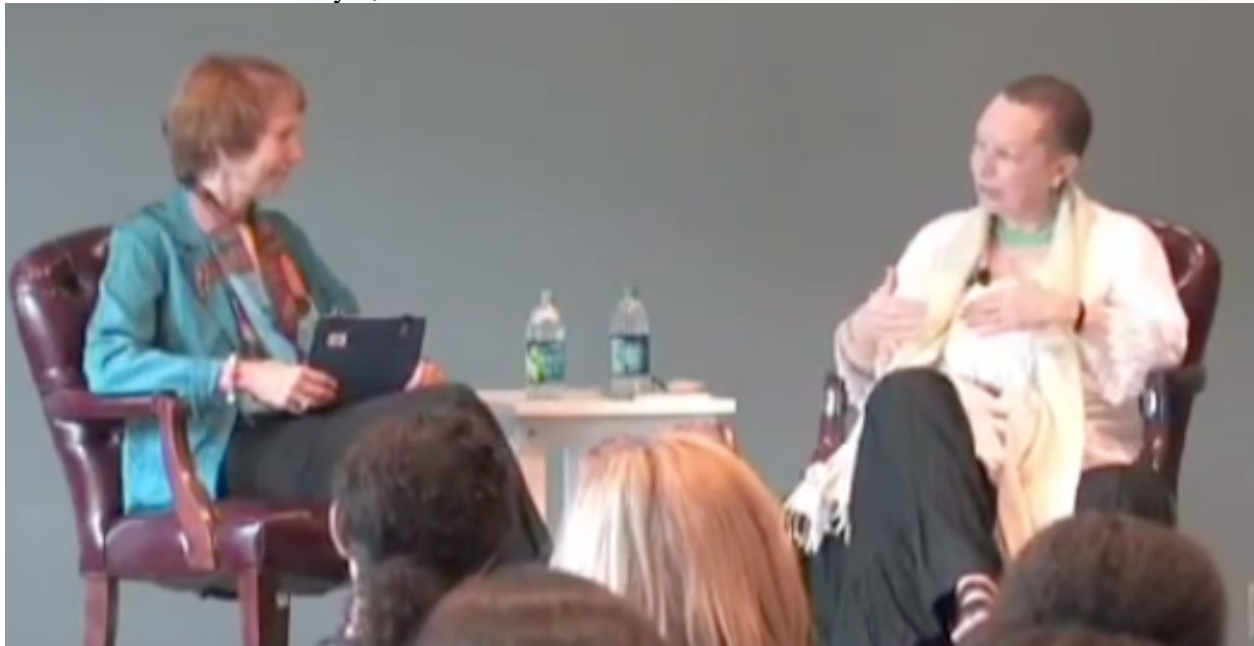


**Rough Draft Due: Wednesday 4/9 for in class peer review.**

**Final Draft Due: Monday 4/14**



**Pearl Cleage (on the right) with Rosemary McGee at Emory University**  
<https://www.youtube.com/watch?v=exh1Q8IMV18>

If you could meet with any of the contemporary writers we are reading, what would you ask them? How do you imagine they might respond? The third project this term asks you to write a script for an interview with a contemporary writer we have read (Toni Morrison, Pearl Cleage, Cornelius Eady, Jericho Brown, Kevin Young, or Natasha Trethewey), composing both the questions and the answers. This assignment is adapted from the poet Anne Sexton, who asked her Colgate University students in 1972 to write similar fictional interviews with her. To prepare for this assignment, you should become familiar with the work of the writer you have selected and read other interviews with him or her. You will want to ask questions that others have not asked and craft effective responses. You will have the chance to practice asking questions when the poet Cornelius Eady visits Georgia Tech.

The written script for your interview must be at least **1000 words**. In the discussion you create between yourself and the writer, you should analyze quotations from texts. You have the opportunity to discuss a writer's work with him or her—at the level of the word. You could discuss interpretations of lines or passages, style, structure, or other elements of their writing. If you are interviewing Cleage, you could also discuss her manuscripts with her. If you are interviewing Morrison, you could discuss the relationship between her novel and the news events you researched that took place in the years of *Sula*'s chapters. Whatever you decide, discuss passages from the texts you select in detail (including quotations from books and lines from poems) and research existing interviews with the author you have selected. These can be online print interviews or videos. **You must include these interviews in your list of works cited.** This research will allow you to develop a sense of what to ask and how writers have responded in the past. Do not repeat previous questions or answers. You can refer to and cite the content of previous interviews, but use this material to ask interesting new questions or address topics in interesting ways. Remember that a

writer's interpretation of his or her own writing is not the only interpretation and differs a reader's interpretation.

After writing your script, you will create a podcast or video version of your interview. **You can ask a friend to perform part of your interview, but each student will only receive a grade for his or her own project.** While you will not be making your interviews available to the public, you will envision that they are for a particular online setting. Be creative. The setting could range from a literary website to a publication that addresses a topic or theme in a writer's work. You must specify the publication or venue for your interview in your written script. Each publication or site has a different tone and audience, which will help you to focus your questions. For instance, if you were interviewing Trethewey for Georgia Tech's website, your discussion might differ from one for a poetry website.

Your podcast or video can depart from your script slightly to best suit the medium, but it should stay close to your plan. You should rehearse your script and revise it with the medium in mind, but you might also find aspects that work in the moment and should certainly include them.

You can borrow a video camera from the library <http://www.library.gatech.edu/gadgets/> or you could use a camera on a phone or tablet. [The Presentation Rehearsal Rooms you can reserve in Clough](#) also have the option of allowing you to video record yourself and email yourself the recording. There are also apps for making recordings, such as [Audacity](#). T-Square also has a [Wimba Podcast application](#). **You must submit your script as a Word document on T-Square. Indicate in this document the venue your interview is for (the name of the potential website) and where your podcast or video file is located.** You can use the Dropbox resource on T-Square to store and submit audiovisual material. **Make sure to save your files in a format that can be viewed by both Mac and Windows users.**

**You must include a list of works cited at the end of your interview acknowledging all sources you have consulted, including webpages, interviews, and audiovisual materials.** See [WOVENText](#) for a guide to MLA format for works cited entries. When returning to WOVENText, you should review Section 37b, "Working With Quotations," Section 42b, "In-Text Citations," and Section 39, "Acknowledging Sources and Avoiding Plagiarism." **You must use your own words and cite all sources appropriately. Using others' words or ideas without acknowledging them is plagiarism.**

If you are using a Kindle version of a novel, cite the location or page number. You can find this by cutting and pasting a passage from the Kindle application you can download for your computer.

**You will lose points for incorrect citation format and lack of proofreading.** You can consult MLA guidelines here: <https://owl.english.purdue.edu/owl/resource/747/01/>

**You will also lose points for lack of effort, depth, and careful textual analysis.** Build from your experiences this term to demonstrate your analytical skills, creativity, and intellectual risk taking.

**You will also lose points for not demonstrating correct integration of quotations.** Remember that you need to analyze quotations that you include. Select quotations in which the language is necessary. If you can put a quotation in your own words, you don't need to quote it and you can summarize its contents and cite the page number in parentheses. Review the instructions for

integrating quotations in WOVENText. Make sure to punctuate quotations correctly. This website may also be helpful: <https://writing.wisc.edu/Handbook/QuoLiterature.html>

**Project 3 is worth 25% of the course grade.**

### Assessment Rubric

Scale	1: Basic	2: Beginning	3: Developing	4: Competent	5: Mature	6: Exemplary
<b>Rhetorical Awareness</b> Response to the situation/assignment, considering elements such as purpose, audience, register, and context	Ignores two or more aspects of the situation and thus does not fulfill the task	Ignores at least one aspect of the situation and thus compromises effectiveness	Attempts to respond to all aspects of the situation, but the attempt is insufficient or inappropriate	Addresses the situation in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a complete, sophisticated manner that could advance professional discourse on the topic
<b>Stance and Support</b> Argument, evidence, and analysis	Involves an unspecified or confusing argument; lacks appropriate evidence	Makes an overly general argument; has weak or contradictory evidence	Lacks a unified argument; lacks significance (“so what?”); lacks sufficient analysis	Offers a unified, significant, and common position with predictable evidence and analysis	Offers a unified, distinct position with compelling evidence and analysis	Offers an inventive, expert-like position with precise and convincing evidence and analysis
<b>Organization</b> Structure and coherence, including elements such as introductions and conclusions as well as logical connections within and among paragraphs (or other meaningful chunks)	Lacks unity in constituent parts (such as paragraphs); fails to create coherence among constituent parts	Uses insufficient unifying statements (e.g., thesis statements, topic sentences, headings, or forecasting statements); uses few effective connections (e.g., transitions, match cuts, and hyperlinks)	Uses some effective unifying claims, but a few are unclear; makes connections weakly or inconsistently, as when claims appear as random lists or when paragraphs’ topics lack explicit ties to the thesis	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops progressively and adapts typical organizational schemes for the context, achieving substantive coherence	Asserts a sophisticated claim by incorporating diverse perspectives that are organized to achieve maximum coherence and momentum

<b>Conventions</b> Expectations for grammar, mechanics, style, citation, and genre	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Exceeds expectations in a virtually flawless manner	Manipulates expectations in ways that advance the argument
<b>Design for Medium</b> Features that use affordances to enhance factors such as comprehensibility and usability	Lacks the features necessary for the genre; neglects significant affordances, such as linking on the web; uses features that conflict with or ignore the argument	Omits some important features; involves distracting inconsistencies in features (e.g., type and headings); uses features that don't support argument	Uses features that support with argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that efficiently use affordances	Persuades with careful, seamless integration of features and content and with innovative use of affordances