

ENGL 489
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Advanced Portfolio Workshop

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Spring 2018

MW 12:20-1:35 Room -----

T 8:00-9:00 ; TH 11:00-12:00

Dr. Joyce Rain Anderson

Tillinghast 320

Office Hours: M 11:00-12:00 (CMA)

& by appointment

Writers are witnesses.

E.L. Doctorow

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COURSE DESCRIPTION

Kennepeum (welcome) to Advanced Portfolio Workshop! This course is a capstone experience for the English Department's Writing Concentration. As a course, it is designed to help you move from the student writer you are now to the professional writer that you will become in whatever profession you choose. In many ways, this course is designed to help you prepare for the next chapter of your writing career. That means you will take seriously the difficult work of being a writer. As such, you will have time to reflect on all you have learned about writing, what you have written to date and consider what comes next for you and your writing. Further, you will be expected to develop discipline as working writers have, to read other writers, to hone your craft through revision, and to create a portfolio—a polished collection of work—which can be read by publishers, graduate schools, or employers.

This course requires a significant amount of work and serious dedication from you. Not only will you be writing, revising and workshopping your writing, you will also be reading--a lot-- in a variety of genres and responding to and discussing these readings. You will also interview a published author, research the publication process for a particular genre, revise previous work, write and revise new materials, keep a writer's notebook or journal, participate in writing workshops, conference with me, take part in public readings, and create your portfolio. Whew!

COURSE GOALS

By the end of this class you should:

- 📖 Develop an understanding of the habits of a working writer
- 📖 Improve your understanding of craft as it relates to your own writing
- 📖 Acquaint yourself with a wide range of genres that can lend themselves to a career in writing
- 📖 Gain experience in public readings and the submission process
- 📖 Know about the processes, conventions, and requirements of becoming a working writer
- 📖 Create a portfolio of polished work suitable for various professional settings
(agents, graduate programs, prospective employers, publishers)

REQUIRED TEXTS

A novel for your book club to be decided

Several readings posted online

Blogs and other on-line sites



IF YOU WANT TO BE A WRITER, YOU MUST DO TWO THINGS ABOVE
ALL OTHERS: READ A LOT AND WRITE A LOT....READING IS THE
CREATIVE CENTER OF A WRITER'S LIFE.... YOU CANNOT HOPE TO
SWEEP SOMEONE ELSE AWAY BY THE FORCE OF YOUR WRITING UNTIL
IT HAS BEEN DONE TO YOU.

Stephen King

MATERIALS

Notebook for your Writer's Notebook

Portfolio materials: folder, section dividers, etc.

ONGOING ACTIVITIES

The Writer's Notebook (WN). Because writing everyday can produce kernels for larger works, you will keep a Writer's Notebook (WN). The WN will be a place for you to do informal writing and to write about all things connected with writing. It can be a useful space for you to begin the seeds of a draft or even develop it further. Or you can write about something you are writing. You can write down ideas that come at odd moments, map out larger projects, write about ideas from other people's writing, write ideas for future projects, try out writing exercises, or write bits of language you hear. You will turn these in on Monday and get them back on Wednesday, but that doesn't mean you should stop writing in between. You may purchase a journal or keep your WN in a file on your computer and hand in the pages.

Reading as a Writer Responses. As Stephen King notes, *A good writer must read and read actively.*

Reading actively helps you to work with the ideas of the writer. Marking the text with comments and questions will allow you to enter into a conversation with the author and provide you with points of departure for class discussions. Writing about a text also allows you to speak back, ask questions and sort out your thinking about what and how the author tries to engage readers. We'll be reading several works designed to help you better understand the options you have as a writer. For each reading, you must write a one-page response. Ideally, you should read as a fellow writer: consider how the work

contributes to your understanding of the genre (fiction, non-fiction, poetry), discuss the writer's craft (pacing, use of time, character development, use of language, form, topic, style, and other choices the writer has made). Discuss how this work might contribute to your own writing, make connections to other readings, class discussions and so forth. You might also create a list of questions that these readings raise which can be brought to our class discussions. These responses must be completed before each class, and you must bring a hard copy to each class for peer response. For grading, each response will receive a ✓+, ✓ or ✓-; your peers will have given you feedback (see below). We will use these to do a writing activity called inkshedding below.

Inkshedding. Inkshedding is a social form of freewriting that encourages deeper engagement with concepts through written dialogue. In this class, we will use inkshedding with our one-pagers at the beginning of class. Procedure: Pass your one-pager to the right. Read your neighbor's writing all the way through and then underline a sentence or two that stands out as interesting or intriguing. Then, flip the page over, and write a response. This response should not be evaluative (i.e. "good job!"), but written to continue the conversation on paper – to continue the writer's thinking, pose questions raised by the writer's thoughts, reflect on what the writer said. When you're done, look for another person who has finished writing and swap one-pagers. The goal is for each one-pager to receive at least two responses. Once each piece has two sets of responses, we will return the one-pagers to the writers. We will then use these written conversations to start the class discussion, and I will collect the one-pagers at the end of class (assignment and description written by Dr. Michelle Cox).

ASSIGNMENTS AND PROJECTS

TO MARKET (collaborative, class presentation): It is important to understand the publication process for the genre you are working in – the venues publishing the genre, which venues accept work from new writers, the submission process, the awards associated with genre (another avenue for publication), and the conferences, retreats, or institutes related to the genre (important resources for writers). For this project, you will work with a small group to answer the following questions using the following resources and then create a handout summarizing the information for a class presentation.

Which venues accept work from new writers? Identify at least three venues.

-  If you are writing fiction, nonfiction, or poetry, get your hands on the most recent edition of *Writer's Market* or *Literary and Small Presses* you can find. There are also versions specific to particular genres: see 2017 Novel & Short Story Writer's Market, the 2017 Poet's Market, and the 2017 Children Writer's and Illustrator's Market.
-  If you are writing academic articles, seek out journals that focus on your area of scholarship. There are several that publish the work of undergraduates and graduate students.

- 📌 If you are focusing on journalism, identify the venues that would be most likely to accept work from new writers (and don't forget to research online venues). If you are focused on feature stories, you would find the Writer's Market a useful source.
- 📌 Of course, the self-publishing market is huge with today's technology, and there are several companies that offer this option. Keep in mind, however, that
- 📌 If you are not sure where to go—ask me!

Research these three venues, using your resources as well as by going to the venue's website, answering the following questions (and other any questions you feel are pertinent).

- 📌 What does the submission process look like? What pieces need to be sent (a query letter? A proposal? A chapter? The full manuscript?)?
- 📌 What are the deadlines (what is the publication cycle)?
- 📌 Who do you contact and what is their contact info?
- 📌 What is the acceptance rate?
- 📌 What does the review process look like (How long does the review process take?)
- 📌 Who reviews the manuscript? Does this venue ever ask for a revise and resubmit?)
- 📌 What awards are associated with this genre?
- 📌 Who can apply?
- 📌 What are the deadlines?
- 📌 What needs to be sent?
- 📌 What is the award?

What writing conferences, retreats, or institutes are available for new writers in relation to this genre? (identify one or two)

- 📌 Who can apply?
- 📌 What are the deadlines?
- 📌 Where is it held?
- 📌 How much does it cost? (consider registration, room and board)
- 📌 Are there scholarships or reduced costs available for students or first-time attendees (or other categories you or classmates might qualify for)?

PROFESSIONAL INTERVIEW (individual, class presentation): While the Shoptalk project will provide wonderful insights into the publication process, there's nothing like talking to a published writer. To investigate the kinds of writing professionals do and the environment in which they write, you will interview someone currently working in their field. It is important to speak to someone who is actually a working writer (please refrain from asking the faculty at BSU). Advice from real writers is immensely practical and well worth getting. Most writers have a website these days, so you should be able to locate them. Choose at least two to contact, as some may not be immediately available.

You can conduct this interview face-to-face (always best but rarely practical), over the phone (second best but not always practical), or by e-mail (practical). If you can, show your interviewee your portfolio and get feedback. During the interview, ask questions related to: the daily life of a writer, the writer's writing and research process, how the writer got started as a writer, and the writer's advice for new writers. You will write a 3-4 page report on the findings from this interview, which will summarize your findings and identify how this interview has shaped your perception of this career. In the second half of the semester, you will give a brief presentation on your interview, at the point when the information is most relevant to the class discussion.

REVISIT/RETHINK/REWRITE PROJECT, or, for short, the RRR Project. To start us on the journey to a completed portfolio, I will ask you to choose some piece of writing you have done at an earlier point in your writing life and, with my help and that of the rest of the class, you will work through a series of deep revisions of this piece, all of which you will keep and turn in with the mid-semester portfolio. This assignment is intended to help you focus on what you've learned from your time in the Writing Concentration, what elements of writing you like and are successful with, and what writing and professional goals you will want to set for yourself in the rest of the semester. (Notes: 1. Your selected piece should be at least 8, but no more than 20 pages in length; if you are submitting poetry, and depending on their length, choose 4-5 poems around a common theme, and, very importantly, 2. I will not be re-evaluating any grade you received on an assignment thus submit a clean copy.)

In two weeks, you will need to submit a 3-page, double-spaced proposal and a new copy of the piece (one with no teacher comments or grade). In the proposal, please include the following sections:

Revisit. Introduce me to the piece you are choosing for this project, discuss why you have chosen it, and tell me some background on this piece – When did you write it? For what context? Who is your target audience? What are your ultimate goals for this project? Do you plan to publish it, do a public reading, or present it to an employer or graduate program? What kind of revision process has it gone through?

Rethink. Analyze the draft, and rethink the overall scope, focus, organization, language, and goals. What are the draft's strengths? What do you plan to work on during revision? What will you be adding to the draft? What will you be omitting? Please mark up the draft that you are attaching to the proposal – make notes on how you see the draft as it stands and what you plan to revise.

Rewrite. Sketch out a plan for how you envision yourself rewriting this piece. Will you be doing additional research? When and how do you plan to do this? What are your writing goals for each week of this project?

Books aren't written—they's rewritten. Including your own. It is one of the hardest things to accept, especially after the seventh rewrite hasn't quite done it. —Michael Crichton

CAPSTONE PROJECT: We will focus on the capstone project for the second half of the semester. By this time, you'll have read both student writing and published writing in a number of genres. You may choose any genre for this project, keeping in mind that the project should be do-able within the time constraints (between 12-18 pages). If you choose poetry, you must have 6-8 poems along a common theme (a mini chapbook). You'll need to turn in a complete and well-crafted draft at the end of the semester. At the same time, don't be afraid to take risks with this project. You'll get plenty of support from your writing group, the class during whole-class workshops, and conferences with me. Before starting, I would suggest combing through your Writer's Notebook, looking for those kernels of ideas that are worth exploring in a larger project. As well, consider which authors have "swept you away" and try to understand why. By mid-semester, you will produce a 3-5 page proposal. Use a standard proposal approach to the organization: begin by introducing me to your project and your ultimate goals for this project (who is the target audience? Do you plan to publish it, do a public reading, or present it to an employer or graduate program?); explain how it relates/connects/departs from what you have been doing this semester; describe the resources you will need to finish the project by the end of the semester; and sketch out your writing goals for each week of the project.

Becoming the reader is the essence of becoming a writer.

John O'Hara

PORTFOLIOS—Mid-semester and Final—and their Introductions. At both the mid-semester and at semester's end, you'll submit a portfolio of your work for me to read, critique, and grade. The mid-semester portfolio will be short, containing an Introduction, the pieces you worked on in the RRR Project, the To Market project, as well as a selection of informal writing (i.e. one-pagers, in-class writing activities, notes from workshops, selections from your Writer's Notebook). The final portfolio will contain an Introduction, the Capstone Project, the Professional Interview, as well as a selection of informal writing (i.e. one-pagers, in-class writing activities, notes from workshops, selections from your Writer's Notebook).

The Introduction to the Mid-Semester Portfolio will, in a cohesive essay, discuss the successes and setbacks you have met in working on your Revisiting/Rethinking/Rewriting Project; demonstrate your understanding of the process of revision you undertook; demonstrate your understanding of the assumptions and theories which define the genre(s) in which you are writing, and the rhetorical

characteristics and aims of the genre(s). discuss how the informal writing you've included trace your development as a writer this semester.

The Introduction to the Final Portfolio for this class will, in a cohesive essay discuss the successes and setbacks you have met in working on your Capstone Project; demonstrate your understanding of the assumptions and theories

which define the genre(s) in which you are writing, and the rhetorical characteristics and aims of the genre(s); demonstrate your understanding of the professional field you wish to pursue by explaining how your writing within this course helps you prepare for your future career goals; discuss how the informal writing you've included trace your development as a writer this semester. Discuss what comes next for you as a writer.

Writing should be like a pane of glass - there's another world on the other side and your vision carries you there, but you're not aware of having passed through a barrier to get there. Patricia Cornwall

NEXT STEPS Assignment. This is a capstone course, with the understanding that you are on the brink of your writing careers. To help you make the transition from BSU undergrad to the next step, the Next Steps Assignment asks you to go to the next step—to put your writing out there for others. I'll ask you to submit a piece of your work from this course to a publication or presentation venue. Here are several options:

-  *The Bridge* (art and literary journal)
-  *The Undergraduate Review* (scholarly and creative work)
-  The Comment (has published feature articles from this course)
-  STARs Symposium (April 23)
-  National Conference for Undergraduate Research
-  The Writer's Café
-  Other Suggestions _____

You are also welcome to submit your work to venues off campus, many of which you'll learn about during Shoptalk presentations. To prove that you've completed this project, include the submission verification email, your cover letter, and the piece in your final portfolio.

SUPPORT FOR YOUR WRITING, IN AND OUT OF CLASS

Conferences with the Instructor. You are required to meet with me about your writing 2 times this semester—once during the first major project and once during the second. Each conference will occur in my office (Tilly 320), should last about 15 minutes, and be directed by you – your questions and concerns, your vision for where the draft should go next, your goals for the writing project. After the conference, write a brief reflection in your Writer’s Notebook that includes the date, the questions/concerns that brought you to the conference, what we discussed, and your plans for writing/revising based on this discussion.

What to do in order to have a successful conference:

- 📌 Show up and show up on time.
- 📌 Come with two copies of your draft, so that we can each make notes on the draft as we talk.
- 📌 Use the conference as a mini–deadline for pushing your draft as far as you can take it.
- 📌 Come ready to talk about your writing – know what you’d like to talk about and what particular aspects or areas you’d like feedback on.

Writing Workshops. For the first half of the semester, as we work on the RRR Projects and develop the mid–semester portfolio, our workshops will be in small groups. I will arrange the class in groups so that writers with similar rewriting projects or interests can work together. After the mid–semester, as we focus more specifically on your Capstone Writing Project and What’s Next? Assignment, the class will also begin to work in a whole–group workshop mode. These workshops—whole class and small group—are vital to the success of the class. To prepare for small group workshops, be sure have enough copies of your draft for your entire group, plus one for yourself and me. For the full–class workshops, you should share a Google Doc (be sure to include me) at least two days before the class you are scheduled for. Each class member is then responsible for printing each paper and making comments in the margins before the start of the workshop. Everyone is expected to contribute to the discussion. You may find it helpful to take notes on the feedback you receive to your drafts in your Writer’s Notebook.

The Writing Studio. Located in the bottom of Maxwell Library in the Academic Achievement Center, the Writing Studio is a perfect place to go for another set of eyes or sounding board for a draft; you will get excellent feedback there. Available to all students at any level of expertise, the Writing Studio peer consultants will talk with you at any stage of your writing--brainstorming, drafting, or revising. The work you do in the Writing Studio will complement and reinforce what we are doing in class. Each time you consult with a peer in the Writing Studio, write a brief reflection in your Writer’s Notebook that includes the date, the questions/concerns that brought you to the Writing Studio, what you discussed, and your plans for writing/revising based on this discussion. The Writing Studio also offers an opportunity for students to read their writing once a semester at the Writer’s Café.

EVALUATING YOUR WORK: The grade in this class will be determined using the following formula.

- 📌 Class Discussions, Workshop Participation & Conferencing: 10%
- 📌 Short Writing Assignments & One-Pagers: 10%
- 📌 Writer's Notebook: 10%
- 📌 Professional Interview: 10%
- 📌 To Market: 10%
- 📌 Next Steps Assignment: 10%
- 📌 Mid-semester Portfolio: 15%
- 📌 Final Portfolio: 25%

Attendance, Plagiarism and Other Suggestions

- 📌 In Native communities, we talk about the four Rs: Reverence, Reciprocity, Respect, and Responsibility. I make every attempt to conduct my personal and professional life under these four Rs. I hold great admiration for each of you and for the work we will do together. We are in a space of sharing gifts of learning with one another. As with any endeavor, there are responsibilities that we take on and expectations that need to be fulfilled. It goes without saying that respectful behavior is expected from all of us. Respecting one another includes coming to class on time and prepared as well as being present and engaging in deep listening as well as contributing. While we may disagree, and I hope we will, there are ways to challenge and ask difficult questions in ways that do not devalue anyone in the room.
- 📌 You must come to class on time. While things happen such as illness, car troubles, unplanned events, try to make every class. After four missed classes (equally two weeks), your grade will be affected; miss six classes and do not expect to pass the course. If you are habitually late or you are not taking the class seriously, your grade will be affected. Likewise, please do not make appointments for advising during our class time
- 📌 Plagiarism—we all know that this is intellectual theft. Bottom line, don't do it. To be honest, it is very easy to find out if someone has stolen ideas. Plagiarism a serious offense that could not only jeopardize your grade, but has other severe consequences. This is a link to BSU's Academic Integrity Policy: <http://catalog.bridgew.edu/content.php?catoid=10&navoid=970>
- 📌 Electronic devices are a huge distraction, but sometimes necessary to the classroom. Unless your laptop or tablet is open to the reading we are discussing or being used in sharing writing for this class, you must keep it closed or put away. Too often, I've had to ask students to close their laptops because they are not present in this class, and I do not like to embarrass you. Likewise, your cellphones should also be used for purposes of our class. While I know people expect you to be on call 24/7, most things can wait. If there is a pressing reason why you must have access to your phone, let me know.

- 🌻 Please let me know if you have a preferred name or preferred pronouns. I will expect the class to respect your preferences.
- 🌻 Feel challenged—one of the great things about this work is that we are still breaking some new ground. While the reading load is very heavy, there is still so much more. If you find something that looks interesting, bring it in or discuss it in your responses. Enjoy the learning, work hard at it, and open yourself to thinking in challenging ways.
- 🌻 Talk to me—I make myself available in multiple ways. Let me know if there are any issues before they grow.
- 🌻 Have a sense of humor.
- 🌻 Take risks

TENTATIVE SCHEDULE

All readings will be posted on a website www.joycerain.com . Ideally, you should print them or download to your laptop, tablet, or other device so that you can take notes and point to pages. With enough notice to the class, this schedule may be changed according to the class and progress.

DATE	WORK TO BE DONE
TO PREPARE FOR FIRST CLASS	Please read “Lying in a Hammock,” “Blackwater Woods,” “Walking” and “Revising Your Writing Again?” Write a one-page response (just one page responding to all). Bring this to class on Wednesday, January 17.
WEEK 1	Introductions—Why we write
January 17	We will meet for the first time today and go over the syllabus and the course. We will look at your responses to “Lying in a Hammock,” “Blackwater Woods,” “Walking” and “Revising Your Writing Again?” We will begin to get to know one another. In class writing: Why I Write For Next Class: Read the excerpts from Writing Down the Bones , The Imaginative Writer , and Alternative Style (posted) Revise “Why I Write” to hand in (2–3 double-spaced pages). Bring a clean copy (without teacher comments or a grade) of a piece of writing you’ve written outside of class or for another class which you are considering for the RRR project. Watch “The Danger of the Single Story” (TEDtalk online)
WEEK 2	Habits of a writer; Read short stories by Pierce, Munroe, and Murakani
January 22	Share “Why I Write” with your group. Discuss readings. Choose members and novel for book club. In your Writer’s Notebook, write about your writing habits and your plan for developing better writing habits this semester. With your group, discuss the piece you are considering for the RRR Project. For Next Class: Read “Hall of Small Mammals” by Thomas Pierce. Write a response, and bring a hard copy to class. Bring to class the piece you are considering for the RRR Project.
January 24	Inkshedding/discussion of “Hall of Small Mammals” In your writing group, discuss ideas for revising your piece. For Next Class: Read “Home” by Alice Munroe and “Whenever I Sit at a Bar...” by Ryn Murakani. Write a response, and bring a hard copy to class. Draft a proposal for the RRR Project.
WEEK 3	Read short stories by Sharma, Li, and Johnson; Start RRR Project
January 29	Inkshedding/discussion of “Home” and “Whenever I Sit at a Bar...” Workshop your proposal for the RRR Project. Meet with writing group to plan To Market project.

	<p>For Next Class: Read “You Are Happy” by Akhil Sharma. Write a response, and bring a hard copy to class. Prepare to hand in RRR proposal. Start working on To Market project.</p>
<p>January 31</p>	<p>Inkshedding/discussion on “You Are Happy”. Meet with writing group to plan To Market project.</p> <p>For Next Class: Read “Bruise...” by Daisy Johnson and “A Sheltered Woman” by Yiyun Li. Write a response, and bring a hard copy to class. Continue working on To Market project.</p>
<p>WEEK 4</p>	<p>Read poetry; work on RRR; begin To Market Presentations</p>
<p>February 5 Turn in WN Career Services</p>	<p>Inkshedding/discussion of “Bruise...” and “A Sheltered Woman.” Meet with writing group: continue planning To Market project.</p> <p>For Next Class: Read “How to Read a Poem” Also, read poems by Lim, Bendorf, Nye, Diaz, Frost, Derricotte, and Graham (on handout). Write a response. Work on RRR project, and bring copies of most current draft for writing group. Continue working on To Market project—presentations start next class.</p>
<p>February 7</p>	<p>To Market Presentation. Group 1; Inkshedding and discussion <i>TBBAP</i>. Meet with writing group: workshop most current draft of RRR piece</p> <p>For Next Class: Read “The Art of Revision” and choose ten (10) poems from <i>Links to Poetry</i> (on print out) to read. Write a response, and bring a hard copy to class. Continue working on RRR project.</p>
<p>WEEK 5</p>	<p>Read Poetry; To Market Presentations; work on RRR</p>
<p>February 12 Turn in WN</p>	<p>To Market Presentation. Group 2</p> <p>Inkshedding/discussion of <i>TBBAP</i>.</p> <p>For Next Class: Choose six (6) poems from <i>Links to Poetry</i> to read. Write a response. Write a love poem that takes place in the kitchen. Work on RRR project, and bring copies of most current draft for writing group.</p>
<p>February 14 ♥</p>	<p>To Market Presentations. Groups 3</p> <p>Workshop RRR project.</p> <p>For Next Class: Read “What Is Slow Journalism,” and McWilliams, and Sorgaz. Write a response, and bring a hard copy to class. Continue working on RRR project.</p>
<p>WEEK 6</p>	<p>Finish To Market presentations; continue working on RRR project. Begin reading journalistic essays. By the end of this week, you should have met with me at least once to conference on your work.</p>
<p>February 19— Holiday No Class</p>	

February 21	To Market Presentations: Group 4 Inkshedding/discussion of “Slow Journalism...,” McWilliams and Sorgaz For Next Class: Prepare for Paperswap workshop. Bring two copies of your piece to class. Attach to each copy a cover letter that introduces the piece to your reader, and lists questions/concerns for your reader to respond to or provide feedback on.
WEEK 7	Capstone Project proposals; midterm portfolios due by end of week. Read Jacobs, Bragg, and Newitz.
February 26	To Market Presentations: Group 5 Paperswap workshop of RRR project. For Next Class: Continue working on RRR project. Read Jacobs Write a response, and bring a hard copy to class
February 28 Turn in WN	Inkshedding and discussion of Jacobs Brainstorm ideas for Capstone Project. For Next Class: Write a draft of your Capstone Project Proposal and bring copies to class to share with writing group. Brainstorm potential interviewees for the Professional Interview project. Read Bragg and Newitz. Write a response, and bring a hard copy to class
WEEK 8	SPRING BREAK—Enjoy and be safe!
WEEK 9	Read Book Club Novels; start working on Capstone project
March 12	Inkshedding and discussion of Bragg and Newitz Workshop Capstone Project Proposals. Discuss potential interviewees for the Professional Interview project. Hand in mid-term portfolios on Thursday by 3:00 pm in my office (Tilly 320). This portfolio should include a finished draft of your Capstone Project Proposal. For Next Class: Brainstorm interview questions for Professional Interview project. Read a third of your novel. Write a response, and bring a hard copy to class. Contact the interviewee for the Professional Interview project and set up the interview: project due March 26.
March 14•	Inkshedding/discussion of your novels. Meet with writing group to discuss Professional Interview/Capstone project. For Next Class: Work on Professional Interview/Capstone project. Read next third of your novel. Write a response, and bring a hard copy to class. Work on Capstone project.
WEEK 10	Finish your novel; continue working on Professional Interview/Capstone project

March 19 Turn in WN	Inkshedding/discussion of your novel. Meet with writing group to discuss Capstone project. For Next Class: Continue working on Capstone project. Bring notes/sketch/draft to class for small group workshop. Read last third of your novel. Write a response, and bring a hard copy to class
March 21	Inkshedding/Discussion of your novels Professional Interview Presentations—share the highlights Workshop notes/sketch/draft of Capstone project. For Next Class: Continue working on Capstone project. Write a short review of your novel (>2 pages), and bring a hard copy to class
WEEK 11	Professional Interview Project Due Professional Interview Presentations.
March 26 Turn in WN	Inkshedding/Discussion of novel reviews Professional Interview Presentations—share the highlights For Next Class: Continue working on Capstone project.
March 28	Continue Professional Interview Presentations—share the highlights Workshop to discuss Capstone Project For Next Class Find a poem, piece of fiction or other writing to read and share with class. Write a response, and prepare to discuss. Continue working on Capstone project.
WEEK 12	Continue in BASS; continue working on Capstone project.
April 2 Turn in WN	Inkshedding/Discussion Work/Sharing of Capstone Project Proposals For Next Class: Find a poem, piece of fiction or other writing to read and share with class. Write a response, and prepare to discuss. Continue working on Capstone project. Bring notes/sketch/draft to class for small group workshop.
April 4	Inkshedding/discussion For Next Class: Continue working on Capstone project. Bring notes/sketch/draft to class for small group workshop. Workshop notes/sketch/draft of Capstone project. For Next Class: Prepare Capstone Projects for full-class workshops
WEEK 13	Read your choice; continue working on Capstone project Start class workshops
April 9	Class Workshop: _____, _____, _____, and _____.
April 11	Class Workshop: _____, _____, _____, and _____. For Next Class: Continue working on Capstone project.
WEEK 14	Workshop draft of Capstone project.

April 16	Holiday—no class
November 18	Class Workshop: _____, _____, _____, and _____. For Next Class. Continue working on Capstone project.
WEEK 15	Class workshops; continue working on Capstone project. By the end of this week, you should have met with me at least twice to conference on your work.
April 23	Class Workshop: _____, _____, _____, and _____. For Next Class. Continue working on Capstone project, What's Next? Assignment and your final portfolio. Prepare 5-minute reading.
April 25	Class Workshop: _____, _____, _____, and _____. For Next Class. Prepare 5 minute reading
WEEK 16	Class 5-minute readings
April 30	Final class with reading and celebration
May 1	Final Portfolio due in my office by noon Final portfolios due at that time which must include the What's Next? Assignment (see details on p5-6).