

## COURSE INFORMATION

ENC 4311-03 Advanced Article and Essay Workshop

Spring 2002

ROOM: 114 WMS Bldg.  
TIME: Tuesdays and Thursdays 2-3:15  
INSTRUCTOR: Wendy Bishop  
OFFICE: 426 WMS Bldg.  
OFFICE PHONE: 644-4043 (let it ring a while for voicemail)  
OFFICE HOURS: Tuesdays and Thursdays 12:30-1:30 and by appointment  
HOME PHONE: 893-1381 (after 8 AM and before 8 PM)  
E-MAIL [wbishop@english.fsu.edu](mailto:wbishop@english.fsu.edu)

### COURSE DESCRIPTION:

This workshop writing course is designed to help you develop original writing, primarily nonfiction prose. A good subtitle for the term would be lifewriting. Initially, we will write together on common prompts and then, as you develop your essays, I will assign individual or group exercises to help writers expand and amplify drafts. Overall in this course there will be frequent opportunities for drafting, revision, and editing. You will learn to analyze and enhance your own writing process and analyze and evaluate your own, your peers', and professional writing in order to learn more about writing conventions, revision options, stylistic alternatives, and audience expectations.

Your primary texts for this course are the three papers you write based on invention, revision, and style assignments taken from *Metro: Journeys in Writing Creatively*. I strongly encourage you to use both primary research (interviews, site visits, etc.) and secondary research (references to printed sources) in your essays. As part of the drafting on each paper, I will ask you to revise portions of each paper or your whole paper experimentally, using ideas found in our textbook or in imitation of work in the anthology or peer's writing.

I will expect you to keep your informal (but typed) class writings in a class writing journal, posted to a blackboard group. These will include assigned exercises from *Metro* and any self-initiated writings that you complete. You will print hard-copies of this work and keep it in a three-ring binder, bringing it to each class. We will write together during every class; in-class writings may be, but don't need to be, retyped. Also, *keep all your drafts and style and revision experiments and your own notes on the progress of each paper* to help you compile an accurate writing process cover sheet (the story of how you composed that paper). If you want an in-progress, mid-term grade, you may submit one revised paper and all drafts and your reading journal for a mid-term conference. You will then submit all your work for evaluation in a class portfolio at the end of the term.

Paper options (you may develop your topic out of any of these exercises or construct a composite from leads developed while responding to several prompts):

Paper 1: Writing About People:

Writing about Food and Family (2.3); The Power of Names (2.11); Pardon Me  
Your Nemesis Is Showing (3.8)

*Anthology Readings:* focus--A Conversation with My Father (367); My  
Children Explain the Big Issues (334); Street Map (360); secondary--The  
Library Card (327); How to Tell a True War Story (350);

Paper 2: Writing About Place

Beginning with Nostalgia: Lost Childhood Places (2.6); The Text(ure) of Public  
Places (2.8; ); Travels with the Essay (1.10); Reading Home (1.6)

*Anthology Readings:* focus--Meander (342); Anomalies in Relief: Notes of  
a California Expatriate (320); Re/Collection (364); secondary--  
Consanguinity (336); Paris in '73 (371)

Paper 3: Writing that Joins Your Voice to Other Voices:

Writing Provocations: Responding to Other Writing (1.8); Writing from  
Expertise, Not Just From Experience (2.10); Reading Your Times: When You  
Came to Be (1.5); History as a Collaboration of Fact and Imagination (1.12);

*Anthology Readings:* focus--Primary Sources (314); secondary--Arrow

Math 376

*Writer's Journal Requirement:*

In-class writings—including assigned out of class revision and style  
exercises.

And web writings:

Weekly invention/style experiment and focus reading responses (or response to peer workshop); self-initiated responses, and any general assignments that I make. These will be posted to a Blackboard Journal group. I encourage you to read each other's postings and respond to them.

Focus readings—those we should all read and be prepared to discuss; secondary related texts that we may get to/that you should read if interested/if you have time. There will be focus and secondary invention/style exercises, also.

Web postings are public to the class, of course and I will bring samples from your postings to class each week for full-class discussion/response.

Journal evaluation:

- Satisfactory: Weekly focus work completed in good faith, posted on time.
- Satisfactory+: Weekly focus and some secondary work completed in good faith, posted on time; responses to peer postings and/or self-initiated work.
- Unsatisfactory: Not all focus work completed, not completed with attention, and/or not posted on time.

You'll print off your web journal postings and include them with handwritten/class entries for your midterm/final portfolios.

*Workshop Requirements:* All class members will share copies of papers with in-class peer readers to gather ideas for revision. After this, your revised paper will be posted to Blackboard before the full-class workshop

for that paper. You will write a journal entry providing your initial responses to all the class drafts and post it to the full-class discussion list. You will also prepare detailed written responses and annotations to six of the drafts (as assigned x three full class workshops): four to be shared in full class discussion, two to be returned to the writers. That is, we will have a full-class discussion on four/five essays for each of the first three paper drafting, sequences. With this method, your paper will be discussed once in-depth by the full class during the term while each of your essays will receive regular peer response with revision suggestions. When responding, we will look, in particular at writers' strategies as we offer revision advice and discuss style options, and writers' voice(s). Overall then, during this course, you should expect to write frequently, to be willing to make and take advantage of revision suggestions, to work to develop your own varied and personally valuable writing, and to attend and participate fully in the writers' workshop classroom.

#### TEXT AND SUPPLIES:

##### Required:

- Ostrom, Hans, Wendy Bishop and Katharine Haake. *Metro: Journeys in Writing Creatively*. You should also make sure that you have access to a good college dictionary, a usage handbook, a word processor, and a photocopy machine.

You are responsible for quite a bit of photocopying expense for this class in order to share your work in small and large response groups and you will also be required to post your work on Blackboard in order to stay in good standing in the class. All full breath, professional and portfolio level drafts (see drafting sequence below) need to be typed for your readers. A typed paper always receives a more comprehensive reading; it's to your benefit to provide this quality copy. Please note, I adhere to the FSU policy on plagiarism.

About blackboard: *in order to use the class blackboard, you need to have an active FSU garnet e-mail account* or forward your messages to and from that account to your personal e-mail. I expect you to participate on-line every week. *You are responsible for checking our site every other day* for announcements, to participate in course assignments, and so on.

#### ATTENDANCE:

In a collaborative, writing workshop classroom like ours, *attendance is essential*. Random or spotty attendance or regularly arriving late or unprepared will indicate that you've enrolled in the wrong class at the wrong time of your life. If you miss more than one week of class, your grade may be affected. If you miss two or more *consecutive weeks of class*, you'll need to withdraw from the class or receive a failing grade. If you miss two or more weeks of class overall in the *first 1/2* of the term, you'll need to withdraw from the class or receive a failing grade. As you can see, attendance is important. I adhere to the FSU plagiarism policy.

## DRAFT LEVELS FOR YOUR PAPERS:

### Definitions:

*FULL BREATH:* A full breath draft is a piece of writing in process; it will be readable and comprehensible to the writer. It will be accessible to an outside reader (typed) but the writer may envision the paper taking a different direction in the next draft. It is more complete than a rough draft, being blocked out enough to make it worth a reader's response and full discussion.

*PROFESSIONAL DRAFT:* A professional draft probably has gone through several revisions. It will be carefully developed, formatted, typed, and proofread but the writer will expect to improve the piece after receiving revision suggestions

*PORTFOLIO DRAFT:* A portfolio draft will have gone through several drafts. It will present a writer's best effort to that point in time. It will be carefully developed, formatted, typed, and proof-

### Possible readers:

writer; writer's  
friends; writing  
tutor

classmates;  
instructor; writer's  
friends or tutor

classmates;  
instructor; other  
instructors (if used  
in other courses,

read and presented according to class requirements.

with permission);  
employer, editor, or  
professionals in  
writer's field

## CLASS EVALUATION POLICY

Class Activities

Weight

Class Attendance & Participation & Journal

30%

(including participation in group work and completion of drafts, course journal, style and revision exercises, response to peer drafts, and so on)

Final Writing Portfolios

70%

(20% of this 70% will be assigned for the quality of your writer's decisions--I'm encouraging you in this advanced writing class to experiment, take risks with and extend your writing; I will make this evaluation based on my knowledge of you as a writer, developed over the course of the term. 50% of this 70% will be assigned for the quality of final drafts and process cover sheets. In addition, I will ask for a substantial letter of self-evaluation to be included with the final portfolio, discussing your development over the course of the entire term).

CLASS SCHEDULE and Main Due Dates (Subject to change))

Always bring your textbook and this schedule to class; if you should miss a class or fail to note schedule changes, check the Course Syllabus on Blackboard for corrections, changes, updates. This calendar offers a list of major due dates: I'll adjust weekly assignments each class but try to provide a two-week overview of what's coming. Of course, the main assignment topics, inventions and readings are listed on page one and two of this guide if you care to read ahead.

Week 1      Introductions/Ideas for Paper 1

January 8, Tuesday

Introductions

Invention: The Power of Names (2.11)

January 10, Thursday

Inventions: Pardon Me Your Nemesis Is Showing (3.8)

*Week 2      Inventions Paper 1*

*January 15, Tuesday*

*January 17, Thursday—No Class*

Share 2 1 page Inventions in small groups and discuss 1<sup>st</sup> paper topics.

In-class: Finding a first sentence, a first paragraph (p. 79); burrowing (p. 89); epiphanies

(p. 33); expanding on key words (p. 22)

*For next class:*

- Read Getting Started 2.1 and complete your own 20 minute autobiography of your writing life. Bring a revised one page draft (4 copies) to the next class.
- Complete your first full breath draft of paper 1. Bring 4 copies to next class. Five pages minimum, double spaced.

WEEK 3      DRAFTING PAPER 1

JANUARY 22, TUESDAY

JANUARY 24, THURSDAY

*Week 4      Full Class Workshop Paper 1*

*Discussion of 4 Papers and time to return the two additional papers you responded to  
for this workshop (as assigned)*

*January 29, Tuesday*

*January 31, Thursday, Discussion/Inventions Paper 2*

Discussion of 4 Papers and time to return the two additional papers you responded to  
for this workshop (as assigned)

*Week 5      Inventions/Drafting Paper 2*

*February 5, Tuesday*

*February 7, Thursday*

*Week 6      Drafting Paper 2*

*February 12, Tuesday*

*February 14, Thursday*

*Week 7      Drafting Paper 2/Workshop Paper 2*

*February 19, Tuesday—Style Exercises Paper 1*

*February 21, Thursday--Full Class Workshop Paper 2*

*Discussion of 4 Papers and time to return the two additional papers you responded to  
for this workshop (as assigned)*

*Week 8      Starting Paper 3*

*February 26, Tuesday—Style Exercises Paper 1; Discussion Paper 3*

*February 28, Thursday—No Class*

*Week 9      Inventions Paper 3*

*March 5, Tuesday*

*March 7, Thursday*

*Week 10      NO CLASSES—Spring Break—Drafting Paper 3*

*Week 11      No Classes (Drafting Paper 3—Exchanging Drafts and Responding on-line)*

*March 19, NO Class*

*March 21, NO Class*

*Week 12      Style Exercises Paper 2 and Full Class Workshop Paper 3*

*March 26, Tuesday*

*March 28, Thursday—Full Class Workshop Paper 3*

Discussion of 4 Papers and time to return the two additional papers you responded to for this workshop (as assigned)

*Week 13     Style Exercises Paper 3*

*April 2, Tuesday*

*April 4, Thursday*

*Week 14     Portfolio Preparation*

*April 9, Tuesday*

*April 11, Thursday—no class*

*Week 15     Class Presentations and Last Class*

*April 16, Tuesday*

*April 18, Thursday—Last Class*

Present Box Writings to class (@5 minutes each presenter/group member)

Final Class Portfolios due at the beginning of the last day of class today.

Fall 2000

ENC 4311--Article and Essay Workshop

Final Portfolios

Your final portfolios should be in a plain, inexpensive two pocket folder. *They're due at the beginning of our last class, Wednesday December 6. I will not be returning any material in the portfolio so PLEASE be sure to photocopy anything you want to keep or give me photocopies and keep the originals.*

1. In the left pocket of the portfolio, I'll expect to see your final contract work (three essays). Each essay should have a process cover sheet attached to it. Each essay should have your name, date, the course number, and the title on it, followed by the typed body of the text. I'll also want either a photo and/or drawing and/or "script" for the Autobiography Box project, including a process cover sheet that describes the process of the project and the challenges you undertook and describes what you feel you learned.

2. In the right side of the pocket, I'll expect to see, clipped together, early drafts and class materials for each essay. I'd like no more than two earlier drafts--rough draft and one professional quality workshop(ed) draft (with small or large group) and copies of any response statements, letters, etc. that anyone made. Essentially, this side represents the raw material of your drafting and process cover sheets. This is where

you can store a copy of your executive summary for the essay you shared with us all. Your writing journal: copies of the many inventions and revision exercises you undertook and any self-generated entries related to your classwork.

3. In the right side of the pocket, I also require a final letter from you to me, maximum two single-spaced pages. This letter should discuss your own sense of your growth as a writer across the term, including brief mention of all the essays you wrote and your radical revision project, your developing understanding of your writing process, your class participation, the degree to which your papers challenged you to take risks and push your writing, and, finally, an estimation of your final course grade--you can use a scale of 1-10 (10 is high) or A-F or ?????. Also, please tell me which class members were most helpful to you in their written and oral responses to your writing. Finally, tell me anything you can to help me improve the course for future students.

4. Lastly, please include the following check list and permission form (if you're willing to sign it--no penalty for not being willing) and include that with the portfolio. My major criteria for portfolios is this: if I drop them, they don't fly to pieces! Also, make sure they're not off-sized since I file them in file drawers toward the future.

Fall, 2000

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Wendy Bishop has my permission to use my class work from ENG4311 Article and Essay Workshop, Fall Semester 2000 at Florida State University in textbooks, scholarly articles or as handouts in future classes.

Print your name: \_\_\_\_\_

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

Permanent address and phone:

Please sign and include with your portfolio if you're agreeable. Thanks. Wendy

Portfolio Checklist English 4311

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Evaluation for: \_\_\_\_\_

*Please complete and put inside the front of your portfolio*

Completeness--Portfolio drafts:

\_\_\_ Paper 1—(title)\_\_\_\_\_

\_\_\_ Paper 2 —(title)\_\_\_\_\_

includes executive summary for full class workshop

\_\_\_ Paper 3—(title)\_\_\_\_\_

\_\_\_ Autobiography Box writing (and/or “script” describing project) or Writing Box

Group (short description/title):

\_\_\_\_\_

\_\_\_ Writing Process Cover sheets papers 1, 2, 3 and Autobiography Box writing

\_\_\_ Letter of self-evaluation

\_\_\_ Drafts for each paper

\_\_\_ Writing Journal

It seems to me, I was absent on the following dates:

\_\_\_\_\_

I was late: seldom, often, never (circle one) or supply dates: \_\_\_\_\_

Final thoughts, if any, that might help Wendy to read my portfolio:

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For Wendy's Use

Attendance/Participation (30%) : \_\_\_\_\_

Portfolio/Writing (70%): \_\_\_\_\_

Final Course Grade: \_\_\_\_\_