<u>Appendix 2a: Sweetland Minor in Writing Program Details</u>

This is the full version of Sweetland Minor in Writing Program Details. An abbreviated version appears in Appendix 2 of the print version of the book.

Overview and Learning Goals

The 15-credit Sweetland Minor in Writing Program requires an application that includes a transcript, a letter explaining students' goals for entering the program, and a writing sample. Faculty at Sweetland select those admitted to the minor based on a two-reader scoring system. These students are required to take both Gateway and Capstone courses within Sweetland, and to allow at least one "gap" semester between the two courses to enable greater opportunity for their growth as writers. In addition to these two required Sweetland courses, minors take two ULWR courses (rather than the one required of all students). They are encouraged to select one in their major area of study and the other outside of it, to broaden their exposure to different genres of disciplinary writing. Minor students also select one more course focused on argumentative writing, creative nonfiction writing, professional writing, writing and other arts, or digital media writing. Fulfilling these requirements means taking a writing-focused course nearly every semester and encountering a broad range of genres, modes, and media.

Learning goals for the minor state that students will:
- Produce complex and well-supported arguments that matter in academic and non-academic contexts.
- Explore different strategies for organizing, revising, and proofreading writing of varying lengths and genres.
- Identify and implement rhetorical choices that meet the demands of specific genres, audiences, and rhetorical situations.
- Compose in a variety of modes, including a range of new media such as blogs, interactive maps, online magazines, etc.
- Identify the expectations that characterize writing in the major, and use this knowledge to write effectively in a range of genres in that discipline.
- Learn the language to describe writing processes, rhetorical choices, genre expectations, and disciplinary discourse to discuss writing-in-progress and writing development over time.
- Collaborate with other writers to improve writing-in-progress.

Electronic Portfolios

The two Sweetland courses required by the minor, the Gateway and Capstone, address these goals explicitly and at the same time gave students a good deal of latitude in how they accomplish them. One significant feature of the program is the creation of an electronic portfolio in both the Gateway and Capstone courses, creating a kind of reflective bookending of each student's writing experiences and growth. Though each of the two eportfolios is guided by an assignment prompt, students can select their own platform (often a templated one such as WordPress or Wix, though a small number of students hand-code them), and have complete freedom of design. The major writing projects for the two courses also foreground student interests and commitments. Students are led, in the Gateway course, to reflect on "Why I Write," and in the Capstone course to look back at their college experiences in a "Writer's Evolution"

essay, accompanied by an annotated bibliography of their own prior writing. Though both projects require a guiding idea and evidence, no format or genre is required, allowing students to write poems, narratives, and manifestos as well as more conventional essays.

Gateway ePortfolio Prompt

OBJECTIVE

What & Why (your rhetorical situation): The purpose of this project is to give you the opportunity to reflect back over the work you have done this semester, and to think about how your sense of yourself as a writer may have changed, and how you want to present your writing experiences and/or your writerly identity to an outside audience. A secondary purpose is to give you experience constructing and designing an electronic portfolio. This eportfolio (a self-curated online collection of your work tied together by self-reflective writing and purposeful design) constitutes your final class project for Writing 220: Introduction to the Minor in Writing, and will be assessed as part of your grade for this class, but you can also think of it as a first draft of the eportfolio you will revise in the minor Capstone course (Writing 420) as your Capstone Minor in Writing ePortfolio.

The project should allow you to experiment with the affordances and constraints of digital writing and to try out different ways of presenting yourself as a writer. As with any draft, you may choose to use it mainly as a learning experience, and therefore to scrap it and start afresh when you get to the Capstone course, or you may decide to keep working at it and developing and refining it even during the semesters between the Gateway and Capstone courses. It belongs to you.

How/Where (your genre, medium, & venue): An electronic portfolio is essentially a website – at least in terms of form and media. What it does differently from a website is to offer *a reflective and purposeful frame* – a context – for the work and the author presented. In this way, you can think of the *eportfolio itself as a coherent composition* in which the parts work together to present a guiding idea and evidence to support that idea. The decision about what platform (WordPress, Bootstrap, Wix, Weebly, something else?) to use to build your eportfolio is up to you. It will ultimately be public, and it will become part of the Minor in Writing eportfolio showcase.

Who (your audience): Aside from your classmates and me, your audience is partially up to you, and is also partially determined by your participation in the Minor in Writing. Many Minor in Writing students have chosen to use their Gateway eportfolios as part of their application for internships or fellowships, or as a way to share their writing with loved ones, etc., in which case they have very specific outside readers in mind. And regardless of who your ideal audience is, other Minor in Writing students and instructors, potential applicants to the minor, visitors to the Sweetland Center for Writing website, etc., may likely read your eportfolio sometime in the future.

SPECIFICS

To begin this project, ask yourself the following questions:
- How do you want to present yourself as a writer?
- Who is your ideal audience?

- What are some ways your eportfolio can be distinctive, both in terms of how it presents you as a writer *and* in terms of the media and design you employ.

Questions to ask yourself as you plan your design:
- What *reading experience* do you want your audience to have, both of the eportfolio as a whole (i.e., the navigation and layout) *and* of the particular artifacts you include (i.e., examples of your writing and other materials you choose to post)?
  - For instance, there's no reason that posting a class paper to your eportfolio needs to mean simply attaching a pdf or copying a Word doc into a webpage. What if you were to design the manuscript as a true webtext? What would that mean in terms of layout, use of hypertext, use of annotation software, etc.?

- How *interactive* do you want your eportfolio to be, and to what end?
  - Do you want it to incorporate a blog or a Twitter feed, or other web 2.0 elements? Do you want to allow comments? Do you want to incorporate gaming elements? Do you want to give your audience tasks to do to engage them not only as consumers? Why?

- Do you want your eportfolio to be organized around a *guiding theme or metaphor or thesis*? Do you want subthemes or subsections? How explicit do you want the theme or metaphor or thesis to be? Why?

- What *media* do you want to include in your eportfolio, and why?
  - Do you want to include sound (or even have a soundtrack)? Do you want to include video? What role will images play? Do you want to include maps?

REQUIRED CONTENTS
Your Gateway eportfolio should include the following artifacts and elements, some of which will be *new writing* specifically to develop the eportfolio as a coherent composition:

- "Final," revised drafts of all of the major projects for Writing 220: Introduction to the Minor in Writing (namely, "Repurposing an Argument," "Remediating an Argument," and "How & Why I Write")

- Artifacts of the full composing process for at least one of these essays or projects (prewriting, drafts, storyboards, peer + instructor comments, etc.)

- A range of reflective/contextual writing, including:
  - An introduction to the eportfolio, a.k.a. the text that will appear on your home page and that will orient the reader to your eportfolio
  - An "About Me" page, or something to that effect
  - A **reflective essay** on our big, two-part class project that leads your reader through the steps from "original source" to "repurposing" project to "re-mediation" project —it should say something about your motivations and your choices, and also include links to your "source" and "model" texts

- ○ Some reflective/contextual language for the other writing you include in the eportfolio

- A link to your posts on the Minor in Writing blog or a select archive of them (and any comments you've made on others' posts you wish to highlight)

- At least one artifact (alphabetic or multimodal) written for a context other than the Minor in Writing — for a course, an internship, a student organization, a job, a personal occasion, etc. You are welcome to include as many of these as you'd like, in support of the overall purpose you've set for your eportfolio.

Capstone ePortfolio Prompt

Your Capstone Portfolio should incorporate the ways your writing and thinking have developed since creating your Writing 220 (Gateway) Portfolio. The portfolio as a whole should demonstrate your achievements of the goals of the minor, as well as your commitments and strengths as a writer. You may choose to revise or reinvent the Gateway portfolio, or you may choose to conceive a new portfolio.

The final Minor in Writing Portfolio must include a minimum of five (5) artifacts, but you can include as many as you think serves your portfolio. More is not necessarily better: remember, the point of the portfolio is to demonstrate development but also to make a coherent, unified effect.

Two artifacts are mandatory:

1. *Your Evolutionary Essay*
2. *Your Capstone Project*

Three of the remaining artifacts must include:

1. *An artifact from English Department or Sweetland New Media course (ENG 225, ENG 229, ENG 325, WRITING 200, LHSP230)*
2. *An artifact from an ULWC course, either within or outside your major*
3. *One other artifact of your choice*

This combination of artifacts must display the following:

- Evidence of significant engagement with writing via revision and redrafting
- Evidence of multimodal composition to further specific rhetorical aims
- Evidence of facility with design/visual rhetoric
- Evidence of reflective writing
- Evidence of research employed to inform, deepen, and complicate academic and/or creative work

Please note that any given artifact can serve multiple purposes. For instance, your ULWC artifact

can meet the requirement of displaying evidence of research and of multimodal facility. It's up to you. Just remember that your portfolio is meant to tell the story of your evolution as a writer, and you should choose artifacts that enable you tell that story in a way that is thorough and persuasive. Your portfolio isn't simply a collection: it is a composition itself.

Gateway Course Projects
The primary work of the Gateway course consists of two paired projects, the Repurposing an Argument project and the Remediating an Argument project. In the former, students are asked to select "a piece of writing you've already completed on a topic that's dear to your heart and/or mind, a topic you'll want to continue living with this semester" and "repurpose it for a new audience and with a new or extended argument." In the latter, students are prompted "to try to present the *same argument* [as in the Repurposing project] to the *same audience*, but in a *different medium*," so as "to consider the ways that medium and form affect argument, audience, and purpose." Students respond to this assignment in a multiplicity of ways: for instance, by repurposing an academic argument into one directed at a popular audience, and remediating it into an informational video. For example, a kinesiology research paper on the effects of exercise on the development of Alzheimer's disease could be repurposed as a *Time* magazine article, then remediated as video directed at elderly adults in a clinical setting). Or a student could repurpose a low-stakes writing response into a scholarly journal article, and remediate it into a website (e.g., a history-class discussion-board post about post–World War II Europe repurposed as a paper intended for an academic journal in social history, then remediated as a digital exhibit intended for a history museum website).

Project 1 – Repurposing an Argument
OBJECTIVE
What & Why (your rhetorical situation): This project asks you to repurpose an argument you've made elsewhere in the past for a new audience *and* with a new angle or extended argument. The purpose (**the why**) of this project is to build, to stretch, the rhetorical expertise and strategies you have available to you as a writer in a focused and reflective way as a step toward meeting your writing goals for the minor—particularly to practice revision, development of ideas, and rhetorical flexibility.

You'll start from a piece of writing you've already completed on a topic that's dear to your heart and/or mind, a topic you'll want to continue living with this semester (as it will carry over into Major Project 2 (re-mediation of an argument). For some of you this will be an academic essay, and for others a journalistic piece or a narrative or a blog entry, etc. It can begin anywhere! We'll refer to this piece as your *original source*.

How/Where (your genre & venue): Your choice of what form your writing will take and where it would ideally be published will depend both on how you hope to stretch yourself in your writing this semester, and what topic you feel compelled to argue and explore. Some of you hope to find a more creative voice, others to deepen a professional voice, others to hone a political or social justice stance, and still others to work on bringing scholarly rigor into writing for a popular audience – and more.

Who (your audience): The decision you make about who you're writing for is up to you, and it will depend on what conversation (actually going on in the world, either academic or popular) you want to join.

Questions you will need to answer in order to begin writing arise from the elements of the rhetorical situation. They include:
1. *Why do I need to make this argument* (e.g., what is my exigency and my purpose)?
2. W*ho needs to hear it and in what context* (i.e., who is my audience and where might I publish this piece to best reach them – everyone will select a real publication venue)?
3. *What do I still need to learn about my topic in order to represent it accurately and effectively to this audience* (i.e., what research do I need to do)?
4. *What layout and production skills do I need to learn for my publication genre* (i.e., what are the genre conventions of the publication I'm writing for)?

RESEARCH
Regardless of the audience and form you choose, this will be *a researched project*, in that you will need to investigate your topic beyond your original piece of writing through a range of research methods appropriate to it. These methods may include traditional library research in books and journals; statistical research; research in popular venues like websites, TV shows, fanzines, blogs, etc; or qualitative research like interviews, surveys, or observation studies.

You will produce an *Annotated Bibliography* to accompany your project that will indicate your sources and how they played a role in your writing. Since some of you will be writing in genres that do not typically include citations and bibliographies (e.g., magazine articles, etc.), the Annotated Bibliography is the way you will document your research. The number and kind of entries in your Annotated Bibliography will vary depending on the kind of writing you undertake – once you've chosen your focus, we will agree on the appropriate parameters.

One requirement for *every* annotated bibliography is a citation and annotation for at least *two* models upon which you'll be basing the work you do in your project.
- What is the genre of your models?
- What are those models' components, and what do they tell you about the genre's rhetorical situation?
- What conventions do you see them using?
- What kinds of research go into them?
- What specific strategies, conventions, and skills that they use will you borrow as you build your project?

STRUCTURE AND ARGUMENT
The structure of your project will depend upon the conventions of your publication venue and the logic suggested by your topic. It may follow academic conventions, narrative conventions, journalistic conventions, and so on.

Regardless of the structure you follow, your project needs to be governed by a guiding idea and it needs to demonstrate this idea through detailed evidence and careful analysis.

FORMAT
The format of this project will depend entirely on your publication venue. You should study the formal and informal conventions of this venue and follow them precisely. Does the publication use APA or MLA or CMS style? Does it include photos or figures or hyperlinks? Does it use a formal or more conversational tone? Etc.

The length of this project will also depend on what is conventional (or perhaps required) for this publication venue. Nonetheless, you should set yourself an ambitious task. We can talk about actual length and amount of writing individually, if need be.

DUE DATES

Thursday 9/17	Bring to class some candidate starting points for this project (e.g., some writing you have done that might provide the springboard for your project) — the topic should be something you actively want to continue to explore this semester
Monday 9/28	*Proposal* — a detailed plan suggesting your topic and audience, explaining your motivations for this choice, and naming your likely publication venue — due on Canvas & in the Minor Archive; bring 2 hard copies to class Tuesday, 9/29 for workshopping
Sunday 10/11	*Full working draft* (+ self-reflective comments) — due on Canvas & in the Minor Archive; bring 2 hard copies to class Thursday, 10/15 for workshopping

<div align="center">+</div>

Annotated bibliography draft — indicating all primary and secondary sources consulted and how they appear in your project (whether as background info, cited study, quoted article, allusion, etc) — due on Canvas & in the Minor Archive; bring 2 hard copies to class Thursday, 10/15 for workshopping

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Post the *original source(s)* **and** the *publication venue model(s)* for your Repurposing Project to Canvas & the Minor Archive

Week of 10/12-16	Working draft conferences with me, in my office (sign-up forthcoming in our Google Drive)
By Friday 10/30	*Revised 2nd draft of full project & Annotated Bibliography* (with reflective component) due on Canvas by 11:55 PM & in the Minor Archive; specific due date to be determined individually during our conferences
By end of term	*Revised "final" draft of full project & Annotated Bibliography* due in Gateway ePortfolio

Project 2 – Remediating an Argument

OBJECTIVE

The aim of this project is to try your hand at writing in a new medium, likely a digital one, beyond the blogging you've been doing all term, and to consider the ways that medium and form affect argument, audience, and purpose.

Your Repurposing an Argument project will provide the starting point for this project. You have defined a specific audience and publication venue for the Repurposing project, and you're in the process of refining your argument and purpose for that audience. You've been grappling with issues of tone, style, and format to meet the expectations and requirements of your publication venue.

The Remediation project asks you to try to present the *same argument* to the *same audience*, but in a *different medium*. Inevitably, the affordances and constraints of the new medium will require some changes to your argument, so your *purpose* or *exigence* in presenting it needs to be well defined.

To begin this project, ask yourself the following questions:
- What are the key elements I want my audience to understand from my argument?
- What digital media would my audience be likely to interact with, and in what context?
- Within these media, what genre would allow me to present the key elements of my argument best?
- What outcome do I hope to achieve from presenting my argument in this digital genre? (Or, in other words, playing off of Bitzer's definition of rhetorical situation, what reality do you see the need to change and how might your digital rhetorical discourse effect that change?)

STRUCTURE AND FORMAT

This project gives you a lot of choices to make about structure and format. Try following these steps:

1. After you've identified the best medium and genre for your argument (e.g., PSA video, interactive geo-caching website, "This American Life"-style podcast, marketing slide presentation with voiceover, etc., etc.), find several strong examples of similar projects online.
2. Analyze these examples carefully: Why do you like them? What rhetorical situation do they enact? What rhetorical choices have the authors made regarding architecture, organization, narrative structure, editing, etc., etc.?
3. Research the various software platforms that would allow you to create your project.
4. Select the platform you want to work with, and identify the support and resources available to you online and at UM (there are many workshops on campus, as well as one-to-one support in the libraries).
5. Create a mock-up or storyboard (depending on medium) of your project that lays out your structure and content/argument in as much detail as possible (if you're doing anything with sound, including video, you will also need to write a script).

6. Make a rough cut of the project, taking into account choices that will enhance the project's accessibility to a wide audience (e.g., captions, transcripts, alt text for images, etc).
7. Get feedback, edit and repeat!

DUE DATES

Thursday 11/5	**Proposal due** (in class, on Canvas Assignments, & in Archive) – this should lay out your audience, purpose, medium, platform, and your reasons for choosing them. Please also include links to some example projects you've identified and some notes about what you'd hope to model from them in your own project. Finally, please lay out your action plan for creating this project – what steps have you already completed? What do you still need to do (including learning new software, etc.)? What are your target dates for accomplishing these steps?
Tuesday 11/10	**Draft mock-up or storyboard due** in class, on Canvas Assignments, & in Archive – your storyboard should represent a very full draft of what your project will do. In other words, you should have laid the groundwork for creating the project by now, and thought through a majority of the details.
Thursday 11/19	**Draft 1 ("rough cut") due** (in class)
Week of 11/30-12/4	Conference with me to discuss **Draft 2 ("rough draft")** of your project (also due on Canvas Assignments, & in Archive)
Monday 12/14	**Draft 3 ("final") due** in ePortfolio, on Canvas Assignments, & in Archive by 5 PM

Project 3 – "Why & How I Write"

OBJECTIVE

The purpose of this project is to explore the phrase "Why & How I Write," and to come up with a provisional – yet, for the moment, true – response. A further objective of this assignment is to begin to synthesize more deeply your sense of the work you have done this semester so as to think about where you want to go next. If you'd like, you might consider it a bit of a manifesto for the once and future writerly you.

STRUCTURE AND ARGUMENT

The structure and length of this project are up to you, and will be based on your exigence and audience. Whatever form it takes, it should make an ***evidence-based reflective argument*** that is governed by a tightly focused guiding idea and demonstrated through concrete evidence and careful analysis. Your evidence should draw explicitly and specifically on the work showcased in your ePortfolio, among other sources.

You may wish to mount an argument that builds from a thesis to a conclusion, offering evidence for each claim. You may wish to compose a narrative that begins from a key moment and

expands from it into the past and future. You may wish to offer a close reading of a passage from your own or another's writing as a way of getting at your broader claims about yourself as a writer. You may wish to compose your project in a multimodal and/or multimedia form! Or you may have a completely different idea in mind.

FORMAT
Please give your project a title. If it's a standard manuscript, it should also have page numbers, be double-spaced, and use 1" margins and a standard font. If you're creating something in a different genre, please choose formatting elements that explicitly serve your purpose and argument.

If you choose to conceptualize this prompt as a multimodal and/or multimedia project, it must perform the same work of argumentation and evidence analysis.

DUE DATES

Monday 11/30	**Full working draft (with self-reflective comments) due** on Canvas Assignments by 5 PM; I will share via Canvas for workshopping on Thursday, 12/3
Thursday 12/3	**Peer review letters and comments due** on Canvas by 1 PM for in-class workshop
Monday 12/14	**"Final" draft (with reflective component) due** in ePortfolio, on Canvas Assignments, & in Archive by 5 PM

Capstone Course Projects
In the Capstone course, students engage in the culmination of their Minor in Writing work in the Capstone project, a "long-term, research-based project of your design [that] invites you to identify a specific scholarly and/or creative conversation happening in the world to which you'd like to contribute. . . . Your project can take any form you deem appropriate for your overall argument and audience—as long as it is governed by a tightly focused guiding idea or argument and demonstrates this idea through meaningful engagement with research." These projects span the full semester and multiple drafts, including a proposal; production plan; annotated bibliography; rough draft, rough cut, or mockup, depending on the medium; peer review and instructor feedback; and more. Completed projects take shapes as various as the students themselves. One was an exploration of World of Warcraft, eSports, and the social connections that exist in online group environments, constructed as a multimodal webtext using World of Warcraft iconography. Another was a creative nonfiction essay-as-bucket list exploring "27 Things to Know Before Entering Adulthood." A third was a qualitative research essay drawing on interviews with seven college women to analyze their perspectives on "appearance, work and academics, and gender norms."

Annotated Bibliography Prompt
Create an Annotated Bibliography of examples from all of your Minor in Writing courses

prior to the capstone course, and any other writing – from any context and any time in your life – that you feel has been meaningful to your development as a writer. Keep in mind that *writing is always multimodal*, which absolutely includes multimedia work, as well as words on a page.

At a minimum, your bibliography must include 10 items. Eight of these items must be drawn from the following list:

- Your Directed Self-Placement (DSP) essay (if you were required to complete one)
- Writing from your First-Year Writing Requirement Course
- Writing from each course, prior to the Capstone, that fulfills the minor requirement:
  - The Gateway course (WRITING 220)
  - An Upper-Level Writing Requirement course in your concentration
  - A second Upper-Level Writing Requirement course in your concentration or another field
  - An English department course (ENG 225, ENG 229, or ENG 325), a 3-credit new media writing course (WRITING 200), or a Lloyd Hall Writing and the Arts course (LHSP 230).
- Writing that was produced outside of coursework (e.g., from a job, a personal blog post, creative writing, a letter to the editor, etc., etc.)
- A selection from your Minor in Writing blog posts (e.g., posts that represent a particular idea or thread)

Objective: The purpose of this bibliography is to return you to your writing history as you begin your Capstone course. This return and re-view will provide material for your Capstone essay on your writing evolution and allow you to account for and reflect upon the work you have done for the Minor in Writing.

Format: Your bibliography should follow the citation format of your primary area of study (MLA, APA, CMS, etc.). Annotations will vary in length, but they should be meaty, and should address the topic and occasion of the writing, its central idea or argument, and a brief reflection of its significance to your writing development. These annotations should both reflect on the writing and analyze its quality – relative to the occasion and context for which it was produced, and also according to your opinion about that occasion and what it did or did not allow you to do.

Evidence-based Essay on Your Development as a Writer (Evolutionary Project)
Prompt
Write an essay of 5-7 pages (or a comparable multimedia version—which we can discuss and negotiate) that demonstrates and reflects on your evolution as a writer – and in particular, what you explored and learned during your college writing career and the Minor in Writing Program: why is it significant, and how has it affected your current thinking about your Capstone work for the minor (i.e., your project and ePortfolio)?

Successful essays will be both specific enough to be unique to your writing experience, and connected to a larger issue that would be of interest to others. (We will spend some time at the beginning of the course visiting the genre of the personal essay.) You may choose to conceptualize this project as a multimedia project (some approaches to which we'll analyze together), though it must perform the same work of explicit argumentation and evidence analysis as an essay would.

Objective: The purpose of this project is to provide an opportunity to define and reflect on what has been most important to you in your evolution as a writer and to investigate how these elements continue to affect you now, as you begin the work of your Capstone course. Additionally, it is meant to help you synthesize the learning you have accomplished during the Minor in Writing program, as it connects to your other writing experiences.

Structure, Argument, and Evidence: The structure of this project is up to you. You may wish to mount an argument that builds from a thesis to a conclusion, offering evidence for each claim. You may wish to frame your argument in terms of a narrative that begins from a key moment and expands from it into the past and future. You may wish to offer a close reading of a passage from your writing as a way of getting at your broader claims about yourself as a writer. Or you may have a completely different idea in mind.

Regardless of the structure you choose, your essay needs to be focused on an explicit guiding idea and it needs to demonstrate this idea through detailed evidence and careful analysis.

Your evidence will be drawn primarily from your own writing, including multimedia pieces, and particularly from the writing represented in your Annotated Bibliography.

You will be expected to quote, paraphrase, summarize, and synthesize these sources as you would any source you might engage in an evidence-based argument.

At a minimum, as evidence for your argument, you must draw on three different writing assignments from at least two different courses that were part of your Minor in Writing requirements. It is likely that you will draw on several additional pieces as well.

Capstone Project Prompts
Project -- Length dependent on form (to be negotiated individually)

What & Why (your rhetorical situation): This long-term, research-based project of your design invites you to identify a specific scholarly and/or creative conversation happening in the world to which you'd like to contribute. Thus, you will identify the specific people/communities engaging in and/or following that conversation and tailor the modes and genres in which you write purposefully and appropriately. In other words, you choose your rhetorical situation!

This project is designed to help you meet the following course (and minor in writing) goals:

1. To practice revision and research strategies that deepen and further writing aims while making the writing increasingly relevant to its audience(s)
2. To refine voice and style
3. To consolidate academic relationships with faculty as you identify topics for projects and avenues of research

How/Where (your genre & venue): Your project can take any form you deem appropriate for your overall argument and audience—as long as it is governed by a tightly focused guiding idea or argument and demonstrates this idea through meaningful engagement with research.

Whatever choices you make about genre, your project should

1. Be informed by your unique writing background
2. Demonstrate awareness of genre, audience, and purpose in a way that goes beyond the self
3. Interact with meaningful research
4. Make use of the electronic platform on which it's housed

Who (your audience): You will have two sets of audiences—you'll have an audience addressed (primary audience), determined wholly by the ongoing conversation to which you want to contribute; you'll also have an audience (or audiences) invoked (secondary audience(s)), which includes me, your classmates, and your faculty mentor. We are the people responsible for helping you design, carry out, revise, and assess your work. Many Minor in Writing students have chosen to use their Capstone projects and/or whole portfolios as part of their application for internships or fellowships, graduate school programs, or jobs, in which case they have very specific outside readers in mind, and that would be reasonable for you as well, if you so desire.

A note on length and scope: Some of you may wish to write in traditionally creative genres that are normally quite long—for example, a novella or a set of short stories or personal essays. That in itself is fine. Do keep in mind, though, that your readers will not necessarily have time to read a very long project. So, if you want to tackle a longer genre, you will need to decide what portion of what you write will be substantially revised and framed/contextualized for formal assessment. We will negotiate this individually.

Proposal & Annotated Bibliography of Samples
(1500-2500 words, non-inclusive of bibliography)

Why do it?
Because you cannot automatically rely on any predetermined form to guide you in your project, it's very important that you engage an authentic question about your preferred topic deeply. What compels you? What *requires* inquiry? The proposal and production plan are your chance to look into your project, and time spent at this stage will help you feel confident in your project as you move through semester toward its completion.

The proposal and production plan are designed to get you to articulate the specifics of the project for yourself, but also to persuade me (and your peers!) that it is:

1. Do-able.
2. Likely to result in a piece of writing of interest to an audience of intelligent, engaged strangers.
3. That no matter what the genre, it displays a high degree of rigor.
4. That it showcases your interests and abilities.
5. That your central question or aim is clear and specific.
6. That you have a strong, specific sense of the conventions of this genre as represented in published work.
7. That you have a grasp of the methods you'll employ and the challenges you'll face.

What's in it?
Your proposal (with production plan will need to describe the structure, methodology and outcome of your project. How you are going to frame and present the question you propose to pursue and the results of asking it. You need to include the following in your proposal/production plan:

1. Description of the form, genre, and media your project will finally take.
2. *As far as possible*, a description of the ways the finished piece will be structured. Rely on your knowledge of genre conventions & models for this!
3. A reading inspiration list and a research list from which you could possibly generate an ongoing annotated bibliography.
4. A list of research tasks you feel you must complete.
5. A list of the project's discrete components.
6. A schedule for the delivery of drafts of the project's discrete components (this will include the due dates provided for the whole class and any interim due dates you need to set in order to meet those class-wide dates).

Rough Draft of the Introduction
(Approximately 4 pages, or the multimedia equivalent)

This is a first attempt at articulating the project in writing and may or may not look anything like your ultimate project draft. When you write this intro, it's for workshopping with the class, to identify where your thinking is clearest, and where you need some assistance with developing your ideas and/or troubleshooting difficulties. We'll workshop two intros as a full-class, and the rest in small groups. Attempt to clarify the ideas and try not to get wedded to sentences. Try to remain open to our questions and considerations as you test moving the idea from the private to the public sphere. This introduction might be about setting up the main frame of the argument or inquiry, signaling the terms of the genre or voice, or putting characters on stage for the first time–it will depend.

Capstone Project Drafts
The terms and shape of these will be decided in your proposal and production plan.

Rhetorical Situation and Reflection
Projects for both the Gateway and Capstone courses place a strong emphasis on students' analysis and framing of their rhetorical situations for writing, starting with the Repurposing project, which requires an authentic audience and a careful consideration of genre. Both courses are also workshop-based, allowing students extensive practice in peer review and careful response to the writing of others; they also foreground student self-reflection at every point in the writing process, from planning to monitoring to evaluation, including the use of process notes and student-inserted self-reflective comments on working and final drafts, which enable students to became comfortable considering and describing their own writing. Reflection is cultivated throughout the minor, beginning with the application. This is particularly true in the two electronic portfolios, where students write contextual reflections about each artifact, write reflective introductions to the eportfolio as a whole, and reflect on their drafting processes. They also incorporate their Capstone "Writer's Evolution" essay, in which they assess their own writerly development.