

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

English 129, Introduction to Career Writing

Instructor:	Mark Thompson
Office Location:	Faculty Office Building 110
Telephone:	408-924-4433 (Call during office hours, I don't listen to voicemails.)
Email:	mark.thompson@sjsu.edu
Office Hour:	M 2:15–4:00; and always by appointment
Class Days/Time:	T/TH 1:30–2:45
Classroom:	Sweeney Hall 229
Prerequisites:	Upper-division standing

Canvas

All course materials such as readings, syllabus, handouts, notes, assignment instructions, etc. will be found on Canvas. I will also email you using 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 hone our craft, support our writing habits, make connections with publishers, and keep us deep in burritos until we make it big.

What does “career 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. We'll look for 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 writing articles for *The Writing Life* (publish date TBA) and writing/producing/printing the *English and Comparative Literature Department Newsletter*, as well as writing and producing a podcast. You will launch and update a blog, as well as write a feature article which will be published on a class website we will be building during the semester. Working on these publications will not only give you hands-on experience in the publishing process, it will give you experience working as part of a team and taking on tasks which may be entirely new to you. Part of working as a successful writer involves learning skills as you go. You'll get plenty of chances to do that in this class.

This is NOT “English class” writing. The goal is to write things that other people WANT to read.

Department Goals

Students will demonstrate the ability to:

- G1. 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. (All reading assignments fulfill this.)
- G2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature. (While this is a nonfiction class, in-class writing exercises will draw upon examples from literary works to demonstrate effective characterization, dialogue, setting, and use of detail.)
- G3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject. (Every major assignment fulfills this)

goal.)

- G4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively. (Feature article, EDNL article, Profile piece, and podcast script.)
- G5. Articulate the relations among culture, history, and texts. (Discussion of readings will always incorporate contextual discussions along comparative lines.)

Course Goals (Student Learning Objectives)

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 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, Tech

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, and will be returning drafts to you via email/Canvas.

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

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

Texts. All readings for this class will be posted to Canvas. Such an arrangement allows us to stay current with what's going on in publishing, and also lets me tailor our readings to class interests. I expect you to have either paper or screen in front of you for classroom discussions.

The readings in this class are short and specifically chosen to highlight a particular aspect of engaging writing (setting, details, dialogue, etc.). I expect everyone to show up to class not only having read these short assignments, but also to have read and thought about the discussion questions before class. If you think the writing sucked, then you must articulate WHY you think it sucked, citing specific examples of suckiness. THIS IS NOT A LECTURE CLASS. We are analyzing writing to find ways to improve our own writing. Whether or not our class time is worthwhile is entirely dependent on how well you prepare.

Other equipment / tech requirements

In-class writing will be a major part of this class. You should either bring your own laptop or use one of the laptops available in the classroom.

Weekly Blogging: You will be creating and maintaining a blog at wordpress.com, and should have some sort of way to update your blog outside of class. Please come talk to me if you don't have access to a computer outside of class.

Major Written Assignments: Microsoft Word is still the industry standard for submitted articles. If your submission to a publication is unreadable, you will not be given a second chance. This being the case, I expect you to submit your articles in Word (.doc) format. I don't want .pdfs (unless I specifically request them). I certainly don't want .pages files. If you use other programs, export your work as a Word file. If I can't open your assignment, I won't grade your assignment. A free version of Microsoft Office for PCs and Macs can be found at: <http://its.sjsu.edu/services/software/microsoft-students/index.html>

As a SJSU student, you have free access to Photoshop, Dreamweaver, and InDesign, three major programs for media production. Download these and play around with them, especially if you want graphic/layout/web experience.

Adobe Creative Cloud: <http://its.sjsu.edu/services/software/adobe/index.html>

Assignments

Writing Assignments. You will complete six writing assignments:

- 1) *Writing Life* Essay
- 2) Feature Article
- 3) Article for the *English Department Newsletter* (co-written)
- 4) Profile piece/extended review (can also be produced audio or video)
- 5) Podcast
- 6) Final Project (a significant edit of an above essay/article)

All topics and genres are open to you, as long as you are writing something that someone else would want to read. Travel, sports, gaming, food, history, technology—you choose the kind of writing to be done, the subjects, the audiences, and your target publication. These assignments are intended to give you the opportunity to explore several of the subgenres of writing, so please feel free to take some risks.

To produce four essays and a script 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; that way your research can be cumulative, building to your Final Project.

Readings. We will be reading work that is currently being published, as well as some classic pieces that demonstrate the power of creative nonfiction. You are expected to read EVERYTHING and come to class prepared to discuss each article. Additionally, these readings will provide the basis for graded in-class writing assignments. Failure to bring readings to class (in paper or digital form) will severely handicap you in these graded exercises.

Blog Posts. In this class we will each start a blog at wordpress.com. Generally, I will assign you a blog post on Thursday that will be due on the following Sunday night. If there is time left in class after our discussion, we'll use remaining class time to start writing. Once your writing is posted, you will submit the URL to me via Canvas. I will check each assignment for completion, and then holistically grade your blog at the end of the semester. There is no make-up for these assignments.

Peer Review of Blogs: Nobody wants to write in a vacuum. In addition to writing a weekly blog, you are required to check out the blogs of two other students and comment in the comments section. Just a sentence or two with some encouragement or a question. Canvas randomly assigns peer reviews through the Assignments section. Be sure to keep up with these.

Workshops. Sharing our writing with others and getting advice is a major aspect of this class. Professional writers are not only expected to produce quality writing, they are expected to give helpful advice to others. We will workshop a rough draft of each assignment. All workshops are mandatory and are listed on the schedule of Reading and Writing Assignments. If you fail to attend a workshop, you will not get any comments from me on your draft. This generally results in losing at least one letter grade.

Production Teams. For the production of the *English Department Newsletter*, you will be assigned a production team. These production teams are your opportunity to learn how a publication develops within professional collaborations AND are a good line to put on your resumes. You will be graded as to how well you complete your duties.

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.

The Final Project. Your final project is to select your favorite piece of writing you've done for the class. The final project will consist of:

- 1) A query letter written to a publication where your article can be published.
- 2) The final article.
- 3) Web template markup for publication (with any pictures or artwork included).
- 4) A posting of your final article to clippings.me, an online portfolio site.

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>.

Grading Policy

I spend A LOT of time grading. All English professors do. Because of my workload, I can only comment so much on each assignment. That being said, your writing wouldn't improve very much if I just handed out letter grades. This is how I manage my workload:

Rough Drafts: In assessing your rough drafts, I take the time to comment extensively on organization, style, transition between ideas, beginnings, endings—the important stuff. I don't correct typos or errors unless I see you consistently making mistakes that interfere with readability. In addition to commenting, I also score your rough drafts using the same rubric I use to grade your final draft.

Final Drafts: My commenting is limited if I comment at all. I compare your final draft against your rough draft, looking at how well you incorporated feedback and how much effort you put into revising your work. My feedback at this stage is primarily reflected in the grading rubric. Look to where you missed out on points to see where you can improve.

This is my basic level of feedback. If I don't hear anything back from you, I assume you are happy with what you get from me. For those of you who want more feedback, I will

enthusiastically talk with you about your paper for as long as you can stand it. Come early to class, stay after class, come to my office hours, set up an appointment with me. I am more than overjoyed to offer more feedback than you can handle; you just have to be the one to initiate it.

Relative Weights for Determining the Final Course Grade:

In-Class Blogging Assignments	15%
Production Work / Participation	10%
<i>Writing Life Essay</i>	10%
<i>English Department Newsletter</i>	10%
Feature Article	15%
Profile piece/opinion piece/extended review	10%
Podcast	5%
Final Project	25%

Grading Criteria: The following paragraphs 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 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. A publisher would reject this assignment. There's a good article in there, it just hasn't come to the surface yet.

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. The writing isn't good, but there is at least some hint of effort.

An "F" is awarded to work that demonstrates incompetence. The author flounders 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) 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 give any feedback to students who do not attend workshops.

Attendance. I guarantee that missing more than a few days will significantly affect your understanding of the material. Please notify me if you are unable to attend class. DO NOT DISAPPEAR ON ME. In the past, students who have vanished without explanation for more than three classes have failed this class. I am a human being. If you are experiencing an ongoing crisis, please let me know and we will come to some sort of arrangement. In-class writing due to absence cannot be made up. If you are absent on the day an assignment is due, you are expected to turn it in on Canvas regardless.

Lateness. It drives me insane when people are habitually late to class. You know where the building is. You know what time class starts. You know how long it takes to get to campus. 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. Additionally, any quizzes I give are in the first five minutes of 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. A "D" means you stared at your phone the whole time.

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 by deadline.

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 encourage and require the use of tablets, laptops, and even phones—whatever you’d prefer to work on. Please, grab a computer from the caddy if you don’t bring your own. This policy 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. Also, I am particularly fond of Philz Coffee (no cream, no sugar) that hasn’t been spit in.

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 outside of class. In addition to teaching, I’ve worked as a professional writer and editor for the past 20 years. Please don’t make me take all of my experience with me to the grave!

Contacting me. Please use email to contact me (I don’t check voice messages and I don’t answer the phone if I’m busy). I generally respond to emails immediately. I check email at 10 am and 2 pm Monday-Thursday and 3pm on Fridays. So, don’t expect a response from a panicked email sent at midnight about an assignment due the next day.

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 violent 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](http://www.sjsu.edu/senate/docs/S07-2.pdf) 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 / Career Writing, S2016 Course Schedule

Although the due dates for assignments are solid, the rest of this schedule is subject to change, and most likely will change. I will notify you of any changes to the schedule in class, via a new document. I will make sure that there is ample time for you to make any changes to your schedule that you might need to.

Course Schedule

Week	Date	Topics, In-Class Writing, Assignments	Due
1	Thurs 1/28	<i>Introductions, Syllabus.</i> ASSIGNMENT: Read <i>Writing Life</i> issues, Reading1.pdf. Set up class blog.	
2	Tues 1/2 Thurs 1/4	<i>Writing Life Assignment & Discussion, Topic Ideas.</i> ASSIGNMENT: Reading2.pdf, Story Pitches Assignment <i>Workshop Story Pitches, Elements of “readerly” writing.</i> <u><i>Blogging: Short Biography</i></u> ASSIGNMENT: Reading3.pdf, Finalized WL pitch assignment	DUE: Link to Blog DUE: WL Story Pitches
3	Tues 1/9 Thurs 1/11	<i>Discuss readings, Discuss finalized story ideas.</i> ASSIGNMENT: Finish WL_rough draft <i>Workshop WL Rough Draft.</i> <u><i>Blogging: Details</i></u> ASSIGNMENT: Reading 4.pdf	DUE: Finalized WL pitch (Submitted via Blog/Canvas) DUE: WL Rough Draft (Bring 3 paper copies and submit to Canvas)
4	Tues 1/16 Thurs 1/18	<i>Discuss readings.</i> ASSIGNMENT: Reading5.pdf, Finish <i>Writing Life</i> final draft <i>Read WL Articles, Discuss readings.</i> <u><i>Blogging: Setting</i></u> ASSIGNMENT: Read Feature Article Assignment, Reading6.pdf	DUE: WL Final Drafts (One Paper Copy & Submit to Canvas)
5	Tues 1/23	<i>Discuss Feature Article Assignment, Readings.</i> ASSIGNMENT: Reading7.pdf, Feature Pitch	

	Thurs 1/25	<p>Assignment</p> <p><i>Discuss readings, Workshop Pitch.</i> <u><i> Blogging: Dramatic and Summary Narrative</i></u> ASSIGNMENT: Finish Feature Draft</p>	DUE: Feature Pitch (1 copy in class, submitted via Canvas)
6	Tues 3/1	<p><i>Workshop Feature Article Drafts</i> ASSIGNMENT: Reading8.pdf</p>	DUE: Feature Article Draft (3 copies in class, submit to Canvas)
	Thurs 3/3	<p><i>Discuss readings.</i> <u><i> Blogging: Combining Discourse and Dialogue</i></u> ASSIGNMENT: Reading9.pdf</p>	
7	Tues 3/8	<p><i>Discuss readings.</i> ASSIGNMENT: Finish Feature Final Draft</p>	DUE: Feature Article Final Draft (Submit to Canvas)
	Thurs 3/10	<p><i>EDNL Assignments/Teams, In-Class: Interview Exercise (post assignment on blog).</i> ASSIGNMENT: Reading10.pdf, EDNL Pitch Assignment</p>	
8	Tues 3/15	<p><i>Discuss Readings, Pitches.</i> ASSIGNMENT: Reading11.pdf</p>	DUE: EDNL Pitch Assignment (1 copy in class, submit to Canvas)
	Thurs 3/17	<p><i>Discuss Readings, InDesign Tutorial.</i> <u><i> Blogging: Interviews</i></u> ASSIGNMENT: Finish EDNL Rough Draft</p>	
9	Tues 3/22	<p><i>Workshop EDNL, In-Class: Incorporating graphics & visual design.</i> ASSIGNMENT: Reading 12.pdf</p>	DUE: EDNL Rough Draft (3 drafts in class, submitted to Canvas)
	Thurs 3/24	<p><i>Discuss Readings.</i> <u><i> Blogging: Writing Reviews</i></u> ASSIGNMENT: Finish ENDL Article, ReadingReviews.pdf</p>	

16	Tues 5/10	<i>Workshop of Final Project, Pitch Letters, Portfolios</i> ASSIGNMENT: Set up portfolio page.	DUE: Draft of Final Project
	Thurs 5/12	<i>Last class, wrap up. Pizza. Chips. Dip. Fruit. Crying. Etc.</i>	DUE: Link to successfully set-up portfolio page.
Sunday 5/22			DUE: Final Project!!! Submitted to Canvas by 11:59 PM