tradition.

GOOD, GRAHAM. *The Observing Self: Rediscovering the Essay*. London and New York: Routledge, 1988.

Intelligent, solid analyses of the essay as a genre, with chapters devoted to Montaigne, Bacon, Johnson, Hazlitt, James, Woolf, Eliot, and Orwell. Excellent.

HAZLITT, WILLIAM. "On the Periodical Essayists," *Lectures on the English Comic Writers*. New York: Doubleday Dolphin.

Short but pungent, and fascinating.

LUKACS, GEORG. "On the Nature and Form of the Essay," *Soul and Form*. Cambridge, Mass.: MIT Press, 1974.

A pathbreaking, densely thoughtful meditation on the essay form by the great Hungarian literary critic.

### II. Pertinent Books by Authors Featured in this Anthology

ADDISON, JOSEPH, and STEELE, RICHARD. *Selected Essays from the Tatler, the Spectator, & the Guardian*. Daniel McDonald, ed. New York: Macmillan, 1973.

- MONTAGNE, MICHEL DE. *The Complete Essays*. Donald M. Frame, tr. Stanford, Calif.: Stanford University Press, 1958.
- . *The Complete Essays*. M. A. Screech, tr. New York: Viking Penguin, 1992. The Frame translation has been standard for decades; it is ripe, stately, and elegant. The new Screech translation is a little faster and more colloquial. I prefer the Frame by a hair, possibly because I am used to it, but both are good.
- ORWELL, GEORGE. *Collected Essays* (3 vols). New York: Harcourt Brace Jovanovich, 1968.
- . *A Collection of Essays*. New York: Harvest/HBJ, 1970.
- PEMBERTON, GAYLE. *The Hottest Water in Chicago*. New York: Anchor, 1993.
- PLUTARCH. *Moralia*, Vols. 1–15. Cambridge, Mass.: Harvard University Press.
- . *Selected Essays on Love, the Family, and the Good Life*. Moses Hadas, tr. New York: Mentor, 1957.
- RICH, ADRIENNE. *Blood, Bread & Poetry: Selected Prose, 1979–1985*. New York: Norton, 1986.
- . *On Lies, Secrets & Silence: Selected Prose, 1966–1978*. New York: Norton, 1979.
- RODRIGUEZ, RICHARD. *Days of Obligation: An Argument with My Mexican Father*. New York: Viking Penguin, 1992.
- . *Hunger for Memory: The Education of Richard Rodriguez*. Boston: David Godine, 1982.
- SANDERS, SCOTT RUSSELL. *The Paradise of Bombs*. New York: Touchstone, 1988.
- . *Secrets of the Universe*. Boston: Beacon, 1992.
- SEIZER, RICHARD. *Mortal Lessons: Notes of the Art of Surgery*. New York: Simon & Schuster, 1987.
- . *Down from Troy: A Doctor Comes of Age*. New York: William Morrow, 1992.
- SENECA. *The Stoic Philosophy of Seneca: Essays and Letters*. Moses Hadas, tr. New York: Norton, 1958.
- . *Letters from a Stoic*. Robin Campbell, tr. New York: Penguin Classics, 1969.
- I prefer the Hadas translation, which has more of the condensation and snap of Seneca's sentences, but the Campbell is easier to come by and has many fine pieces not in the Hadas selection.
- NAGON, SEL. *The Pillow Book*. Ivan Morris, tr. New York: Columbia University Press, 1991.

- SOVINKA, WOLFE. *Abe: The Years of Childhood*. New York: Vintage, 1989.
- . *The Man Died: Prison Notes*. New York: Farrar, Straus and Giroux
- STEVENSON, ROBERT LOUIS. *The Lantern-Bearers and Other Essays*. Farrar, and Giroux, 1988.
- SULERI, SARA. *Meatless Days*. Chicago: University of Chicago Press, 1991.
- TANIZAKI, JUNICHIRO. *Childhood Years: A Memoir*. Tokyo & New York: Kod
- . *In Praise of Shadows*. Thomas J. Harper and Edward G. Seidenstiel
- THOREAU, HENRY DAVID. *Essays of Thoreau*. Richard Dillman, ed. Durham: Carolina University Press, 1991.
- . *The Varieties of Walden*. New York: Twayne Publishers, 1962.
- THURBER, JAMES. *The Thurber Carnival*. New York: Harper Colophon, 197
- TURGENEV, IVAN. *Turgenev's Literary Reminiscences*. New York: Farrar, Stra
- . *A Sportsman's Notebook*. New York: Ecco, 1986.
- VIDAL, GORE. *United States: Essays 1952–1992*. New York: Random House,
- WHITE, E. B. *Essays of E. B. White*. New York: Harper & Row, 1979.
- WOOLF, VIRGINIA. *Collected Essays of Virginia Woolf* (6 vols.). New York
- . *The Death of the Moth and Other Essays*. New York: Harcourt
- . *Moments of Being*. New York: Harcourt Brace Jovanovich, 1985.

### III. Suggested Further Reading

*The writers in this section are first-rate essayists who could not be included in this anthology for reasons of space or other considerations (see the Introduction for the rationale for selection).*










- ABBAY, EDWARD. *Slungullon Sew: An Edward Abbey Reader*. New York: Dutton, 1984.
- BACON, FRANCIS. *The Essays*. New York: Penguin, 1985.
- BAKER, RUSSELL. *So This Is Depravity*. New York: Congdon & Laties, 1980
- BLY, CAROL. *Letters from the Country*. New York: Farrar, Straus & Row, 1981.
- BRODSKY, JOSEPH. *Less than One: Selected Essays*. New York: Farrar, Strau
- Giroux, 1986.

- BROWNE, SIR THOMAS. *The Religio Medici and Other Writings*. New York: Everyman's Library, 1931.
- BROVARD, ANATOLE. *Intoxicated by My Illness*. New York: Clarkson Potter, 1992.
- BURTON, ROBERT. *Anatomy of Melancholy*. New York: Tudor Publishing Company, 1938.
- CICERO. *Selected Works*. New York: Penguin Classics, 1960.
- . *On the Good Life*. New York: Penguin Classics, 1971.
- CROUCH, STANLEY. *Notes of a Hanging Judge*. New York: Oxford University Press, 1990.
- DAVENPORT, GUY. *The Geography of the Imagination*. New York: Pantheon, 1992.
- DE QUINCEY, THOMAS. *Selected Writings*. New York: Random House, 1937.
- EARLY, GERALD. *Tuxedo Junction: Essays on American Culture*. New York: Ecco, 1989.
- EHRLICH, GRETTEL. *The Solace of Open Spaces*. New York: Viking, 1985.
- ESLEY, LOREN. *The Night Country*. New York: Scribner's, 1971.
- EMERSON, RALPH WALDO. *Essays and Lectures*. New York: Library of America, 1983.
- ERSTEIN, JOSEPH. *The Middle of My Tether: Familiar Essays*. New York: Norton, 1983.
- ERASMUS. *Erasmus on His Times: A Shortened Version of "The Adages."* Cambridge, England: Cambridge University Press, 1980.
- GASS, WILLIAM. *Habitations of the Word: Essays*. New York: Simon & Schuster, 1985.
- GOMBROWICZ, WITOLD. *Diary*, vol. 1. Evanston, Ill.: Northwestern University Press, 1988.
- GONZALEZ-CRUSSI, F. *Notes of an Anatomist*. New York: Harcourt Brace Jovanovich, 1985.
- GRAVES, JOHN. *From a Limestone Ledge*. New York: Knopf, 1980.
- HADAS, RACHEL. *Living in Time*. New Brunswick, N.J.: Rutgers University Press, 1990.
- HARDWICK, ELIZABETH. *A View of My Own*. New York: Ecco, 1982.
- HARRISON, BARBARA GRIZZUTI. *The Astonishing World*. New York: Ticknor & Fields, 1992.
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- JONES, C. I. R. *The C. I. R. James Reader*. Cambridge, Mass.: Blackwell, 1967.
- . ENCE, D. H. D. H. *Laurence and Italy: Twilight in Italy, Sea and Sardinian Places*. New York: Viking Penguin, 1985.

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- LIEBLING, A. J. *Between Meals*. San Francisco: North Point, 1986.
- MAIRS, NANCY. *Plaintext*. New York: Harper & Row, 1987.
- MAMET, DAVID. *Some Freaks*. New York: Viking, 1989.
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- NKOSI, LEWIS. *Home and Exile*. London: Longman, 1983.
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- SCHWARTZ, DELMORE. *The Ego Is Always at the Wheel*. New York: Norton, 1986.
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- SONTAG, SUSAN. *Under the Sign of Saturn*. New York: Vintage, 1981.
- UPDIKE, JOHN. *Self-Consciousness*. New York: Knopf, 1989.
- WARSHOW, ROBERT. *The Immediate Experience*. New York: Anchor, 1987.



<input type="checkbox"/>		■■■	Teresa C. Kynell and Michael G. Moran.			
[ 5 ]			<i>Library Location: Main Call Number: T10.5 .T48 1999 Status: Available</i>			
<input type="checkbox"/>		■■■	Finding a poem. Illustrated by Seymour Chwast.	Merriam, Eve, 1916-	1970	
[ 6 ]			<i>Library Location: Children's</i>	<i>Call Number: Juv 811.M568f</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	Traversing the democratic borders of the essay / Cristina Kirklighter.	Kirklighter, Cristina.	2002	
[ 7 ]			<i>Library Location: Main</i>	<i>Call Number: PN4500 .K57 2002</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	Pedagogy in the age of politics : writing and reading (in) the academy / edited by Patricia A. Sullivan, Donna J. Qualley.		1994	
[ 8 ]			<i>Library Location: Main</i>	<i>Call Number: PE1405.U6 P33 1994</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	Reading student writing : confessions, meditations, and rants / Lad Tobin.	Tobin, Lad.	2004	
[ 9 ]			<i>Library Location: Main</i>	<i>Call Number: PE1404 .T625 2004</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	Essay : theory and pedagogy for an active form / Paul Heilker.	Heilker, Paul, 1962-	1996	
[ 10 ]			<i>Library Location: Main</i>	<i>Call Number: PE1404 .H396 1996</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	Sentimental attachments : essays, creative nonfiction, and other experiments in composition / Janet Carey Eldred.	Eldred, Janet Carey.	2005	
[ 11 ]			<i>Library Location: Main</i>	<i>Call Number: PE1404 .E455 2005</i>	<i>Status: Available</i>	
<input type="checkbox"/>		■■■	65 successful Harvard Business School application essays / the staff of The Harbus, the Harvard Business School student newspaper.		2004	

<input type="checkbox"/>			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Main 2004 Available
[ 12 ]			
<input type="checkbox"/>			Crafting a life in essay, story, poem / Donald M. Murray. Murray, Donald Morison, 1924- 1996 
[ 13 ]			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Main 1996 Available
<input type="checkbox"/>			Writing your college application essay / Sarah Myers McGinty. McGinty, Sarah Myers. 1991
[ 14 ]			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Main 1991 Available
<input type="checkbox"/>			Questioning authority : stories told in school / Linda Adler-Kassner and Susanmarie Harrington, editors. 2001
[ 15 ]			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Main 2001 Available
<input type="checkbox"/>			Writing in multicultural settings / edited by Carol Severino, Juan C. Guerra, and Johnella E. Butler. 1997
[ 16 ]			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Main 1997 Available
<input type="checkbox"/>			College application essay / Sarah Myers McGinty. McGinty, Sarah Myers. 1997 
[ 17 ]			<i>Library Location:</i> <i>Call Number:</i> <i>Status:</i> Ref. M277 1997 Available
<input type="checkbox"/>			Ten letter-writers [by] Lyn Lloyd Irvine. Newman, Lyn Lloyd, 1901- 1968
[ 18 ]			<i>Library Location:</i> <i>Main Call Number:</i> <i>Status:</i> PN4400.N4 1968 Available
<input type="checkbox"/>			Engineers as writers; growth of a literature. Edited with introductions and critical comments by Walter J. Miller and Leo E. A. Saidla. With a foreword by H. S. Rogers. Miller, Walter James, 1918- 1971
[ 19 ]			<i>Library Location:</i> <i>Main Call Number:</i> <i>Status:</i> T11.M5 1971 Available
<input type="checkbox"/>			McGraw-Hill's writing an outstanding college application essay / Estelle Rankin, Barbara Murphy. Rankin, Estelle M. 2005

<input type="checkbox"/>		<i>Library Location:</i> Main	<i>Call Number:</i> LB2351.52.U6 R36 2005	<i>Status:</i> Available
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1 21 41 61

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