

Schedule Revision—March 1, 2013—Please refer to this schedule for the rest of the term. This reworking gives you more time for your *Two Noble Kinsmen* adaptation and a little more wiggle room, too, for your definition papers. It also makes your response duties clearer, I hope. Please let me know if you have questions. Thanks! —LBJ

Week Seven—Not Marble		
3/1	More discussion on editing, adaptation, and interpretation. We'll also talk about our blogs.	Write: Continue your editing project. Upload your group's work so far to your blogs or a Google Doc.
Week Eight—Shakespeare In Parts		
3/4	A brief discussion on Early Modern Theatre. Continuing discussion of our on-going editing process and a brief lecture on “parts.” (We might have time for in-class writing, but I doubt it.)	Read: selections from Marlowe's <i>Edward II</i> (online) Write: Continue your project. Reflect meaningfully on your edits: the choices you've made, the difficulties you've faced, and the moments that have surprised you. Be prepared to share with the class.
3/6	In-class writing, editing, and collaboration. <i>You'll have visiting professors this day. Be nice to them! (And keep a good thought for me as I take exams, please.)</i>	Read: Your second editing assignment and anything else you feel necessary. (Handouts possible.) Write: Continue your project. Consider writing in parts.
3/8	More discussion regarding <i>The Two Noble Kinsmen</i> and our editing project.	Read: Reread your <i>TNK</i> documents. Write: Continue your editing project, which should be entering its middle-stages, and reflect upon your work in a 2-3 page response. Does writing in parts change your perspective on <i>The Two Noble Kinsmen</i> ? On your own work? Has your definition shifted due to your editing project or reading? Does paying close attention to another writer's process and language change the kind of attention you give your own work? Please post your responses (to the poetry we read in Week Five and <i>The Two Noble Kinsmen</i> [it's relationship to Chaucer's <i>Knight's Tale</i> , your thoughts about your editing project, etc.]) to your blog in <i>separate posts</i> by this date.
Spring Break—March 11-15—No Class Happy travels! Have fun with your friends!		
Week Nine—Where are we going? Where have we been?		
3/18	Show & Tell: a discussion on childhood friendships and purpose.	Read: Milne's <i>Winnie-the-Pooh</i> , and Arnold's <i>Frog and Toad Are Friends</i> Write: Brief reflections on the texts you've read for today (and those friendship texts you read as a child). What is their purpose? What do they actually do? Blog about this. Bring: An artifact of friendship to share with the class.
3/20	Modern Friendships. Also, a discussion regarding what we've accomplished and what's to come (The Classroom Canon). A few assignments (details TBA) and a discussion regarding “texts.”	Read/Watch/Listen: texts and media TBD (online) and Donne's “The Canonization” (26) Write: Reflections on your reading/watching/listening in order to prepare for class discussion (no need to turn these in, but you may blog about them).
3/22	No formal class meeting today.	Write: A letter to me. How are things going?
Week Ten—What are friends for?		
3/25	In-class reading and writing, Research & Bibliography, and a discussion regarding Expectations.	Read: Gardner 130-138 Write: a list of at least ten friendship texts you'd like to consider for the Classroom Canon. Why do you consider these friendship texts? What purpose do they serve? Blog about this, and send me the link.
3/27	More on Research & Bibliography	Read: Herbert's “Jordan II” (269) and Cowley's “Love” (519) Write: List at least two research topics (and related terms) regarding friendship that excite or intrigue you, and begin to search through the academic conversations surrounding them. Keep good notes. (This is for you. You may blog about it, too.)
3/29	More discussion. Also, how is your research experience going?	Read: Whatever you find necessary to your work. Write: What have you found in your research so far? Begin a working bibliography, and annotate at least one of your sources (but try for two or three). (Turn this in, in hardcopy, in class.)

Week Eleven—All Mixed Up		
4/1	In-class writing, a discussion on adaptation, remixing, editing, and Radical Revision...and an assignment. We'll also set up individual conferences.	Read: Various texts on remixing, revision, and so forth (handouts/online) Write: Continue to work on your annotations and bibliography.
4/3	Wrapping things up regarding <i>The Two Noble Kinsmen</i> and our editing project. We'll discuss our successes, failures, and interpretations.	Read: Reread your <i>TNK</i> documents and definition revision before you turn them in to me for commentary. Write: Continue working on your various projects, please.
4/5	In-class writing and close reading.	Read: Whatever you find necessary. Write: What might you like to remix or re-present for the Classroom Canon? Write out the possibilities. Blog about them, and send me the link to your post.
Week Twelve—Choose Your Own Adventure		
4/8	In-class reading, writing, and discussion.	Read: TBA (handouts/online) Write: Continue to work on your projects—especially ideas for your textual productions.
4/10	In-class reading, writing, and discussion.	Read: TBA (student-selected texts) Write: Continue to work on your annotations, Radical Revision, and textual productions.
4/12	In-class reading, writing, and discussion	Read: TBA (student-selected texts) Write: Continue to work on your annotations, Radical Revision, and textual productions.
Week Thirteen—Passing Notes In Class		
4/15	Discussion on your texts	Read: TBA (student-selected texts) Write: Continue to work on your annotations, Radical Revision, and textual productions.
4/17	Discussion on your texts	Read: TBA (student-selected texts) Write: By this date, all annotations should be available for classroom review in our joint blog. Continue to work on your Radical Revision and textual productions.
4/19	Preliminary work for The Classroom Canon—the selection of final categories, etc.—and discussion on your texts	Read: TBA (student-selected texts) Write: Begin reviewing annotations. What texts do you think best fit into our Classroom Canon? Why? (Try to make the case for works <i>besides</i> those you've sponsored personally.) Reply to at least three annotations in our joint blog.
Week Fourteen—Canon Collaboration		
4/22	The Classroom Canon Vote!	Read: Annotations, etc. Write: Make sure you've reviewed all our annotations. Reply to annotations online as necessary, and bring informal notes to class. Your other projects should be entering their "final" stages by this point.
4/24	Brief presentations as necessary, peer review, and consultation	Read: TBA (student texts) Write: whatever you find necessary.
4/26	Brief presentations as necessary, peer review, and consultation	Read: TBA (student texts) Write: Whatever you find necessary. You will likely be editing/uploading by this point.
Week Fifteen—Wrapping Things Up		
4/29	Classroom paperwork, etc. Whatever else we need!	Read: Your own work, spanning the semester. Write: Final edits and paperwork for your portfolios and website work, which you should be sure to upload by class time.
Final Exam Meeting		
5/7 4:30- 7:00	Radical Revision presentations and a celebration of our Classroom Cannon	Read: Your own notes and preparatory materials for the presentation Write: Please bring your anonymous reflective essay and your Overall Process Letter to our meeting. If you like, you may also write "goodbye" letters to your classmates.

