Profile 1

Black Women College Writers

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INSTITUTIONAL PROFILE

Spelman College is a small, historically black, liberal arts college for women with a population of slightly more than 2,100 students and an average faculty-to-student ratio of 11:1.[1]

Appendix 1: College Demographics

Admissions			Faculty		
First-Time First-Year			Total Faculty		250
Completed Applications	5,051		Full-Time		180
Offered Admission	2,441		Part-Time		70
Yield Admitted	48%		**Doctorates/Other Terminal Degrees**		
Registered	566		Male		46
Yield Registered (admitted)	23%		Female		110
Average Scholastic Aptitude Test (SAT) Scores			**Faculty Rank**		
Verbal	520		Professor		24
Math	503		Associate Professor		57
Total	1,023		Assistant Professor		45
Average American College Testing (ACT) Scores			Instructor		25
Composite	22		Lecturer		29
			Tenure Status		
			Tenured		80
			Tenure Track		45
			Non-Tenure Track		55
			Ratio Full-Time Equivalent (FTE) to Faculty		10:01

Website Link: www.spelman.edu

PROGRAM DESCRIPTION

Spelman College features numerous structural ways for students to engage in the study, teaching, and production of writing, rhetoric, and communication. For example, all Spelman students must satisfy a writing proficiency requirement as part of their general core curriculum.[2] This requirement consists of three components.[3] First, students must successfully complete one semester of First-Year Composition (English 103) or Honors Composition (English 193). As in most English departments, Spelman English faculty exclusively staff the first-year composition course. It is one of the college's larger departments, consisting of approximately twenty full- and part-time faculty. Most of the faculty, regardless of rank, are responsible for teaching first-year writing for the more than 550 first-year students. The course cap for English 103 at Spelman is eighteen, or fifteen for English 193.

Although the English department staffs English 103/193 and has the power to determine its student learning outcomes, other administrative units also directly affect how the First-Year Writing (FYW) requirement functions. For example, the Office of Undergraduate Studies coordinates students' First-Year Experience, which regulates student registration. All students are required to take first-year composition during their FYE. Students cannot test out of the course with IB or AP credit. In addition, the honors program director advises honors students and may choose

to work with the Honors Composition (English 193) faculty to adapt their course to the rigor of honors student requirements.

Furthermore, students are required to take a unique course entitled African Diaspora and the World (ADW), which decentralizes Eurocentric educational approaches by introducing students to the study of black art, language, and culture all over the world. This course has traditionally relied on English 103/193 to prepare students to read, write, and research in ways that encourage them to perceive themselves as part of an international community of black global citizens. In fact, some instructors who teach English Composition also teach for the ADW program and FYE.

Next, students are required to submit a first-year writing portfolio (SpEl.Folio) at the end of their first year. The portfolio requires students to submit four pieces of writing: a reflective letter, an argument paper, a research essay, and a critical response to a writing prompt designed specifically for SpEl.Folio. These writing materials may come from their FYW or ADW courses. SpEl.Folio is administrated by Spelman's Comprehensive Writing Program (CWP), which organizes an interdisciplinary faculty jury—plus at least one reviewer from outside of Spelman College—to assess the work during the summer. A tech admin also assists with the process because portfolios are submitted to an online assessment platform.

The last aspect of the writing proficiency requirement is that students must take additional courses in their major that are designated as writing-intensive (WI). The process for designating courses and supporting faculty teaching WI courses involves some programmatic approaches. To determine whether a course is WI, the CWP director collaborates with a group of interdisciplinary faculty members who serve on the WI Checklist Committee, which is a subcommittee of Spelman's curriculum committee. The WI Checklist Committee solicits WI syllabi from faculty, reviews syllabi on a rolling basis, evaluates whether those courses ought to be considered writing-intensive, and sends its recommendations for approval to the curriculum committee. To coordinate this process of designating and supporting WI courses, the CWP works directly with rhetoric and composition faculty in the English department, who coordinate major WI activity such as leading the WI Checklist Committee, presenting WI data at faculty institutes, and creating and executing faculty development workshops throughout the year for those who are seeking to obtain or have obtained approval for their WI course(s).

In addition to providing faculty development resources and opportunities to teachers of writing in and across the disciplines (WID/WAC), the CWP administers a writing center that supports Spelman students. Through the writing center, students have access to peer-tutoring services, both Mac and PC labs, and technical assistance. Moreover, the CWP organizes several writing workshops throughout the year led by faculty from various departments. Typically, these workshops focus on diverse topics such as how to write a thesis, writing clear sentences, and MLA/APA

documentation, as well as crafting personal statements, digital research tools, and professional social networking.

Moreover, the English department provides students with opportunities to learn more about writing and writing studies as fields of study. The writing minor offers diverse courses in creative writing, professional writing, writing research, and multimedia communication. The English major was also recently revised to include the option of a concentration in writing studies.

Relevant Links: Departmental website[4] and the Comprehensive Writing Program[5]

Appendix 2: General Core Curriculum

The Core Curriculum can be fulfilled through the following requirements.

Core Requirements	Credits
African Diaspora and the World	8
Computer Literacy	0–4
English Composition	0–4
Foreign Language	0–16
Wellness and Health (2 courses)	0
Mathematics (MATH 107 or higher level MATH)	0–4
First-Year Experience	2
Sophomore Year Experience	2
International or Comparative Women's Studies	4
(A student may elect to take either an approved international or a comparative women's studies course.)	

Appendix 3: Writing Proficiency Requirement[6]

Writing Proficiency Requirement

Spelman College is committed to developing the writing proficiency of every student. Effective writing is tied to effective critical thinking and proficient academic performance in all majors; it is also closely related to the development of multiple literacies, including the uses of multimedia. Thus, students develop their writing ability throughout their college experience in the core and the major as well as in minor and elective courses. Spelman students should demonstrate proficiency in writing on at least two different levels before graduation:

First-Year Writing Portfolio: This proficiency is developed through work in core courses like ADW and by successful completion of the required writing course, English 103 (or 193) and FYE 101 and 102 (the First-Year Experience). To satisfy this requirement, students must complete First-Year Writing with a grade of "C" or better. At the end of the first year, students also must submit electronically a portfolio of written and visual work, including a reflection letter that contains a self-assessment. Each year, the

Comprehensive Writing Program organizes a committee of faculty and external readers from across the curriculum to evaluate student portfolios and make recommendations to students for further development of their writing skills while at the College. Students who do not pass the resubmitted First-Year Writing Portfolio must enroll in ENG 150 Grammar and Style (or any other four credit writing course) to complete the portfolio requirement.

Writing Intensive Requirement in the Major: Students must demonstrate writing proficiency in their major course of study. Student writing should demonstrate organized, well-developed, and accurate prose. It should also demonstrate an understanding of the subject matter and effective communication, using the conventions of the student's discipline. Each department determines specific guidelines for the writing requirement and the criteria for evaluation.

CRITICAL REFLECTION

Currently, Spelman College is undergoing several leadership transitions that may dramatically alter its writing programs within the next few years. As of 2017, the college has hired a new president and provost. Meanwhile, the English department is undergoing major changes as well. Since 2014, we have had a total of four retirements and the departure of the one and only tenured rhetoric and composition faculty member. However, more rhetoric and composition faculty are part of the English department than ever before. In 2017, we elected a new department chair, and some tenured English faculty are also directing other major programs at the college such as the Comprehensive Writing Program (CWP), the Honors Program, and African Diaspora and the World (ADW). These major administrative and departmental changes will likely affect the curricular design of first-year writing at Spelman, in terms of its staffing, operations, faculty development, and overall support for student and faculty ability to abide by the college's policies, such as its broader strategic planning objectives.

However, the current state of WPA at Spelman also presents certain administrative challenges that are unlikely to change in the near future. At Spelman, the CWP is not an independent administrative unit and there is no official first-year writing program. Since the Writing Center subsumes a major part of its operations, the CWP is frequently confused with being a "writing center" only. This attitude may have contributed to the college's decision to recognize the CWP as part of the Office of Undergraduate Studies' Center for Academic Planning and Success (the CAPS program). On one hand, this administrative location constrains the director's access to funding, which is further complicated by other temporary sources of funding the CWP relies on—namely federal Title III monies. On the other hand, it opens up the potential for WPAs to play a much greater role in assessment at the college.

For example, an initiative such as SpEl.Folio could move from its current pass/fail model to a longitudinal evaluation of a student's writing development throughout the entire writing proficiency requirement: from the first and second year core courses to advanced major writing-intensive courses. Indeed, the Comprehensive Writing Program (CWP) administers SpEl.Folio, which is a part of the first-year writing requirement. However, faculty receive little or no follow-up communication about the results of SpEl.Folio and its relevance to how writing and diasporic black literacy is taught. For example, SpEl.Folio could ask for more reflective writing prompts that directly engage students' understanding of the relationship between ADW and FYC and their personal experiences with these courses. These prompts might ask students to write about multilingualism in the diaspora, language policy, black cultural expression, and community literacy. By scaffolding this kind of assessment, WPAs would generate valuable institutional data about black women's attitudes toward black language learning. This information could help instructors and administrators better understand the kinds of risks students take when communicating about identity and culture.

Another major issue is that first-year writing at Spelman does not have a stand-alone program. This absence may be rooted in a herstory of writing-intensive Afrocentric courses like ADW. A couple of decades ago, Spelman required students to take two—not just one—first-year writing courses alongside two semesters of ADW courses. As previously mentioned, ADW introduces students to a decolonial black perspective on culture and history that destabilizes white-supremacist ideologies of knowledge production. Since many first-year writing faculty teach both types of classes, they have traditionally included strong writing-intensive components. Moreover, their writing courses have often focused on race, racism, and issues of citizenship as they specifically affect black language learners.

Currently, the connection between FYW and ADW is less clear. Few development opportunities for instructors to collaborate exist. Furthermore, ADW instructors are no longer required to make their assignments writing-intensive. The program is being funded by a First in the World grant from the US Department of Education, which is piloting a standardized curriculum that emphasizes content knowledge about the diaspora demonstrated via quizzes, essay examinations, and some reflective writing. Students take more courses in ADW than in FYW, as the general core requires only one section of FYW and two semesters of ADW. Thus, students aren't writing as many long-form essays as they used to. On the other hand, FYW or ADW courses share a programmatic link to SpEl.Folio, the first-year portfolio, in which students can submit writing from either course.

It is worth noting in this collection on Afrocentric perspectives that even at an HBCU for women, some faculty teaching courses about decoloniality and the diaspora might be ignoring how language and communication issues influence the way race and gender become visible in the classroom. In nearly all Spelman faculty writing pedagogy workshops that I have led or co-led, several faculty tend to have

a current-traditional attitude toward student writing. For example, discussions about student writing tend to focus on how they "fail" to write well, and how we ought to effectively correct students' "bad writing." Moreover, some faculty have even used the language of "deficiency" to describe students' literacy performances. Consequently, the college should support more faculty development opportunities that explore how learning about global interdisciplinary perspectives on blackness applies to the critical study and practice of academic writing. For example, faculty should discuss the implications of the relationship between ADW and FYW and how language learning works at Spelman, in terms of examining the value of Black English, or linguistic diversity more broadly.

The Future of Writing at Spelman

Spelman has the potential to cultivate and demonstrate one of the most powerful examples of an intersectional, transdisciplinary decolonial emancipatory writing culture. If our writing pedagogy truly puts black women's needs at the center of its aims, we will be forced to reckon with the creative limitations of any teaching and learning strategy that only superficially engages matters of race and gender. The struggle to be recognized as worth being seen and heard is a matter of survival intensely experienced by the majority of black women. To illustrate, black women's participation in the acts of reading, writing, and speaking in America is culturally significant because contact with these arts was systematically denied to them during more than 400 years of slavery and reconstruction. In fact, the very existence of black women writers challenges the legitimacy of Western philosophical, legal, and scientific perspectives about the human use of human beings, as it relates to the social construction of race, class, gender, and sexuality.

Through my own first-year and advanced writing courses, I decided to leverage emerging technologies to change the way we tell stories and make facts about black women by organizing a <u>Black Women's Herstory Wikipedia Edit-a-thon</u> to rectify Wikipedia's lack of coverage about black women in the arts, advocacy, and media. The event was coordinated with Art + Feminism, a distributed global effort that takes place at various locations during March each year. This was the first time that Spelman participated in Art + Feminism, and more than a hundred students representing both Spelman and Morehouse, its affiliated men's college, attended this event and learned how to contribute their rhetoric and writing skills to one of the internet's largest, most popular sites of knowledge making. This event brought many intra-institutional units into contact such as the Honors Program, ADW, the CWP, the English department, the Bonner Office of Civic Engagement, and the Women's Research and Resource Center, as well as other local institutions such as Morehouse, Agnes Scott College, and Emory University.

The Bonner Office recognized the social impact of this public digital writing effort and gave students permission to obtain service hours for participating in the event. This campus recognition of writing was the first of its kind, in the sense that

the college embraced a radical womanist online writing event, linking it to writing and research in courses across disciplines and classifications. Furthermore, the event was inextricably connected to prior faculty development initiatives in writing pedagogy. In June 2016, a Morehouse colleague and I had obtained an Associated Colleges of the South Faculty Grant to organize a cross-institutional, interdisciplinary three-day symposium to teach faculty how to integrate Wikipedia into their writing-intensive courses. Thus, a strong groundwork has been established for future WPAs at Spelman, or other HBCUs, to synchronize their interest in representing black culture with teaching writing with dynamic, collaborative technologies.

Overall, I am committed to a vision of WPA at Spelman that seeks to draw on a long tradition of increasing black women's freedom to learn and practice knowledge production through systematic practices of rhetoric, writing, reading, research, and communication with global communities and technologies. This vision sponsors literacies that resist oversimplification, engage complexity, confront uncertainty, and disclose fear of disclosure itself. Emotional costs and benefits of exclusion/inclusion would guide our pedagogy, as we would openly acknowledge insecurity as it manifests itself through our unique individual relationships to feelings of unattractiveness, loneliness, pain, and/or guilt. Such engagement could generate a significant source of creative and critical substance that nurtures the intellectual life of the college.

SAMPLE PEDAGOGICAL MATERIALS

Revised Student Learning Outcomes for First-Year Writing (English 103/193)
Students will be able to:

- Formulate and craft personal and professional goals for improving their writing
- Develop arguments through a structured revision process that demonstrates a substantial revision (e.g., strengthens the existing genre and/or appeals to various configurations of audiences, purposes, genres, mediums of delivery, and styles)
- Investigate, identify, and compose (rhetorical and literary) characteristics of academic discourse and texts
- Compose and deliver a multimodal composition that strategically uses oral and visual arguments
- Identify, select, evaluate, and (effectively) use a range of sources that are integrated into at least one major assignment
- Compose fundamental components of a multipage *persuasive*, *academic* argument, which expresses the strategic invention and arrangement of claims, reasons, and evidence that includes considerations of counterargument and the ethical use of sources

- Participate actively in the editorial process with peers, instructors, and the writing center to practice improving the delivery of arguments, in terms of grammar and mechanics (e.g., syntax, diction, punctuation, spelling, and citation), as well as document design

ADDITIONAL INTERCHAPTER RESOURCES

English 103/193: First-Year Composition Courses
Each of these resources has been used in my English 103 or 193 courses. They are available for our entire college's use through a shared Google Drive folder. I developed this resource as part of the work of chairing the First-Year Writing Committee, in which developing an "open-source" repository was also a major goal. Please note that these materials are simply shared. They are not required in any way. However, Dr. Sarah RudeWalker has adapted the Research Narrative Portfolio in her English 103/193 courses.

SYLLABUS FOR AN ENGLISH 193 COURSE
Too often, black students are presumed to be in "basic writing" courses. I'm including an English 193 Honors Composition course to illustrate the fact of *gifted black students,* who are often overlooked in writing studies scholarship.

Link to Syllabus:
https://docs.google.com/document/d/1PRDL595sVjQZYDVaQOwwwYAaIGfS Ctnulloy3wl7NVY

Sample of Major Assignments for English 103/193

A. LITERACY NARRATIVE ASSIGNMENT: BLACK WOMAN'S HAIRSTORY (ENGLISH 103)

Literacy Narrative Portfolio:
The Hairstory Herstory

About the Genre: The personal narrative is a critical genre that is often recognizable in the form of autobiographical writing such as memoirs, literacy narratives, and short stories. Narratives are often associated with entertainment because they are enjoyable to consume—we expect the author to *play* with language—freely changing the way we visualize everyday objects, actions, people, events, places, and their relationships. However, the writer's use of figurative language and rhetorical devices is far more than just "fluffing" up the text. Personification, allusion, alliteration, onomatopoeia, simile, metaphor, hyperbole, idiom, motif, anaphora, amplification, and synecdoche are among hundreds of ways humans make meaning. In fact, even "literal" uses of language rely on some creative strategy that will enable authors to persuade readers to keep reading their texts. Read a lab report, investiga-

tive report, or a research article. You'll notice headings, repetition, jargon, and use of visuals such as charts, graphs, or equations. Writing, if we are paying attention, conveys an author's *style,* which is often how we know whether or not we will enjoy a text, believe a writer, or allow the writer to affect our point of view.

The Assignment: Making the transition to adulthood invokes all kinds of emotions about the past. Many of us are able to vividly recall our favorite cartoons, the movies we played over and over again, our favorite books, fairy tales, dolls, and toys. We may also (reluctantly) recall painful experiences with being taunted, bullied, or rejected for our names, appearance, and/or family/friend associations. These memories are tied to the fact that these objects and people played a major role in our understanding of ourselves as part of a generation, as rich or poor, as black, and as women. Thus, reflecting on these experiences offers a great opportunity to improve our writing ability because they enable us to practice *description* and *narration.*

For this assignment, you will draw on the creative writing strategies we have been experimenting with throughout the unit to compose a descriptive analysis/personal narrative about your identity. Choose ONE of the following prompts:

(1) **The Hair Story**

As thousands of black women continue to turn toward natural hair as a reflection of their commitment to a healthy lifestyle, personal style, and/or political ideology, they are writing about the events that led to the "big chop" on blogs like http://www.curlynikki.com, on vlogs on YouTube, and on forums in Web communities like http://www.nappturality.com. Of course, making the transition to natural hair is one of many significant experiences that play a major role in black women's identity formation. Nearly every black woman has a "hair tale," in which we can vividly recall hot combs, Mama pulling tightly on our scalps to braid up our hair before church, being ashamed of our "naps" when an elderly family member tells us to straighten out that "kitchen," or having our hair petted by some random stranger. We may remember how beautiful our first weave was when we looked in the mirror and saw the woman we wished we could be every day. We may also have a hilarious story about hair, in which the weave wasn't quite right, or a microbraid slipped out in class, or someone made fun of us because we couldn't afford the more expensive yaki. This prompt asks you to vividly recall what events, characters, and/or places led to your current hair state.

(2) **What's in a Name?**

Our legal names play a central role in our life chances and recurring events in our lives. Literally, these names are issued by our parents, confirmed by some medical practitioner, and verified by a state government that issues a birth certificate, which

is authenticated by the federal government, who issues us Social Security cards. This very procedure could end up being a "story" for some of us because sometimes names are misspelled or we come to find out that we are adopted, or that our father isn't the same person named on the birth certificate. Figuratively, everyone's name has a cultural significance—tied to a mythological character, religious figure, major aristocrat, city, famous entertainer, television character, or family member. What's the story behind your name? Ask your parents to tell you the story of your name. How did they decide on your name? Does the name *embody* your identity? The story behind your name? Why or why not?

(3) **Blended Narrative**

Sometimes our experiences with our hair and our name reinforce each other. ☺ Do you want to take another approach? Let me know, as soon as possible!

Significance: Comprehending the sociopolitical significance of the human experience relies on our ability to compose and exchange personal narratives. When we choose to grant someone else access to our values, beliefs, and ways of seeing the world, we cannot simply tell them that we feel that way. Instead, we must *demonstrate* these concepts through a story that enacts the causes and consequences of their meaning. When we appeal to readers through narrative we are asking them to empathize with an experience and use the way that experience is being conveyed as a measure of whether they should be invested in what we have to say.

Benefits and Assessment

Students will be able to:

- Recall and translate memories in a relatable way
- Analyze the accuracy of your judgments through a consideration of word choice and syntax
- Effectively execute several literary devices such as amplification, metaphor/simile, and personification
- Convey evaluations using your own voice
- Cultivate a personal style of writing
- Observe the process of your decision making through the precise way you convey images

Exemplary essays will be *no less than five pages* and *will not exceed eight pages,* and meet the following criteria:

- Focus on a significant experience
- Use ample sensory details

- Include dialogue that reveals information about your characters
- Employ transitions that will help your reader follow your narrative and/or logic
- Showcase a personal narrative voice (e.g., use a variety of sentence patterns and lengths, don't sound like you are just reporting "the facts," and so on)
- Offer a stellar resolution that helps drive home the significance of the experience

Portfolio due date: [As specified by the instructor]

Portfolio should be *one document* saved as [**instructor should specify their file format preferences (e.g., pdf, docx, doc or odt file**)]. It will consist of:

- a short letter indicating what you revised and why (250-word min/500-word max).
- final draft of your narrative
- the first draft of your narrative
- peer review

Submission Instructions: (e.g., "Please upload your final portfolio no later than midnight.")

Narrative Homework Schedule
(Approximately 3 Weeks)

Day 1: **This Is the Beginning . . .**

In-Class Activity: Read the assignment sheet. Which prompt do you want to write about? Work with a peer to discuss possibilities for your draft. Exchange ideas and begin composing a proposal for your narrative that responds to the following questions:

- **Invention:** Which prompt did you choose? What makes your story distinctive enough to adequately respond to this prompt?
- **Memory:** What is the purpose for writing the story? Who will find your story significant?
- **Arrangement:** What are the scenes, characters, events, and actions that will move your story along? How will you arrange them in the story?
- **Style:** Which rhetorical strategies will you use to appeal to the reader? What kind of tone will you seek to convey?
- **Delivery:** Where would you circulate your story? Why is this medium a good "fit"?

If time permits, go ahead and start drafting!

Day 2: **Writing as Drag**

View: Crowns of Crown Heights (Nadia Delane: http://nadiadelane.com)
Visit: http://www.curlynikki.com and read her hair story.
Listen to: *Back to My Roots* (RuPaul) and his WTF interview with Marc Maron
(interview begins at 13:56)

- Lyrics: http://r-b.genius.com/Rupaul-back-to-my-roots-lyrics

Writing Prompt: Polish your proposal and post to [specify submission instructions]. In addition, craft a separate post, drawing on RuPaul's advice about play
and the power of drag, to begin your narrative. Contemplate your peer discussion
from Monday and turn yourself inward: Where does your story *really* begin? With
a place? A person? An event? Write as much as you can from memory, letting your
words sync with the images that come to mind. Don't worry about correctness, just
attempt to conjure the images using literary devices when it *feels* right.

   In-Class Writing Prompt: Bring a mirror to class. Compose a visual sketch of
yourself using words. Jot down all the nouns, verbs, adverbs, and adjectives that
embody you. They should be as sensory as possible. Assemble the random words
into a poem entitled "Self-Portrait."

Day 3: **Time and Place in Herstory (Part 1)**

Read: Chapter 1 of *I Know Why the Caged Bird Sings* (Maya Angelou) and excerpts
from *The Bluest Eye* (Toni Morrison)

In-Class Writing: Using Angelou and Morrison as models of exemplary narration
and description about black women's looks—both physically and how black women look at the world—revise your self-portrait. Place that "self" in a place that is
also described as a character that acts upon and is acted upon by others.

Day 4: **Time and Place in Herstory (Part 2)**

Read: Chapter 2 of *Assata (Shakur): An Autobiography*

In-Class Writing Prompt: In Shakur's autobiography, she vividly depicts her relationship to other characters through dialogue. Which characters will be described/
enacted in your story?

We'll do a mad libs activity as a warm-up for developing characters.

Day 5: **Peer Review**

Compose a first draft of your personal narrative. Share with both me and your peer via the cloud. Print off and bring to class for workshopping. Complete a peer review for your partner via the cloud.

[Specify any additional submission requirements, as necessary.]

Day 6: **Workshopping the Personal Narrative**

Continue writing and revising the narrative/descriptive analysis. Print off your introduction and conclusion, and bring to class for workshopping.

Day 7: **Narrative Portfolio is DUE! Begin Evaluation Unit**

In-Class Writing Activity: What is the problem with black hair? What does "black hair" signify?

Read: "*Can I Touch It?" The Fascination with Natural, African-American Hair*
Read: *Weather Woman Fired after Defending Natural Hair Hired at National Weather Channel*
Read: *Black Executive Allegedly Fired from BP for Braided Hair and Ethnic Clothing. We're Not Joking.*
Read: *Natural or Relaxed, for Black Women, Hair Is Not a Settled Matter*

B. Pathways Portfolio Assignment: Readiness for Real (English 193)
Pathways Portfolio: All students must choose a track at the beginning of the semester (due at the beginning of week 2) to develop throughout the entire term in collaboration with assigned peers.

- Track 1: Organize a scholarship search, prepare, and execute applications for 5–10 scholarships
- Track 2: Organize a paid internship/summer job search, prepare, and execute applications for 5–10 internships
- Track 3: Organize a summer research opportunity search, prepare, and execute applications for 5–10 opportunities

I am happy to discuss other options, depending on your professional goals, as necessary. However, you must approach me about this possibility no later than February 1.

After you select a track, you will work with the other members of your track, who will help you with the research process for each of your tracks. This is how you will ultimately save time doing the project. It is also up to the members of your track to organize yourselves into a coherent writing group that holds you all accountable for meeting deadlines, editing professional communication (e.g.,

letters of inquiry, thank-you letters), revising and editing application essays, and obtaining other resources you will need to complete the task. As a group of three, you are responsible for adding at least *fifteen paid opportunities* to a crowdsourced usable resource that has already been designed to help Spelman students who face the challenge of planning and organizing their application processes.

Pathways Portfolio Planning Worksheet: https://docs.google.com/document/d/1-NRJxgkS8J72r-mBGH6mEuSQqTJ7XsPIc-U0Fi9rZwo/edit

Honors Pathways Directory:
https://docs.google.com/document/d/10cVXQmpA0ry-UB04JTNRRymlwPu-JqnhJvW4JgOQZNPc

Additional English 193 materials:

C. Writing Critical Reflections: Some Critical Guidelines (Written Notes)
https://docs.google.com/document/d/1J6lh91429nbE8s9B8aLzRA2kEwVumqEH_DagPwAPawU

Audio-Lecture/Discussion:
http://spelmanhonorswriters.tumblr.com/post/140467607685/fyi-this-is-an-audio-of-a-virtual-conference

D. The Research Narrative Portfolio
https://docs.google.com/document/d/1cE-0OVlgGFsC7sSW2ak6I7XmGDkw0OITb64UCLCFO_E

Materials from Non-103/193 Courses
English 384a: Rhetoric of Advertising*

Link to ENG 384a Course:
http://spelmanwrites384.tumblr.com/

Link to ENG 384a Syllabus:
https://docs.google.com/document/d/1ffzirvXnQbF2wqyFfb75_63drMLw_EpsD8Add4b2o50

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*This course fulfills the English Major and Writing Minor electives entitled "Rhetoric of Advertising." (ENG 384a)

Biographical Composition

1. Compose Different Versions of a Biography for Digital Portfolios (LinkedIn and an Alternative Professional Networking Profile): http://spelmanwrites384.tumblr.com/post/142041620452/week-11

   —Bio-Writing Strategies: https://docs.google.com/document/d/19CZZIga TAORSJikwWfwwmZsWRFRoW3hO-FgLk-GvQY4

   —Bio-Analysis Research: https://docs.google.com/document/d/1P9Uc3AZ2rVv8P2KXzgv33DW qGP1L-50JgIK4ZqL3xps

2. Profile Revision and Organizing Creative Sessions http://spelmanwrites384.tumblr.com/post/142820984287/week-13-profile-revision-and-organizing-creative

ENGLISH 300: ART OF WRITING

Link to ENG 300, The Art of Writing:
This is a course that is required for writing minors and may soon become required for our English majors, as well.
http://artofwriting300.tumblr.com/

Link to ENG 300 syllabus:
https://docs.google.com/document/d/1wN-YRVT4ZUQqigS3x884y32sC2jbZj FBm3uUhiYMaPA/edit

1. The Letter-Writing Project Assignment Sheet and Letter-Writing Project Proposal

   https://docs.google.com/document/d/14DBK8IahJklVxdI5fsU8OACL2Qd dcQ-HsMNvL6FPRD8/edit

   https://docs.google.com/document/d/1C28z-bLV-ZbbnFhLbpV2M4lv OsweTBl6NRjqEE9nQR8/edit

2. Who Are the Characters in Our Lives? Gateway to the Letter-Writing Project

   http://artofwriting300.tumblr.com/post/139587942051/week-6-222-224

3. Peer Rubric for Letter-Writing Project [Assigned Peer for One-on-One Feedback] https://docs.google.com/document/d/15UzSpPQJQNQ_a FuchX-wVabl4oCojH6kVckJYu3YcdE

4. Workshop Peer Rubric for Letter-Writing Project (Anonymous Feedback)

   https://docs.google.com/forms/d/1_6PrgKGiw_ipa_rj12ryPcydg7B86
   dbd6HnDdZg_-8Y/viewform

5. Evaluate Your Peer-Review Experience: Letter-Writing Project

   https://docs.google.com/forms/d/1pplUStfC9PxQR2azL4caq2oRCzhovy
   VXUI9PyRoZ3Yc/viewform

VARIOUS OCCUPATIONAL LITERACY/PROFESSIONAL WRITING ACTIVITIES

Assignments that have been adapted into various writing courses—Occupational Literacy Assignments

1. Reflecting on Your Work Herstory
   http://spelmanwrites384.tumblr.com/post/108517480687/week-1-2-
   course-policies-and-goal-setting

2. Research and Evaluate the Language of Careers—Discourse Inquiry of the BLS

   http://spelmanwrites384.tumblr.com/post/139336519797/week-5-216

   https://docs.google.com/document/d/1-7Hkr62EqkZ-LWOIogV9wGX3
   ohOAGSRM6Vk5fqxrt3o/edit

3. Create a Usable Resource with BLS Data (see Week 6)

   https://docs.google.com/document/d/1cQg-cW7WOhGzmFm0z28aute
   0pdS_HHSV28VFag0VY-k/edit

4. Discourse Analysis of Professional Organizations

   https://docs.google.com/document/d/1sw81ZnOqJcVwMgj6fluLEP0b2p
   SursTP9LXoylZ_vIo/edit

5. Discourse Analysis Assignment Sheet

   https://docs.google.com/document/d/1-bGYBJqcEuK1ezf6FOZ1rdXv
   XYAbi4-2-EoaZNxPGnY/edit

   Method of Researching Discourse via Twitter

   http://spelmanwrites384.tumblr.com/post/140397501952/week-8-315

6. Workshop Peer Review for Discourse Analysis [Anonymous Peer Review]

   https://docs.google.com/forms/d/1SxyX3ME-_4IWJo3QLunyYa2M
   s_MwSk3Y5-Rs0YdtmFM/viewform

7. Peer Review for Discourse Analysis [Assigned Peer for One-on-One Feedback]

   http://spelmanwrites384.tumblr.com/post/141506452102/peer-review-workshop-322

8. Evaluate Your Peer-Review Experience: Discourse Analysis

   https://docs.google.com/forms/d/13GXdFwbeYZ9jqTrPU59Hj2RVtGjYGe FTB4sKDqsgEck/viewform

NOTES

1. See Appendix 1: College Demographics [Note: Image has been adapted from Spelman's 2015–16 Fact Book, which is accessible here: http://www.spelman.edu/docs/oirap/fact-book-2015-16.pdf?sfvrsn=4]

2. See Appendix 2: General Core Curriculum [Note: Screenshot comes from the Spelman Bulletin 2017–19]

3. These data are available in Spelman's 2017–2019 Course Bulletin, which is accessible here: http://www.spelman.edu/docs/default-document-library/bulletin-2017-19.pdf?sfvrsn=0

4. English department URL: http://www.spelman.edu/academics/majors-and-programs/english

5. Comprehensive Writing Program URL:
http://www.spelman.edu/academics/caps/academic-support-services/comprehensive-writing-program

6. Appendix 3: Writing Proficiency Requirement. [Note: Screenshot comes from the Spelman Bulletin 2017–19]