CW 270 ‘HOMESPUN SAILS’: ANTHOLOGY PRODUCTION WORKSHOP
IES Abroad Dublin

DESCRIPTION: Over twelve weeks, students will participate in a series of professionally-led workshops and chaired editorial and production meetings. Guest speakers such as curators, archivists, graphic designers, and editing staff from a range of Irish literary and visual arts journals, will share their work practices and lead workshops appropriate to their area of expertise. In conjunction with these sessions, students will have the opportunity to augment previous experience and develop new skills as part of a production team, the members of which will collaborate on the start-to-finish production of an online edition of Homespun Sails, an anthology of new writing and visual art by students enrolled on the IES Abroad Dublin Writers’ Program.

CREDITS: 1 credit

CONTACT HOURS: 15 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Only students from the Writers’ Program may enrol in this course

METHOD OF PRESENTATION:
Participants will meet once a week for an hour-long workshop and/or editorial meeting. Session 1 will serve as an introductory session, with key roles being allocated based on previous experience and current ambitions. In Sessions 2 – 5, guest speakers from literary and visual arts publications including The Stinging Fly, Winter Pages, and Source Photographic Review, will share their work practices and lead the students in a workshop. In Sessions 6 – 11, participants will collaborate on the production of an online and print anthology of new work by Writer’s Program students. Moodle, the IES Abroad e-learning platform, will function as a space for project collaboration and as an online archive.

REQUIRED WORK AND FORM OF ASSESSMENT:
NOTE: In addition to the one-hour weekly workshop and core reading requirements, students will be expected to work independently on assigned practical exercises and production tasks, and will need to allocate a minimum of two hours per week for the fulfilment of these responsibilities.

- Participation - 30%
- Editing & Production Tasks - 60%
- Launch of Anthology - 10%

Participation (30%):
The ambition in including a participation component is to facilitate students learning from each other and to give them the opportunity to practice and develop listening, speaking and persuasive skills. A set of simple guidelines will be introduced at the start of Session 1. These guidelines will be discussed in detail so that students have a clear understanding of what is expected of them. Below is an outline of these guidelines:

- Outstanding Participant: Contributions in class reflect exceptional preparation. Ideas are consistently substantive and insightful, and persuasively presented. Absence would significantly diminish the quality of class discussion.
- Good Participant: Contributions in class reflect thorough preparation. Ideas offered are usually substantive and insightful, and often persuasively presented. Absence would diminish quality of class discussion.
- Adequate Participant: Contributions in class reflect satisfactory preparation. Ideas are sometimes substantive and insightful, but seldom offer a new direction for the discussion. Absence would diminish quality of class discussion.
- Non-Participant: Little or no contribution in class. Subsequently, there is limited basis for evaluation. Absence would not affect the quality of class discussion.
- Unsatisfactory Participant: Contributions in class reflect inadequate preparation. Ideas offered are seldom substantive, provide little insight, and are rarely constructive. Absence would improve the quality of class discussion.
Editing & Production Tasks (60%):
This continuous assessment component will take the form of revised and annotated work, to be submitted weekly via Moodle (Weeks 6 – 11 inclusive)

Launch of Anthology (10%):
All participants will be expected to contribute to the preparations for the launch event and to introduce contributors and examples of work.

LEARNING OUTCOMES:
By the end of the course students will be able to:
• Recognize the value of methodical and responsible archiving and curating of visual art and written works
• Work effectively as part of an editorial team
• Competently edit and layout written and graphic work
• Confidently anticipate and meet fixed production deadlines

ATTENDANCE POLICY:
IES Abroad Dublin courses are designed to take advantage of the unique contribution of the instruction and the lecture/discussion format, regular class attendance is mandatory. Any missed class, without a legitimate reason will be reflected in the final grade. A legitimate reason would include: documented illness or family bereavement. Travel, (including travel delays) is not a legitimate reason.

CONTENT:

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<th>Session</th>
<th>Content</th>
<th>Assignments</th>
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<td>Having introduced ourselves and examined the core ambitions of the course, we will review and discuss samples of work produced by Writer’s Program students from previous semesters, with the ambition of beginning a process of identifying how a variety of media might be collated and presented as a collective.</td>
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<td>Week 2</td>
<td><strong>Guest Speaker: Archivist and/or Curator</strong>&lt;br&gt;Presentation, discussion, and practical workshop</td>
<td>• Documentary: <em>A Day in the Life: Museum Curator</em> by Denver Art Museum, 2013.&lt;br&gt;• Documentary: ‘Kate Fowle: Doing, Thinking, and Talking Curating’ by GarageMCA, 2014.</td>
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<td>The group will host an Archivist/Curator, who will share their relationship with and practice of archiving and/or curating. The guest will take questions from the students and lead them in a practical exercise.</td>
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<td>The group will host an Editor of fiction and nonfiction, who will share their relationship with and practice of editing and their experiences of the profession. The guest will take questions from the students and lead them in a practical editing exercise.</td>
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<td>Week</td>
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| 4    |       | **Photo Editor** | The group will host or visit a professional Photo Editor, who will share their relationship with and practice of writing and their experiences of the profession. The guest will take questions from the students and lead them in practical photo editing exercise. | - Chapter 2: ‘Describing Photographs: What Do I See?’ pp 16 – 36 in Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*. London: McGrath-Hill Higher Education, 2005.  
| 5    |       | **Graphic Designer** | The group will host or visit a professional Graphic Designer, who will share their relationship with and practice of graphic design and their experiences of the profession. The guest will take questions from the students and lead them in a practical layout and design exercise. | - Chapter 4: ‘Images as Narrative Tools’ pp 11 – 16 in Eisner, Will. *Graphic Storytelling and Visual Narrative*. New York: WW Norton & Co., 2008.  
| 6    |       | **Strategic Planning** | In advance of the midterm break, the group will meet to plan for the latter half of term to and discuss approaches to calling for the submission of work from all Writer’s Program students. Threshold dates and deadlines will be identified and confirmed. | - Chapter 9: ‘Adaptation Across Media’ pp 112 - 125 in Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2008. |
- Chapter 10: ‘Once is Usually Enough’ pp 175 – 191 in Browne, Renni & King, Dave. *Self-Editing for Fiction Writers: How to Edit* |
### Week 9

**Preparation of Proofs**

*Student-led Editorial Meeting and Review of Submissions*


### Week 10

**Print Magazine Deadline:**

*Editorial Meeting and Review of Submissions*

- Readings will consist of final-draft fiction and non-fiction writing, and visual narrative work, completed and submitted by current Writer’s Program students.

### Week 11

**Online Magazine Deadline:**

*Editorial Meeting and Review of Submissions*

- Readings will consist of final-draft fiction and non-fiction writing, and visual narrative work, completed and submitted by current Writer’s Program students.

### Week 12

**Launch of Stepping Stones Anthology**

Completed anthology will go on display both online via Moodle and in print form at the IES Dublin Centre. In advance of the showcase event, invitations will be sent out to guest speakers and students from all the IES Abroad Dublin programs. The launch will take the form of a public reading event, with contributors introducing and discussing their respective work.

### REQUIRED READINGS:


RECOMMENDED ONLINE, ARCHIVE, AND EXHIBITION RESOURCES:

• Chester Beatty Library
• Irish Museum of Modern Art
• National Archives of Ireland
• National Print Museum
• National Library of Ireland
• Irish Film Institute & Irish Film Archive
• The Stinging Fly – Irish Literary Magazine and Press
• Source Photography Review – Magazine for Contemporary Photography
• Winter Pages – Ireland’s Annual Anthology for the Arts