

San José State University
School of Humanities and Arts
Department of English and Comparative Literature

English 129, Introduction to Career Writing, Fall 2013

Instructor:	Mark Thompson
Office Location:	Faculty Office Building 110
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Email:	mark.thompson@sjsu.edu
Office Hours:	TTh 2:00 - 3:30; and by appointment
Class Days/Time:	F 9:00 – 11:45
Classroom:	Sweeney Hall 229
Prerequisites:	Upper-division standing

Canvas

All course materials such as syllabus, handouts, notes, assignment instructions, etc. will be found on Canvas.

The login site for Canvas is:

<https://sjsu.instructure.com/>

Use your standard SJSU login to access the class. We will cover basic login in class, but there are additional resources to learn Canvas here:

<http://guides.instructure.com/>

If there are any issues with your Canvas account, email me immediately.

An Introduction to Career Writing

Our purpose this term is to look at what sort of writing is getting published these days—and to start producing that writing ourselves. We're going to focus on nonfiction writing, as this represents the largest market for selling our writing, and, if we are poets and novelists, can help us support our writing habits, make connections with publishers, and keep us deep in burritos until we make the big times.

What does nonfiction writing entail? For the purposes of this class, we are looking at creative nonfiction: noticing something that exists in the world, and focusing a particular, humanizing lens on it. Finding the little stories among all the big ones, or even the big ones among the little. I'm not here to tell you what to write about, only to help you find a story, tell it to the best of your ability, and to try to find an audience for it.

In addition to learning about what to write and how to get it published, we will be producing two publications of our own over the semester, *The Writing Life* and the English and Comparative Literature department newsletter. This will not only give you hands-on experience in the publishing process, it will give you experience working as part of a team, taking on tasks which may be entirely new to you but will nevertheless contribute to a deeper understanding of publishing.

Department Goals

Students will demonstrate the ability to:

- Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
- Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
- Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
- Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
- Articulate the relations among culture, history, and texts.

Course Goals

By the end of this class, you will be able to:

- Apply analytical tools that allow you to not only understand a piece of writing, but also to understand the professional contexts under which writing is currently published.
- Produce marketable writing within a genre of nonfiction writing that you are already experienced in, or on a topic that you are an expert in.
- Engage a genre of nonfiction writing or topic that you are unfamiliar with, and apply analytical tools towards the process of researching and writing with authority on unfamiliar topics.
- Assess, edit, and improve your own nonfiction writing.
- Work professionally with other writers, both as an editor of other students' writing, and in the group production of a publication.

Your Classroom Tools for Exploring Career Writing: Canvas, Texts, Assignments, Readings

Canvas. Because I'm sensitive to the amount of paper a writing/editing class can consume, this course will make extensive use of Canvas, an online classroom management tool. Your readings and assignments will be posted as .pdfs for you to download and print (as you see fit).

You will still need to bring the readings to class, in either print or digital form. I will give random pop quizzes throughout the semester to test whether you have brought your readings to class.

Additionally, I will use Canvas to communicate with you during the week. Because we only meet once a week, I will be returning drafts to you via email/Canvas.

I will also use Canvas to make your grades available to you throughout the semester on Canvas, so you know where you stand at all times.

The login site for Canvas is:

<https://sjsu.instructure.com/>

Use your standard SJSU login to access the class. We will cover basic login in class, but there are additional resources to learn Canvas here:

<http://guides.instructure.com/>

Every semester I seem to have a student or two who can't quite figure the technology out. If you are having any problems logging on to your account, please contact me! Your success in this class is dependent on this!

Texts. There is only one required text for this class: the Neiman Institute's *Telling True Stories*.

Telling True Stories is a series of very brief essays written by professional journalists as part of the Neiman Institute's series. In it, professional writers discuss the story-telling at the core of the "new journalism" that they practice. We will focus on various aspects of these readings, including style, audience, tone, and organization, and apply these aspects to other readings we do.

I will also require you to sign up for a semester-worth of *The Writer's Market* online. (www.writersmarket.com , \$25 for 6 months) *The Writer's Market (2013)* is an invaluable reference for writers who want to sell their work: it catalogues current periodicals and publishers to provide writers information about how and where to place their words on the marketplace. You will use this resource to gather information about the publishers whose publications we are reading—and to find publications that would be "friendly" to receiving your words. Using *The Writers Market* (and any other resources you can muster), you will be identifying a publication (online or print) that you want to write for, figure out their submission policy, and craft one of your articles for that publisher.

Other readings will come from various places, including YOU. Each student will, over the course of the semester, find an article, essay, or interview which they believe to be a good example of a genre they want to write in, and present it to the class, telling us why it works as a good piece of writing.

You should supplement these texts with some texts of your own: a comprehensive handbook of grammar, punctuation and usage; a college-level dictionary (unabridged); and a writer's guide or handbook. No writer's library is complete without at least one of each of these essential reference tools. I will bring a number of these to class for you to browse.

Other equipment / material requirements

You will need a USB stick and access to a computer to participate in collaborative production work for *The Writing Life* and *The English and Comparative Literature Newsletter*.

We will be using Adobe's page layout software In Design as we produce these documents. As a student in this class you will have a license to access this program for the semester.

Assignments

Writing Assignments. You will complete four writing assignments: an article for the *English Department Newsletter*, an essay for *The Writing Life*, and two creative-nonfiction essays intended for trade magazines, journals, or online publications: one on a topic in which you are already an expert or have great interest in, one on a field you are unfamiliar with and will need to research.

Travel writing, sports writing; feature articles on topics of public interest; social satire that uses historical narrative as background for social commentary; food writing, intellectual critiques of video games, a historical political travel narrative, a humorous historical sports profile—you

choose the kind of writing to be done, the subjects, the audiences, the forums. These assignments are intended to give you the opportunity to explore several of the subgenres of creative nonfiction now practiced and thus to develop an appreciation of the requirements and capacities of each form—and several forums.

To produce four essays in our short time frame, you will need to work on assignments simultaneously. Please study the attached schedule and plan your semester accordingly. It might also help if you could choose a central topic or focus for the three major essays: that way your research can be cumulative, building to the feature article.

Presentations. As previously mentioned, each student will identify an article or essay they believe to be a good example within a genre they are interested in, and give a ten-minute presentation about the article. First, contextualize the article. Where is it published? What is the audience? How does someone get published in this forum? What sort of writers write for it? Next, you will look at the article itself. How is the material organized? What techniques does the writer use to engage the audience? What assumptions does the author make about his or her audience? How does the author use generic conventions, or flaunt them? After presenting, you will lead the class in discussion by asking two or three questions you believe will stimulate conversation.

Readings. In addition to articles brought in by students, we will be reading and discussing essays that I assign. Discussion of these readings will start off with students breaking into small groups to conduct a brief analysis on a particular aspect of the essay. As we come back together as a class, each group will share their findings, hopefully providing a launching-off point for an in-depth class discussion.

Workshops. All workshops are mandatory. All the writing you do this term will be workshopped in class. Workshops are listed on the Schedule of Reading and Writing Assignments; workshops are mandatory. Without workshop drafts, I will not accept an essay for evaluation. Did I mention that workshops are mandatory? You should come to the workshops prepared to present your work and to respond critically to the work of your peers.

The first three scheduled workshops are small-group workshops. You should bring to each of these workshop sessions three clean, typewritten copies of a complete draft of the essay to be reviewed.

You will notice that our last four class sessions are general workshops—that is, workshops that we will participate in as a class rather than in small groups. Drafts for these workshops are due in advance and you will need to make about 25 copies, one for each of your classmates and one for me. We will read your revised drafts in advance and discuss them in an order yet to be determined. We'll work out the specifics of the schedule when we get there.

Production Teams. You will complete the tasks required of one of the following positions on the production team of *The Writing Life* or the *English and Comparative Literature Newsletter*: Copy Editor, Layout/Design Editors, Graphics Editor, Proofreader, Distributions Editor. These

production teams are your opportunity to learn how a publication develops within professional collaborative teams.

Note: Though I have set aside time in class for some production activities and meetings, some of these activities will need to be conducted outside of class time. Please plan your semester accordingly.

The Final Project. Your final project is to get yourself published. You will choose one of your three major essays, find it a home; write it up (query letter or proposal); perfect it, prune it, polish it--and bundle it up for the mail carrier.

You will submit to me, for evaluation, a copy of this bundle; my bundle will include as well the original essay with my comments, and a brief analysis of the publication to which you are sending your work—its contents, format, forms, style, and an analysis of how your piece is suited to this publication.

You will submit this project when we meet for our final exam, and perform a short debriefing ritual.

Student Workload

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Important Due Dates (NOTE: There are a lot of them, right? Don't get behind!)

Aug 30	Story pitch for Writing Life
Sept 13	Draft of Writing Life article
Sept 20	Draft of Expert Essay
Sept 27	Final Writing Life article
Oct 4	Final Draft Expert Essay
Oct 11	Draft of ECLN article
Oct 25	Final ECLN article
Nov 1	Draft of Research Essay

Nov 8	Final Draft Research Essay
Nov 15	Draft of query letter/email for final project
Nov 22	Draft for Final Project
Dec 11	Final Project

Grading Policy

Relative Weights for Determining the Final Course Grade: The letter grades you earn on individual assignments are translated into numbers to be crunched in order to determine the overall course grade. An F is 0, a D- is 1 and so on . . . all the way to A+, which is 12.

Presentations and Reading Commentary	15%
Production Work /Participation	10%
Four Formal Writing Assignments	50%
Final Project	25%

Grading Criteria: The following paragraphs, written by my SJSU superstar colleague Cynthia Baer, sum up my criteria for grading an essay. Essays are assigned letter grades, from A to F.

An "A" is awarded to work that is consistently excellent. The essay is thoroughly researched, and thoughtfully developed and designed to engage a real audience in a carefully crafted and timely conversation on the chosen subject. That subject is treated intelligently, as is the audience, and the language does justice to the complexities of the subject matter, occasion, audience, and purpose of the piece. The piece could clearly find a “home” in the pages of a current periodical: The work is publishable.

A "B" is awarded to work that is consistently above average—and occasionally excellent. While essays may not exhibit the same depth of research or analysis, nor the flawless control of material, audience, or language, the author has thoroughly researched and developed the subject within the contemporary dialogue that defines it, and consistently demonstrates a grasp of the principles of composition that will, with continued revision, produce excellence. That revision complete, the piece will be publishable.

A "C" is awarded to work that is rigorously competent. The author can incorporate research to develop a subject effectively and engagingly. The author, while not yet accomplished in the craft of writing, clearly commands the forms and principles of effective composition—the various forms and genres of the essay; the paragraph and the sentence, their coordination and subordination; the role of audience, purpose and conversation in shaping prose—even as he or she struggles to produce effective writing. The struggle is clear, but so is the vision.

A "D" is awarded to work that shows developing competence. The author has gleaned from research some information on the subject and understands the conversation to be addressed. The author does not clearly command the forms and principles of composition and may have trouble articulating a coherent vision of the subject, though he or she is in command of the mechanics of good writing.

An "F" is awarded to work that demonstrates incompetence. The author founders in researching the subject. The author commands neither the forms and principles of composition, nor the mechanics of good writing.

“A minimum aggregate GPA of 2.0 SJSU Studies (R, S, & V) shall be required of all students as a graduation requirement.” To see full text, review [University Policy S11-3](http://www.sjsu.edu/senate/docs/S11-3.pdf) at <http://www.sjsu.edu/senate/docs/S11-3.pdf>.

My Professional Policies

Workshops. Work completed in class cannot be made up. Workshops and presentations are an essential part of the writer's working experience. *Your participation in all workshops is mandatory*; I will not accept for evaluation essays that have not been through the workshop process. You must bring to workshops clean, typewritten copy of your completed essay, and you must turn in to me the workshopped drafts as well as the final copy.

Attendance. Attendance is not mandatory, but I guarantee that missing more than a few days will significantly affect your understanding of the material. We only meet once a week, so missing a single class is like missing three classes. I will be sending an attendance sheet around the beginning of every class and use it to factor into your class participation grade. This record of attendance may affect any appeals you might make concerning your grade, or whether I am able to write you a letter of recommendation in the future.

Please notify me if you are unable to attend class. Absences are excused if (1) you provide a doctor's note, (2) you provide proof of attending a professional conference or interview, (3) you notify me of a religious holiday that you observe, or (4) your advisor emails me about a health- or family-related emergency.

Lateness. Fun fact about your instructor: it drives me insane when people are habitually late to class. You know where the building is. You know what time class starts. What's the problem? I understand that we're all late every now and then, but a routine failure to arrive on time will significantly affect your participation grade in this class. If there is something that will make you late to class, whether reoccurring or not, please let me know.

Grading class participation. I expect everyone to participate in class. This means you are awake and engaged, having done the readings and the homework, are actively participating in discussion and are working constructively when we break into small groups. A participation grade allows me to reward those students who are actively engaged in each class, while being able to account for students who are routinely late, absent, sleepy, or engaged in non-class related activity during our brief time together. An “A” means always engaged, a “B” means mostly engaged. A “C” is sometimes engaged.

Late work. I don’t accept it. Part of being a writer is, though the Earth itself may be aflame, you meet your deadlines. All of them. I understand your life is complicated, with many responsibilities pulling you in multiple directions. If you are unable to attend on a day that an assignment is due, it is up to you to make sure that you get me your work before the beginning of class.

Acting with academic integrity. In both your academic and professional careers, you are expected to act with integrity. You are in this class for more than a grade, you are here to emerge with actual skills—skills which are not developed through cheating. Though it most likely will not be an issue, any plagiarism will earn you an automatic “F” in my class, and I will push to see that you are removed from this university and all records of your attendance here are burned and cast into the South Bay in a mock burial of your academic career. Yes. It’s that serious. Just do your own work.

Technology use. You should treat the classroom as a professional workspace. I’m allowing use of tablets, laptops, and even phones—whatever you’d prefer to read on. This has worked fine for me in the past, but I realize the temptation to refresh your Twitter feed as we delve into the intricacies of dangling participles may be strong. Emailing, texting, and engaging in unrelated activities are discourteous and distracting to me and your classmates. I begin the semester assuming you are adults with adequate impulse control, and will continue to treat you as such until proven wrong. Please don’t turn me into a technology cop. There is a reason I teach college instead of high school.

Food and beverages. You are allowed to bring food and beverages with you to class. If said food happens to be a home-cooked meal from your grandmother, please bring extra for your instructor.

My open door policy. I’m happy to talk with you at any time about the readings, assignments, and any other aspect of the course. Just talk to me after class, send me an email, or arrange to meet with me outside class. **COME TO MY OFFICE HOURS!** My highest compliments from students have always come from the one-on-one help I give out of class. In addition to teaching, I’ve worked as a professional writer and editor for the past 15 years. Please don’t make me take all of my experience with me to the grave!

After this class. In addition to my assistance in this class, I extend to all my students an offer to help with any future writing issues which may arise once this class is over. In the past, I have assisted former students with cover letters, updated resumes, grad school applications, and have even helped with the abstract of a scientific paper. Additionally, for all students who receive an A in this class, I will happily write a letter of recommendation for any grants, schools, programs, or internships you may be applying to. Also, if you receive an A in this class, you may include me as a reference in any jobs you might apply to—as long as you haven't committed any felonies in the interim.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](#) at

<http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)



SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

E129 / Intro to Career Writing, Fall 2013, Course Schedule

This schedule is subject to change (it will almost definitely be changed). I will announce any changes in class with ample time for you to make adjustments to your work schedule.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug 23	Introduction: Syllabus and review of old WL and ECLN, Assign student readings for semester. Reading: Syllabus, old copies of WL and ECLN
2	Aug 30	DUE: story pitch for Writing Life. Reading: Kramer, 19-39 (Finding . . . Reporting Topics), Herzog . pdf (“This is the Greatest. . .”), Larson .pdf (“Travelling in the North Country”), Morgan .pdf (“She Has the Technology”)
3	Sept 6	Production Meeting: set up WL and ECLN job roster & review (30 min), story pitches. Production Meeting: WL, finalize story rosters (20 min) Reading: Prose .pdf (“Words”), Student Selection 1, Student Selection 2, Student Selection 3, Student Selection 4
4	Sept 13	Due: drafts of WL articles due, bring copies. WORKSHOP: drafts of WL articles Reading: Kramer 126-32, Prose .pdf “Sentences”, Student Selection 6, Student Selection 7
5	Sept 20	WORKSHOP: drafts of WL articles, DUE: Expert Essay Draft (bring copies for class!) Reading: All WL articles
6	Sept 27	DUE: final WL articles (digital and hardcopy) Submit hardcopy of WL article to instructor for evaluation with my notes from workshop and any other drafts I reviewed) Production Meeting: in class review of proposed design for layout and graphics from LD and Graphics teams (15 minutes) Reading: Student Selection 8

Week	Date	Topics, Readings, Assignments, Deadlines
		DUE (end of class): Graphics to LD and G team (digital and hardcopy)
7	Oct 4	<p>DUE: Copyedited articles to LD and Graphics team (digital)</p> <p>DUE: Expert Essay (submit for evaluation both revised essay & drafts)</p> <p>WORKSHOP: LD and Graphics with authors</p> <p>Production Meeting: in class review final layout & graphics of WL, 15 minutes; 15 minutes finalize ECLN story roster</p> <p>Reading: Kramer, 98-108, Student Selection 9, Student Selection 10</p>
8	Oct 11	<p>DUE: Final copy of WL to proofreaders (hardcopy)</p> <p>DUE: Drafts of ECLN articles, bring copies!</p> <p>Reading: Prose .pdf, "Details", Kramer, 132-49 (about narration) Student Selection 11, Student selection 12, Student selection 13</p>
9	Oct 18	<p>WORKSHOP: Drafts of ECLN articles</p> <p>DUE: print-ready copy of WL to instructor (digital & hardcopy)</p>
10	Oct 25	<p>DUE: ECLN articles to copyeditors, layout and graphics teams Distribution of WL</p> <p>Submit hardcopy of ECLN article to instructor for evaluation (include both final version of article and all drafts with my comments on them)</p> <p>Production Meeting: in class review of preliminary design for layout and graphics: LD and G teams (15 min.)</p> <p>Reading: Kramer, 109-121 and 235-39 (more on structure/narration) Student Selection 14, Student Selection 15, Student Selection 16, BAm Sports, p.54 ("Bad Nights in the NFL")</p>
11	Nov 1	DUE: copyedited ECLN to LD and Graphics teams

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>DUE/WORKSHOP: Draft of Research Essay</p> <p>Reading: Truss, “The Tractable Apostrophe”, BAm Sports, p. 255 (“College Sports”)</p> <p>Production Meeting: in class review of ECLN layout (15 min.)</p>
12	Nov 8	<p>DUE: final copy of ECLN to proofreaders (hardcopy)</p> <p>DUE: Research Essay (submit for evaluation both revised essay & drafts)</p> <p>Introduction to Query Letters</p> <p>BAm Travel, p. 58 (“The Anti-Mafia”), BAm Travel, p. 208 (“Railroad Semantics”)</p>
13	Nov 15	<p>DUE: ECLN print-ready copy to instructor (digital & hardcopy)</p> <p>DUE: Query letter for final project</p> <p>WORKSHOP: query letters for final project</p> <p>Reading: Kramer, 264-68, and readings on handout</p> <p>Distribution of ECLN</p>
14	Nov 22	<p>WORKSHOP: revised essay for final project.</p> <p>DUE: drafts for final project workshops.</p> <p>Reading: Kramer, 197-223</p>
15	Nov 29	No class, Thanksgiving Break
16	Dec 6	<p>WORKSHOP: revised essay for final project.</p> <p>Class wrap-up.</p>
Final Exam	Dec 11	<p>Regular Classroom 0715-0930 (No Exam!)</p> <p>FINAL PROJECT DUE</p>

