

ENGL 245, WRITING RIVERS PROJECT DESCRIPTION: FINAL PORTFOLIO

You have done an incredible job this semester working with the Driftless Writing Center's Stories from the Flood project. Bravo! You should be proud of all you have contributed. The final course portfolio is your chance to highlight and reflect on all your great work in this class.

FINAL COURSE PORTFOLIO

On Friday, December 13, by 11:59pm, you will upload to Canvas a final course portfolio that includes:

- a 2-3 pg. single-spaced cover letter (details below)
- a copy of your SFTF Booklet Report
- a copy of your SFTF Final Report
- transcriptions from the interviews you completed (details below)
- optional: a final creative project to be determined by you (details below)

PORTFOLIO COVER LETTER (.doc, .docx, or .pdf)

Your final course portfolio should begin with a 2-3 pg. single spaced cover letter, addressed to Dr. Druschke, that details and reflects on your development as a writer, student, and human this semester. You might choose to consider how you met some or all of our specific course outcomes:

- Learn about writing, rhetoric, rivers, resilience, and Wisconsin history as it shapes the present.
- Engage with Wisconsin's aquatic ecosystems and the humans who rely on them.
- Create original, coherent, and compelling analyses that push beyond summary to synthetic, independent, critical thinking.
- Apply the tools of rhetoric to solve problems and take action in the public sphere.
- Partner with others to address timely problems and create positive community change.
- Enact the Wisconsin Experience: cultivating empathy and humility, relentless curiosity, intellectual confidence, and purposeful action.

You might choose to address how community-based learning has impacted your educational experience this semester. You might focus on how your writing has progressed throughout the semester, or your knowledge of Wisconsin ecosystems, or

your awareness of the community-based impacts of climate change, or of how your views have changed throughout the course. You might describe your experience interviewing someone about their flood experience and how that interview experience in turn shaped you. The main idea here is that you are writing to a real audience: CGD! This is your chance to (re-)introduce your work this semester, to let CGD know about your learning process, and to reflect on how far you've come. If you choose to complete a final creative project, this is also your chance to introduce that project to CGD in all of its depth, context, and awesomeness.

If you choose to include a final creative project, some aspects of rhetorical analysis you might want to include in your cover letter are:

- why was this the best possible creative project to create given the situation and what constraints did you face?
- what was the specific audience that you targeted and why was this the appropriate audience to connect with?
- what particular content, design, and delivery choices did you make and how did they connect to the desired consequences of your work?
- how does this creative project exemplify the learning you did in this class?
- what was the specific exigence you were reacting to and why did you address this exigence in this particular way? how were you hoping to intervene?

INTERVIEW TRANSCRIPTIONS (.doc ONLY, please!)

Each student should submit a complete transcription of the Stories from the Flood interviews that they participated in. Those transcriptions should follow the format of the professional transcriptions we read for class, with line numbers down the left-hand side of the page and a heading that includes:

INTERVIEW WITH FIRST NAME LAST NAME

Q = Student 1 name

Q2 = Student 2 name

Q3 = Student 3 name

A1 = Interviewee name

A2 = Interviewee 2 name

Because you are completing interviews in groups of two or three, you should work with your fellow interviewers to decide how to split up the work of the transcriptions. If three students interviewed someone for an hour, for instance, each student should transcribe 20 minutes of that interview. You should communicate about which portions

of each interview that each student will transcribe. Once those portions are complete, please stitch the final transcription together into one .doc, read it through for quality control while listening to the audio, and then have each student submit a copy of the full .doc transcript in their portfolios.

FINAL CREATIVE PROJECT (any format)

Quite simply, the sky is the limit on this project! This is your chance to take what you have learned and have been exposed to this semester and turn it into something new. You're welcome to work solo, in pairs, or in a class-sized group. Your project could be written, visual, spatial, performative, online, interactive. It should build in some way from the SFTF oral history archive and your experience working with it and should have a purpose for existing in the world – that's about it! Consider what strengths and curiosities you bring to this class, what resources you/we can muster, and what creative interventions you might make. Dare to be great!

We'll cancel regular class meetings during the week of November 11th, and instead meet in individual (or working group) conferences about your creative project ideas. You'll get the chance for feedback from Dr. Druschke, and then we'll take time through the final weeks of the semester to share and workshop creative project ideas.

Important date:

Friday, December 13th @ 11:59pm, Final portfolio uploaded to Canvas