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RECOMMENDED PROCEDURES FOR LITERATURE WORKSHOPS

I. ESTABLISHING A WORKSHOP

- A. Elect a Chairman, Secretary, and a Typist.
- B. Experience has shown the number of participants should be no more than twelve.

II. TITLE AND TOPIC OUTLINE

- A. What is the title of the material to be covered?
- B. List things your group thinks will pertain to the title.
- C. Out of the list decide what are major topics and what are sub-topics.
- D. Type up that topic outline and make copies.

III. SOURCE MATERIAL

- A. Get all source material that might be useful to the ^{topic} material you are working on. Make two or more copies of each source.
- B. Set one copy aside for original source copy.
- C. Mark the second copy as it pertains to the topic outline by topic and item number. Sentences, paragraphs or pages can be marked. "X" out material which doesn't pertain.
- D. Cut marked material and separate into piles by topic and item number.
- E. Consider each pile in order and arrange in sequence by pasting up on a piece of paper. Sequence should be designed to include useful information and leave out non-pertinent material at that point.
- F. When all material is pasted up, a typist participating in the group should type it up quickly. The typist should be free to add or change material as they go so that the work will proceed more quickly and yet still be subject to group conscienceness after typing.
- G. Note: While the group discussion of the topic outline is important. The procedure of clipping and pasting is mechanical and too much discussion at this point will interrupt the process because no lasting change in the material can be effected.

IV. FIRST DRAFT

- A. The typed material goes immediately back to the group for evaluation in terms of topic outline, clip and paste material and source material. Discuss and make any improvement possible and retype.
- B. This constitutes a complete first draft.

V. SECOND DRAFT

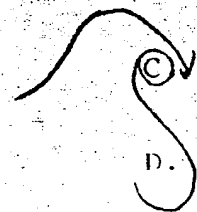
- A. Choose a small group, 2 or 3 people and a typist.
- B. Special attention to these items:
 1. Redundancy
 2. Flow
 3. Content
 4. Omission
 5. Original Outline

C. Make sure the material separates into Introduction, Body, and Summation. Sometimes a paragraph can be moved into a more appropriate setting in the material.

- D. Flow reading: All members hold copies of the material. Someone rapidly reads the material with no interruptions while the other members mark their copies for ~~errors~~.

Avoid getting bogged down in grammar, verb tense changes

paragraph check



- E. The reader rereads slowly and their is discussion on the marks made during flow reading.
 - F. Limit the discussion to actual marks made during the reading. which helps improve the material without picking it apart.
 - G. Flow reading and go over the marks until the group is satisfied. The order of priority for the small editing team is paragraphs, sentences, grammar, verb tense, punctuation, and finishing touches.
- VI. THIRD DRAFT
- A. Take your completed draft to the large group conscience for flow reading and repeat the flow reading process until the larger group conscience is satisfied. Experience has shown that a larger group more accurately represents the needs and views of N.A. as a whole. Each member present represents a body of the larger fellowship. This process has worked and eventually everybody was satisfied. Individual and group prayer helps. The miracle is God can accomplish this in spite of our shortcomings.

I EST WORKSHOP

RECOMMENDED PROCEDURES FOR LITERATURE WORKSHOPS

PROCEDURES

II TITLE & TOPIC OUTLINE

1. What is the title of the material to be covered?
2. List things your group thinks will pertain to the title.
3. ~~Look a previous outlines for things you missed.~~

4. ~~Out of the list~~ ^{FROM THE LIST} decide what are major topics and what go under major topics from list.
5. Type up that topic outline and make copies.

III
SOURCE MATERIAL

1. Get all source material that might be useful to the material as defined by the topic outline. Make two or more copies of each source.
2. Set one copy aside for original source copy.
3. Mark the second copy as it pertains to the topic outline by topic and item number. Sentences, paragraphs or pages can be marked. "X" out material which doesn't pertain.

4. Cut marked material and separate into piles by topic and item number.
5. Consider each pile in order and arrange in sequence by pasting up on a piece of paper. Sequence should be designed to include useful information and leave out non-pertinent material at that point.
6. When all material is pasted up, a typist participating in the group should type it up quickly. The typist should be free to add or change material as they go so that the work will proceed more quickly and yet still be subject to group conscienceness after typing.

7. Note: While the group discussion of the topic outline is important, the procedure of clipping and pasting is mechanical and too much discussion at this point will ~~slow up~~ ^{interrupt} the process because no lasting change can be effected.

IV FIRST DRAFT

1. The typed material goes immediately back to the group for evaluation in terms of topic outline, clip and paste material and source material. Make any improvement possible and retype.

2. This constitutes a complete ^{FIRST} workshop draft.

V SECOND DRAFT

- A SMALL GROUP OF TWO OR THREE PEOPLE EDIT MATERIAL WITH TYPIST PRESENT. SPECIAL ATTENTION TO THESE ITEMS:

1. REDUNDANCY, FLOW, CONTENT, DISMISSAL OF ORIGINAL OUTLINE, ^{SPY MATERIAL INTO EYES} ~~CLIPPING~~ ^{check page} ~~CLIPPING~~ ^{ALL MATERIAL} ~~CLIPPING~~ ^{ARRANGE}
2. FLOW READING: ^{SOMEONE} ~~READS~~ ^{WITH AN INTERRUPTIONS} ~~READS~~ ^{WITH AN INTERRUPTIONS}

FROM MARKS MADE DURING READING. ^④ LIMITING DISCUSSION
TO ACTUAL MARKS MADE DURING READING ~~THE~~ HELPS
IMPROVE MATERIAL WITHOUT PICKING IT APART.

4, FLOW READ + GO OVER MARKS UNTIL GROUP
IS SATISFIED.

REPEAT
FLOW READING PROCESS.
REMEMBER IF YOU TRY TO SATISFY EVERYONE
YOU'LL SATISFY NO ONE BECAUSE YOU'LL NEVER
GET FINISHED.

The priority for (small editing team in paragraphs)
sentences & words, ^{not} phrases