

LIL 420: ARTS AND HUMANITIES CAPSTONE REVISION PROJECT BENCHMARK 1

Use the space provided to check off and record your activity and ideas for this first phase of your revision project. You can download the checklist as a Word document to type your responses, or to print and take to your meeting, but please save the file as a PDF to upload to your ePortfolio. Please also submit a link to this ePortfolio page in Brightspace.

Be sure to date and sign your sheet. Please ask your professors to sign off as well.

By the end of the week 5, you should have

- taken stock of your past Arts and Humanities coursework and projects and narrowed your revision candidates down to the 1 or 2 strongest possibilities.** List those two here.
 1. Women in Literature Unit of study or curriculum development
 2. *The Five* essay expansion and revision

- met with your past professors to discuss ideas for extending, refocusing, remediating, or otherwise revising those projects.** *How might your project differ from the original class assignment?* Use this space to summarize your conversation and highlight key recommendations: new databases, exhibits, archives to explore? Specific critical sources to read, or other texts or images to screen? New tools, equipment, software, materials or techniques to try out? What are your major decision points?

This project reshapes and refocuses the materials from a Women in Literature course. The material was originally used for a series of journal entries with minimal focus. The revision project aims to develop a unit of study spanning 4-6 weeks with a central theme (yet to be decided, but more specific than just "Woman Writers"), with cohesive and teachable daily lessons and activities. Exploring the Women's Writer Archive in Maine may be a helpful guide to look deeply at the selected writers, alongside example lesson plans/formats, and the abundance of teacher tools and software out there. The number of writers in this project will need to be narrowed down into categories/focuses, as the original course spanned two large anthologies of women writers throughout history. There will be a lot of refining and redeveloping, but I believe the outcome will be beneficial to my knowledge and practice with designing units for K-12 English.

- Made a follow-up appointment.** When will you meet again?

Dr. Clarke and I have not made another appointment yet, as I plan on working with Dr. Tuttle over the next few weeks to begin creating the focus of the content before meeting with Dr. Clarke again to discuss creating lesson plans.

If you have decided on a project, you should have

- ❑ **uploaded that “archival” version (the original) to the Revision Project Page in your ePortfolio**
- ❑ **begun the commentary on your own past work.** “Mark up” your original project: What do you still “like” about it? Which aspects may still be “useful” (in Harris’s sense) to your prospective project i.e., which ideas or approaches might you “forward”? Which areas would need to be expanded, refocused, cut, reformatted?

NEXT STEPS: Use your commentary and notes from your discussion of the project with your professor(s) to write a detailed revision plan. **Due October 15th with Benchmark 2**

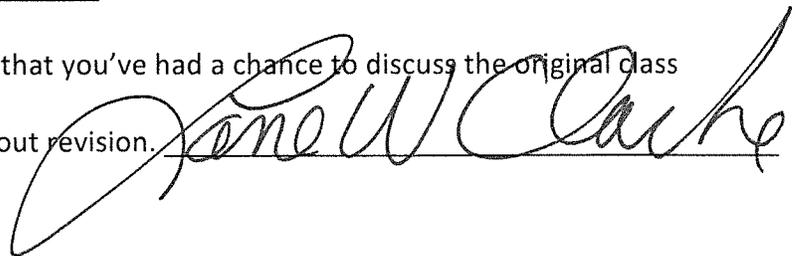
This plan should include the following *activities*:

- 1) identifying a set of readings or other sources to contextualize and intellectualize your project
- 2) requesting new sources (e.g., through MaineCat or ILL), scheduling meetings, arranging studio time. This is the prep work.
- 3) designating periods for reading/annotation, sketching, recording, or otherwise “drafting” as appropriate to your field.
- 4) Your plan should also include the ideas. Start off by *drafting an abstract* (~ 150 words) that reflects the context, theoretical approach and/or methods, and major questions you’ll be exploring. What are you trying to do in your project and why do you think that objective is important?

I met with Prof(s). Lane Clarke on September 24th, 2025: 4:30pm

Your Signature Sarah Bourdeau

Faculty: please sign off to confirm that you’ve had a chance to discuss the original class assignment and offer guidance about revision.

A handwritten signature in black ink, reading "Lane W. Clarke", written over a horizontal line. The signature is fluid and cursive, with a large loop at the end.