

FINAL PORTFOLIO

Components:

- 1) Writing Project Four
- 2) Reflection on Writing Process
- 3) Revised Ancillary Piece (of your choosing)

Purpose: The final portfolio is the culminating assignment of WRIT 150. In addition to the purposes of Writing Project Four, this Final Portfolio will demonstrate the progress you have made throughout the duration of WRIT 150 and reflect the development of your writing process.

Grading: The components of the Final Portfolio will be worth a total of 35% of your final course grade (see syllabus). Writing Project Four will account for 25% of your final grade, and the two remaining components will each account for 5% of your final grade.

Submission: You will submit each component of your final portfolio separately as .doc(x) or .pdf files on Blackboard. Specific instructions for formatting your WP4 submission will be distributed closer to the assignment deadline.

Due Date: The final portfolio due on Blackboard by 11:59 p.m. on Friday, December 2. No exceptions, no extensions.

Component #1 (25% of Final Grade)

Writing Project Four

Intersectionality: Identifying Other Conversations that Inform an Issue

PURPOSE:

This fourth writing project asks you to continue developing the skills we've discussed in the first three projects and adds an increased focus on developing a personal and academic **style** in your argument. During this project, we will continue to discuss methods for finding and engaging with source material on a particular topic through library research. In addition, we will talk about stylistic choices that can make your argument more engaging and contribute to your ethos as a writer.

RELATED READINGS:

Crawford, Andre. "Identity Politics, Beyoncé, and Why Queer Black Men Fell into Formation." *Artistic Manifesto*, 15 July 2016, artisticmanifesto.com/2016/07/15/identity-politics-beyonce/.

Fortopoulou, Aristeia. "Intersectionality Queer Studies and Hybridity: Methodological Frameworks for Social Research." *Journal of International Women's Studies*, vol. 12, iss. 2, Mar. 2012, pp. 19-32.

- Guittar, Stephanie G., and Nicholas A. Guittar. "Intersectionality." *International Encyclopedia of the Social & Behavioral Sciences*, 2nd ed., edited by James D. Wright, Elsevier, Oxford, 2015, pp. 657-662, [dx.doi.org/10.1016/B978-0-08-097086-8.32202-4](https://doi.org/10.1016/B978-0-08-097086-8.32202-4).
- Monroe, Irene. "Beyoncé Does Justice to New Orleans's Rich Queer Culture." *The Advocate*, 10 Feb. 2016, www.advocate.com/commentary/2016/2/10/beyonce-does-justice-new-orleans-rich-queer-culture.
- Tinsley, Omise'eke Natasha, and Caitlin O'Neill. "Beyoncé's 'Formation' Is Activism for African Americans, Women and LGBTQ People." *Time*, 8 Feb. 2016, time.com/4211888/beyonce-formation-activism/.

PREMISE:

Near the beginning of Black History Month, February 2016, Beyoncé released the music video for her new single, "Formation." The song was hailed as an anthem for black feminism with the exhortation, "Come on ladies, let's get in formation," as the rallying cry of the chorus. The song and video call upon many cultural conversations of what it means to be black, female, Southern, etc. The multiplicity of identities called upon in the song and its accompanying images led to many people attempting to identify and unpack all of the cultural relevancies of the "text." The inclusiveness (and supposed exclusiveness) of Beyoncé's work opens the conversation to groups or identities outside the immediate focus of "Formation."

One feature of Beyoncé's work that emerged through that unpacking is the prevalence of queer voices and images in that performance. It became apparent that "Formation" readily represented an **intersectional** text that reflects the experiences and concerns of many different identities. "Formation" is making arguments about feminism, blackness, black feminism, the treatment of black Americans by police, queerness, and many other identities. How does the presence of queer voices affect the message of the song? What about local identities and images of New Orleans? How does post-Hurricane Katrina reflect the need to "get in formation"? What is added to the conversation when these voices are included?

The idea of **intersectionality** developed out of concerns regarding feminist theories and the ways in which those theories failed to account for the lived experiences of black women. Guittar and Guittar define intersectionality as "employed most often to investigate the intersection of categories [of identity], which result in compound disadvantage" (657). Additionally, intersectionality can be used to explore the ways in which one experiences "compound privilege" or "both oppression and privilege on differing dimensions" (Guittar and Guittar 657). These configurations of intersectionality reflect the many ways that one person encompasses multiple identities.

By considering intersectionality, we will continue the work we began in Writing Project Three, which considered the ways that multiple voices can inform a social issue. In Writing Project

Four, we want to explore intersectional perspectives in greater depth by unpacking the ways in which identities are complex and multiple and social issues are similarly intersectional. Sometimes those identities work together to resolve an issue, but at other times they may exist in conflict. Additionally, new identities entering into an ongoing conversation can provide new insights into a problem or its solution. Social issues and texts regarding those issues can reflect that complexity, and sometimes those intersectional identities are buried deeply in an issue.

YOUR ASSIGNMENT:

Identify a discussion of a social issue that should be expanded to include an intersectional perspective. Consider the benefits of adding those voices to the conversation; how does their inclusion add complexity to the issue and how might their inclusion suggest new or even better solutions to/conversations on that problem?

What "new" identities and voices should be added to the discussion of an important social issue? Why is it new to the conversation? If this identity or perspective becomes widely understood as part of that issue, how might our discourse or policy change?

Your paper should be 6-8 pages in length and include at least 5 secondary sources, at least 2 of which should be from peer reviewed, academic sources.

You're not being asked to solve this issue; instead, your argument should focus on the ways in which including identities that are intersectional to this issue might provide new insights on this issue.

In crafting your response, consider the ways in which these sources and multiple voices might be used to complicate the issue and provide a nuanced perspective on the topic. Also consider the impact those uses could have on identity and diversity. Be sure to question not only the messages of those sources but also the beliefs, assumptions, and ideologies that inform their approaches to the issue.

THINGS TO THINK ABOUT:

- Consider the audience, context, and rhetorical situations of a particular problem. For example, telling feminist scholars that they need to incorporate the concerns of men into their discussions might not go over well, but it's possible to identify ways in which male perspectives can be integrated into conversations on feminism—those methods build from careful consideration of how the audience of your argument is positioned toward your argument; it might be a small change or particular aspect of feminism that you see could integrate male concerns. Consider also how issues of privilege and oppression might affect the way that certain arguments would be received.

- Keep in mind the thematic for this WRIT 150 course: Identity and Diversity. As you explore the arguments related to the issue that you select, give consideration to the ways in which the author(s) and yourself are positioning your identities. In what ways are those identities aiding or impairing the ability to persuade?
 - The purpose of this project is to write persuasively, not to argue without concern for audience. You should be engaging **rhetorically** with your readers. While it may be difficult to change the minds of others, you can still engage with them respectfully.
 - For this assignment, please compose a draft following MLA style guidelines.
 - Be sure to use proper citation and attribution when doing so. This helps build your *ethos* as a credible rhetor, but it also ensures that you avoid plagiarizing the work of others.
 - You may want to consult the Purdue Online Writing Lab (OWL) if you need assistance with citation and/or attribute (<https://owl.english.purdue.edu/owl/>). There are many other online resources for help with citation, including resources from USC Libraries.
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Component 2 (5% of Final Grade): Reflection on Writing Process

PREMISE:

It's easy to get caught up in the individual assignments that we do in class, focusing on getting the details right and the final draft completed. While we have developed multiple drafts of each assignment, and occasionally developed reflections on what we need to do to revise, we don't always get the chance to reflect on what we've accomplished or tried or struggled with throughout the semester. This is your chance to do such reflection.

YOUR ASSIGNMENT:

Consider the ways that you have engaged with the work of writing throughout this semester.

Reflect on the ways in which your writing and critical thinking skills have improved or been challenged.

Before writing: Look through the projects and drafts you have completed in WRIT 150.

Consider what you have attempted, what you have accomplished, and what you still need to work on as you continue to write in the University and in your community.

Drafting: Choose several features of your writing and the processes that reflect that work. Write about how you developed those features or processes through this course and how they impact the quality of your Final Portfolio. Support your discussion using examples from your writing, showing what writing processes you have mastered, what writing strategies you have

practiced and improved, and/or what you have identified as elements you need to continue to practice or develop.

Length: Your reflection should be a minimum two full, double-spaced pages.

Audience: You are attempting to persuade the faculty that you have successfully achieved the goals of WRIT 150 because 1) you have practiced and refined your writing and critical thinking skills and 2) you are critically aware of your own writing abilities and aware of what writing strategies you need to continue to develop.

Things to Consider:

- You may want to quote or paraphrase information from your previous papers in the reflection. You can, for example, include segments from a draft and revision to show your work to revise/incorporate feedback from readers, sections that illustrate secondary source use, lines or phrases that reflect consideration of audience, etc.
- Focus on a limited number of features/processes rather than trying to discuss every aspect of your writing and critical thinking skills.
- It's fine to discuss not only what you have successfully accomplished but also what you struggle to do and need to continue to practice.

Grading: Your course reflection will be assigned a letter grade that will account for 5% of your final course grade.

**Component 3 (5% of Final Grade):
Revised Ancillary Piece**

PREMISE:

Throughout the semester, you have completed a number of ancillary writing activities, including one featured ancillary writing assignment during each of the first three projects.

In the first featured assignment, you attended a cultural event, gathered observational material on that event, and wrote a description and analysis of that event. This task helped you practice the skills of primary research in the form of observation as well as practicing analytical skills using firsthand data.

In the second featured assignment, you reflected on a time when you changed your mind about something important. This reflective essay required you to take a step back from a personal event and conduct analysis on what led you to change your mind. You considered not only personal history but also what worked to help persuade you on that issue.

In the third assignment, you developed a process journal and analysis of secondary research materials in the form of an annotated bibliography, which formalized the research you conducted and helped you articulate a methodology.

In addition to these three featured assignments, you wrote several reading responses in which you summarized, analyzed, and responded to the authors and your peers for a wide range of texts. In these assignments, you participated in scholarly conversations about important texts.

YOUR ASSIGNMENT:

Think about the many ancillary assignments you have completed throughout this course.

Revise and lengthen one ancillary writing assignment (featured essays or reading response) to produce a thorough scholarly piece of writing.

Before writing: Look through the essays and responses you have completed in WRIT 150. Consider what you have written and what you might want to expand upon to create a longer piece that performs more analysis and reflects a significant revision effort.

Drafting: In revising your ancillary writing, you should extend your discussion and perform a more detailed analysis of the features included in your writing.

- For AW1, you may want to observe another cultural event and perform interviews or research on the event or the identities to inform your discussion. You should craft a thesis-driven argument about identity and diversity as part of your revision.
- For AW2, you may want to incorporate research on the issue you changed your mind on or research about what leads people to change their minds about important issues. Make the move from personal reflection to informed analysis.
- For AW3, develop a comprehensive annotated bibliography about your topic; revise your introduction into an overview that would be useful for someone new to the topic. Write annotations for 10-15 sources, 6-8 of which should be scholarly, peer reviewed sources.
- For reading responses, go into much greater depth in your analysis, and find other sources that are in conversation with the original reading. Write a thesis-driven argument about the reading and its topic.

Length: Your revised ancillary project should be 3-6 full, double-spaced pages.

Grading: Your revised ancillary project will be assigned a letter grade that will account for 5% of your final course grade.

ASSIGNMENT CALENDAR

DATE	TOPICS AND ASSIGNMENTS
WEEK ELEVEN	
Monday, October 31	Introduction to Final Portfolio; Beginning conversations on intersectionality
Wednesday, November 2	Reading Due: Guittar and Guittar, "Intersectionality"; Monroe, "Beyoncé Does Justice to New Orleans's Rich Queer Culture" Homework Due: Reading Response on Bb due by beginning of class In-class discussion: Intersectionality and identity
Friday, November 4	Reading Due: Crawford, "Identity Politics, Beyoncé, and Why Queer Black Men Fell into Formation" In-class discussion: Synthesizing course discussions on identity, diversity, politics, and intersectionality; Brainstorming topics/perspectives for WP4
WEEK TWELVE	
Monday, November 7	Reading Due: Fotopoulo, "Intersectionality Queer Studies and Hybridity" Homework Due: Reading Response on Bb due by beginning of class In-class discussion: Finding intersectional voices/perspectives in social issues
Wednesday, November 9	Reading Due: Just, "Memo" In-class discussion: Style and ethics; Applying concepts of writing and style outside the classroom
Friday, November 11	NO CLASS MEETING Instead use this time to develop an invention tool we have discussed previously in class for planning WP4 (e.g., fact/idea list, down draft, rough plan, annotated bibliography, etc.) Invention document(s) due on Blackboard by 5 p.m. on Friday, November 11
WEEK THIRTEEN	
Monday, November 14	No class meeting; Individual Conferences —Meet with me in my office (Topic of conference is Final Portfolio component of your choosing: WP4, final reflection, or revised ancillary assignment)
Wednesday, November 16	No class meeting; Individual Conferences —Meet with me in my office (Topic of conference is Final Portfolio component of your choosing: WP4, final reflection, or revised ancillary assignment)
Friday, November 18	Homework Due: First draft of WP4 due on Blackboard by beginning of class In-class activity: Peer Review

WEEK FOURTEEN	
Monday, November 21	Writing Workshop 9am-4pm (Location TBD; Optional) Instead of meeting during our assigned class time, I will be holding a writing workshop all day. You are encouraged to come by at any point for as long as you want. In this workshop, you can get individual feedback from me, do peer review with writers from your class or others, or just choose to write in a space with other writers.
Wednesday, November 23	NO CLASSES—THANKSGIVING BREAK
Friday, November 24	NO CLASSES—THANKSGIVING BREAK
WEEK FIFTEEN	
Monday, November 28	Homework Due: Post Revised Draft of WP4 on Blackboard by 5 p.m. In-class activity: TBD
Wednesday, November 30	Homework Due: Blackboard Peer Review of WP4 Revised Drafts (You must post your response to two peers by the beginning of class time) In-class activity: Meeting with Peer Reviewers
Friday, December 2	Homework Due: Final Portfolio Due on Blackboard by 11:59 p.m., no exceptions; Bring laptops and portfolio drafts to class In-class activity: Course Evaluations; Editing and Proofreading Session