

# Mentorship II

## JOUR 6103.06

### Course Outline

### Winter 2020

***Territorial Acknowledgement:*** The University of King's College is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We are all Treaty people.

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## Overview

Mentorships are the creative centrepiece of the program.

During the course of the program, students will have the opportunity to work one-to-one on their book proposals and major manuscript projects with accomplished professional writer-mentors, each with their own expertise, approach to nonfiction and style of teaching and mentoring.

### Priorities for Mentorship II:

- approximately 15-20,000 words of the manuscript (or more), depending on the complexity of the research requirements of the book project. (100 per cent)

### Learning Outcomes:

- Students will apply the writing, research and craft skills developed in Writing Craft I, Publishing Residency I, and Mentorship I to their own work, in the process improving and enhancing skills, which will include some of the following (depending on the student's project and the mentor's focus):
  - Plotting
  - Structure
  - Character development
  - Setting
  - Scenic construction
  - Dialogue
  - Description

- Point of view
- Voice
- Meaning
- Interviewing
- Documentary research
- Library research
- Database research
- Online research
- Word choice
- Use of simile and metaphor
- Self-editing
- Revision.

### **Contract of deliverables**

After the fall residency, students will negotiate a “contract” with their mentor in person, by phone or email, agreeing to the terms of the winter semester mentorship. While contracts may be tailored to meet the needs and goals of individual students, projects, and mentors, each contract must include provisions describing:

- the nature—proposal, research report, outline, manuscript section(s)—and descriptions of the writing assignments to be completed during the semester;
- the approximate number of pages (or words) students will submit (normally 40-50 pages, or 15-20,000 words, or fewer depending on the stage of the project, research requirements, etc.);
- the number of writing packages the student will submit (usually one per month);
- the deadlines for each submission;
- the methods for submission (by post, email, Google docs, etc.);
- how quickly the mentor will respond to student submissions (usually within one week);
- the method of responding to the submission, which will always involve a narrative response. Responses, as negotiated between mentor and student, may also include in-person, telephone, online or email discussions.
- standard paragraphs describing procedures for dispute resolution and provisions regarding confidentiality and copyright.

The completed contract must be signed by the student and mentor, and approved in writing by the faculty supervisor before the end of the winter residency. You can do this electronically by sending a copy of the contract to me, with a copy to your faculty supervisor.

The mentor will provide the student and faculty supervisor with a brief written narrative assessment of the student’s progress at the mid-point in the term, flagging any concerns that might adversely affect the student’s final grade.

While the Cohort Director will consult with both the mentor and student during the semester to ensure the terms of the contract are being fulfilled by both parties, it is the responsibility of the student and/or mentor to notify the Cohort Director of any issues or concerns affecting the contract or the mentor-mentee relationship in a timely manner.

If there are compatibility issues between a mentor and a student they can't resolve on their own, the Cohort Director will intervene, mediate, and, if necessary, assign the student to a different mentor, or assume direct responsibility for mentoring the student. The Director of the School of Journalism will be the final arbiter of disputes.

After each student submission/mentor response, the mentor will submit to the Cohort Director a copy of the student submissions, together with her or his responses. At the end of the semester, the mentor will submit a general report on the student's progress to the Cohort Director. The mentor will provide the student with a written copy of the progress report at the same time it is submitted to the supervisor.

The Cohort Director will be responsible for assigning and submitting final grades in consultation with the mentor. The role of the Cohort Director will be to ensure quality and consistency across mentor-student relationships in the evaluation process.

## Grading

### Manuscript (100 per cent):

Manuscript submissions will be judged on a professional basis.

- An overall mark of “A” indicates the work is considered publishable with minor structural and/or line editing.
- A mark of “B” indicates the material is publishable with some substantive, structural and/or line editing.
- A mark below “B” indicates the material is not publishable as is, and would require significant rethinking, as well as rewriting and revising, to make it so.

Each book project is different and must be judged on its own requirements and merits. A memoir, for example, may not require the same level of documentary research as a work of historical nonfiction. The research methodologies employed to write a piece of historical nonfiction may be very different from the immersion reporting a writer of contemporary nonfiction must undertake in order to gather her or his information. And the lyrical quality of the writing in a collection of personal essays may be more significant than in an investigative exposé.

Some of the writing submitted during the Mentorship will be complete, finished chapters or sections, while others will be works-in-progress that may need to be understood in the context of the larger project.

The generic Manuscript Marking Rubric identifies criteria that apply—in varying degrees—to most nonfiction writing projects. As part of their contract of deliverables, the student and mentor will identify those criteria that apply to the student’s particular writing project, add in any missing criteria, and assign relative values to each.

This agreed-to rubric will be used to evaluate the work.

Criteria	Exceptional “A”	Acceptable B	Failure <B-
<b>Focus</b>	The writing has a clear purpose and the writer maintains focus throughout.	The writer has a clear purpose but the focus sometimes strays.	The writer’s focus is not discernible.

<b>Structure</b>	The story unfolds in a creative but logical, compelling way that supports and develops the focus. The writer establishes a narrative complication, then develops and resolves it over the course of the work.	The story unfolds in a logical way that supports and develops the focus. The writer establishes a narrative complication but fails to some extent to develop and resolve it.	The story doesn't unfold in a logical way, making the focus unclear. There is no clear complication-development-resolution.
<b>Scenes</b>	The story is told in clearly delineated scenes that use character, setting, action, dialogue, and detail to advance the narrative, while providing the necessary context to understand the larger story. We hear, taste, feel, smell. Each scene contributes to plot, character, setting and tone. The writer heeds the screenwriter's admonition to "get in late, get out early."	The story is told in scenes that use character, setting, action, dialogue, and detail, while providing some context to help the reader understand the larger story. The scenes may not always be clear and sometimes start too early or end too late.	Scenes are missing or unclear.
<b>Setting</b>	Settings are described in a way that help the reader visually identify where action takes place as well as establishing appropriate mood. Setting does not overwhelm story.	Settings are described in a way that help the reader understand where action takes place but don't establish mood. Setting sometimes overwhelms story.	Settings are not described, or described in a way that doesn't help situate the reader or establish mood.

<b>Character Development</b>	The characters aren't just real people; they feel real. Readers can see, hear and feel their emotions. Readers know what's at stake for each major character and can observe their story arcs. The character's role in the plot is clear. Their dialogue is authentic.	The characters seem—mostly— real. Readers know what's at stake for most major characters, and understand their role in the plot.	The characters may be real but they don't feel like it. It's not clear what's at stake for each major character or their role in the plot. The veracity of the dialogue is questionable.
<b>Voice</b>	There is a consistent, compelling voice and tone in the writing that is appropriate to the story.	There is a consistent voice and tone in the writing that is appropriate to the story.	The voice and tone are inconsistent and/or inappropriate to the story.
<b>Point of View</b>	Point of view is clear and consistent within scenes and from scene to scene.	Point of view is mostly clear and consistent within scenes and from scene to scene.	Point of view is unclear and inconsistent.
<b>Authorial role</b>	The writer's role—as omniscient narrator, fly-on-the-wall, participant-observer, etc.—is clearly understood and integral to the story, providing the reader with a unique perspective.	The writer's role is clear.	The writer's role is unclear or doesn't seem integral to the story.
<b>Universality</b>	The writing illuminates larger universal themes in a clear but unobtrusive way.	There are larger universal themes in the story but the author either hasn't articulated them clearly or has overstated them.	There are no larger universal themes apparent in the story.
<b>Research: Documents</b>	The writing incorporates documentary materials in a compelling way that integrates naturally into the narrative flow.	The writing incorporate and integrates documentary materials into the text.	The writing fails to incorporate or integrate documentary materials into the text.

<b>Research: Interviews</b>	The writer has used information from interviews effectively to tell the story without making the story the interview.	The writer has used information from interviews to tell the story, but the story itself seems captive of the interview.	The writer has failed to use information from interviews to help tell the story.
<b>Research: Immersion</b>	The writer has used immersion field reporting to bring the story alive for readers, allowing them to understand the story from the inside out.	The writer has used immersion field reporting to tell the story but the reader isn't always clear about its purpose.	The writer's immersion field reporting is sloppy or self-indulgent; its purpose is unclear.
<b>Attribution, transparency</b>	The writer makes clear in the text, or endnotes and footnotes the sources of all important material without interrupting the narrative flow.	The writer makes clear in the text, or endnotes and footnotes the sources of most important material in the text. Attribution occasionally interferes with story flow.	The writer fails to make clear the sources of important material in the text.
<b>Writing style</b>	The writing is compelling. It hooks the reader and sustains interest throughout.	The writing is generally engaging, but has some dry spots. In general, it is focused and keeps the reader's attention.	The writing has little personality. The reader quickly loses interest and stops reading.
<b>Grammar, Spelling, Writing Mechanics</b>	The writing is free or almost free of errors. Follows <i>Chicago Manual of Style</i>	There are occasional errors, but they don't represent a major distraction or obscure meaning. Style inconsistent.	There are so many errors that meaning is obscured. The reader is confused and stops reading.
<b>Creativity</b>	The story is original, the ideas fresh, the language unique.	The story is well and competently told, but there are few fresh ideas or insights.	Story is hackneyed, derivative and pedestrian.

**Grammar and Style:** Proper usage and grammar are an expectation for all written work in this course. Although this course is offered through the School of Journalism, the publishing content is intended primarily for book content. As a result, we will follow the *Chicago Manual of Style* for all written work.

## Official Stuff

### Academic Performance

Grade	Grade Point Value	%	Definition
A+	4.30	90-100	
A	4.00	85-89	
A-	3.70	80-84	
B+	3.30	77-79	
B	3.00	73-76	
B-	2.70	70-72	
F	0.00	0-69	
INC	0.00		Incomplete
ILL	Neutral and no credit obtained		Compassionate reasons, illness

Students must achieve a minimum grade of B- in all classes. Disputes over academic performance and assessment will be dealt with according to the Academic Regulations of the School of Journalism and the Dalhousie University Faculty of Graduate Studies. For more information, see the King's calendar and the Dalhousie University Graduate Calendar.

### Appeals

Disputes over academic performance and assessment will be dealt with according to the Academic Regulations of the School of Journalism. Students may appeal decisions of the Journalism Studies Committee to the Faculty of Graduate Studies. For more information, see the University of King's College Calendar and the Dalhousie University Graduate Calendar.

### Ethical Conduct

All students are expected to familiarize themselves with the School's Handbook of Professional Practice <[kingsjournalism.com/handbook](http://kingsjournalism.com/handbook)> and abide by its ethical standards.

### **Safety**

To do journalism well, you must sometimes be uncomfortable. You should never be unsafe. All students are expected to read the School's [safety guidelines](http://kingsjournalism.com/handbook/#safety) <[kingsjournalism.com/handbook/#safety](http://kingsjournalism.com/handbook/#safety)>. If you run into trouble or if you feel a situation might put your or others' personal safety at risk, bail out and call your instructor right away.

### **Inclusive Behaviour**

King's prides itself on inclusiveness and respect for others. Our classrooms and newsrooms are public spaces in which racist, sexist, homophobic or intolerant comments or humour will not be tolerated. Do not screen such videos, images or web pages on school equipment or in school facilities. Offensive behaviour is not just disrespectful to your colleagues and to your profession; it may constitute harassment under the King's Code of Conduct. For more information, find the Yellow Book at <[policies.ukings.ca/](http://policies.ukings.ca/)>.

### **Academic Integrity**

Violations of academic integrity at the graduate level are taken seriously. The punishment for plagiarism or other forms of academic integrity can range from receiving a zero on the assignment, to failing the course, being suspended or expelled from the university. If you have any doubt about proper citation for an academic paper or proper attribution in a piece of journalism, contact your instructor or the Writing Centre at Dalhousie University. For more information, consult the section on Intellectual Honesty on p. 23 of Dalhousie's Graduate Studies Calendar <[academiccalendar.dal.ca/](http://academiccalendar.dal.ca/)> (Find "PDF Versions" at the top of that page.)

### **Accessibility**

Students may request accommodation as a result of barriers to inclusion related to disability, religious obligation, or any characteristic under the Nova Scotia Human Rights Act. If you experience barriers related to the design, instruction, and/or experiences within this course please contact the Student Accessibility Centre <[https://www.dal.ca/campus\\_life/academic-support/accessibility.html](https://www.dal.ca/campus_life/academic-support/accessibility.html)>.

Please note that your classroom may contain specialized furniture and equipment. It is important that these items remain in the classroom, untouched, so that students who require them will be able to participate in the class.