

## Final Critical Creative Reflexivity Project

- The purpose of a Critical Creative Reflexivity Project (CCRP) is to mix genres of academic, creative non-fiction, primary research documents, self-reflexivity, and/or popular sources/media to create a coherent (persuasive/ analysis) argument.
- The CCRP follows the modes and discipline of rhetoric to persuade your reader of a stance, position, and interpretation about your topic/thesis using critical thinking skills, epistemologies/literary theory, and methods of inquiry to find appropriate research to support your argument.
- Note it is NOT a portfolio or bibliography of sources, images, or journaling reflections. It is a well-crafted rhetorical argument combining stylistic methodologies, creative voices, self-reflexivity/positionality, and rhetorical tactics, (academic essay, poetry, documentary video etc).
- This means your paper still must follow the objective set forth in any persuasive or analysis essay: to carefully examine and evaluate a work(s) of text (literature/music/art etc) or an aspects/analysis around specific issues ( law/policy; gender; cultural activism etc).
- This means looking for themes/motifs, history, issues of gender, sexuality, power, colonization, etc as it relates FNMI/Native American/Indigenous peoples on Turtle Island in this class.
- The most important thing to remember is that you will not summarize what has happened in a literary work or law/policy etc. but *analyze* it.
- You must support your analysis by citing the texts.
- You must support your analysis by using creative expressions of the texts, primary research documents, or responses to the issues you have researched.
- You support your interpretation of your citations through peer- reviewed research of the literature/text etc.

### Assignment Objective:

Students will write **7-8 pages** of written material (1750-2000 words double-spaced) <sup>1</sup> inspired by one or two of the issues explored via texts from class. Your final project essay should create a ***critical analysis argument*** through the use of close reading(s) of the text, logical arrangement structures, evidence, textual citation, analysis, and synthesis, while also articulating your own personal positionality/response/relationship to the issues/text/material you are covering. Your essay should have clear logical context, while offering *your claim* to the following prompt below. Students will research their topic and will be responsible for finding at **least ONE** scholarly peer-reviewed articles/books using the electronic resources from the library, **ONE** scholarly peer-reviewed articles/books **used in class**, and **Two-Three** creative multigenre resources (historical documents, poetry, art, documentaries, music etc). This research will support your analysis in

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<sup>1</sup> This means your paper should have 1700-2000 words of pure critical analysis and self-reflexivity once all creative material is removed (poetry/images/letters/art) this does not include cited and explicated material, nor does it include how you explicate the creative material into your argument. Your explicated analysis of the creative material is considered part of your critical literary analysis word count.

conjunction with your citations from the text(s) while offering your own relationship/positionality to the issues explored in the final essay.

### **Criteria and Organization:**

Student papers must each have the following components:

- Students will write a 7-8 page paper (you must achieve 1700-2000 words of your own written material) around one of the issues from class, which creates a **critical literary argument** through the use of close reading(s) of the text, logical arrangement structures, evidence, textual citation, analysis, synthesis and self-reflexivity.
- Your essay should have clear logical context, while offering *your position of interpretation* on the text (i.e. close reading and interpretation/support your reading of the text---what the text means through citation of the primary text, and research).
- You should show a competent mix of genres: academic, personal reflexivity/narrative, creative non-fiction, primary documents, and/or popular sources/media to create a coherent literary analysis argument.
- Students **MUST** engage with at least **One** scholarly peer-reviewed article using the electronic resources from the library, **One** scholarly text (article/book etc) from class, and **Two-Three** creative multigenre resources (historical documents, poetry, art, documentaries, etc). That means a minimum of **FOUR** works cited.
- Essays should offer your position or claim based on textual citations from the text(s) used in class and your outside research.
- Student papers must articulate, support, and explicate clear interpretations of your close reading of the text/issue.
- Student essays should have a **CLEAR THESIS** (i.e. position or claim).
- Student essays should have a clear mapping sentence (i.e. a sentence stating your main points of support/how you plan to support/explore your thesis).
- Your paper should have an introduction paragraph as well as a conclusion paragraph.
- Your body paragraphs should include contextual dialogue and support (i.e. references and citations from texts and research) that logically relate to and help support your thesis claim on your critical interpretation.
- You should strive to maintain organizational flow through topic sentences and transition sentences.

### **Prompt**

**Write a 7-8** (1750-2000 words plus additional images/ documents etc) **page paper identifying a prominent theme/motif we read/discussed for class:**

- 1. Histories, Inscriptions, & Problematizing Indigenous Sexuality**
- 2. Gender/Sexuality, MMIW, & Violence**
- 3. Treaties, Law & Policy as impacts gender/sexuality**
- 4. Gender and Sexuality as relates to Health & Wellness**
- 5. Gender and Sexuality as relates with Art/Literature Film, & Culture Bearing**
- 6. Resistance/Resilience & Decolonization**

**You must support your claim through textual citation, close reading analysis, and research while offering your own self-reflexivity/reflection to the topic.**

**Formatting:**

Your paper must be MLA /APA/Chicago formatted (*this includes proper citation, punctuation, and margins*). Your paper must include a properly constructed Works Cited page (this is not part of your page length or word count). You must turn your paper on D2L in the assignment dropbox as a WORD. DOX file.

**Final Draft Due: 12/07 5pm D2L. No assignments will be accepted after 5pm on 12/07. No assignments will be accepted after 5pm on 12/07.**

**GUIDELINES FOR EDITING YOUR ESSAYS (BASED ON REPEATED ERRORS BY MULTIPLE STUDENTS) \*\*::**

1. Omit “you” from formal writing.. **Avoid the casual use of the second person point of view—i.e., do not use “you,” when you mean “one” or “they.”** “We” can often be used if your point includes you as well as the general reader.
2. Use third person voice

Use pronouns VERY carefully:

- 1) Be certain that there is a clear antecedent (which is usually a noun but may be a phrase) for every pronoun. Be especially careful with “it” and “this.”
- 2) Be sure that your pronouns agree with their antecedents in NUMBER—a plural noun requires a plural pronoun and a singular noun requires a singular pronoun.
- 3) Words such as *everyone, everybody, anybody, somebody, someone* (and others, such as *each, either, neither, one, no one*) are all **singular**, and therefore cannot be used with a plural pronoun—i.e., you cannot write “everyone . . . they.” Fix such problems by replacing “they” with “he or she” (which gets awkward very quickly) or “one” (or, perhaps, “we”). However, it is probably easier to change the “everyone” to a plural noun—i.e., “people” or “many people”).

Watch your spelling, especially of homonyms. Be certain you choose the right word to fit your meaning when using *their, there, or they’re, your or you’re, know or no* (and watch out for *now*), and *right or write*. One way to help with some of them is to avoid using contractions.

When in doubt of the flow or phrasing of your sentences--**\_READ YOUR WORK ALOUD.**

“Everyday” is an adjective and will usually precede a noun—e.g., “everyday activities”; “every day” is a noun and an adjective (two words) and means “each day.”

Avoid overusing adverbs—they really, truly aren't overly necessary—honestly (i.e., don't "gush")! Overuse of adverbs makes you sound wordy and insincere. Make your points as straightforwardly as possible.

Use "as though" or "as if" in place of "like," unless you are comparing: "He looks *like* his brother," but "I feel *as though* I have had too many changes in my life." **Remember, *like* is a preposition and introduces a prepositional phrase. It should not be used for *as if* or *as though*, which are conjunctions used to introduce clauses.**

Avoid slang, including "laid back," "hang out," "awesome," "cool," and "sucks," in formal writing.

AVOID trite over used sayings and clichés. If you've heard the phrase repeated as a description before-- IT might be a cliché and a good phrase to stay away from.

Read your work aloud. You don't need extra words. Keep it clean and concise.

*Also, however, a lot:* These are not words that should not appear more than once or twice in a formal paper.

Write out numbers (i.e., don't use numerals) that can be expressed in one or two words; always spell out a number that begins a sentence. However, days of the month and page numbers are written as numerals. Dates are written **April 3** or **the third of April** but not **April 3<sup>rd</sup>**. (Note, when you are writing dates, use a comma after the date **and** after the year: "The twins were born on Saturday, March 6, 1982, in Detroit, Michigan.")

Avoid wordy trite expressions such as "due to the fact that" (use "because"), "the reason is because" (use "because" or "the reason is that"), and "at the present time" (use "now"), or "at this point in time" (use "now"). In general, avoid sentences beginning with "it is . . . that" or "it was . . . that," which add little more than extra words (no meaning) to your sentences. Be as direct and concise as possible.

Watch out for redundant and wordy expressions such as "Each and every" or "first and foremost"—choose one of the words in each pair. Also, avoid rather stale, nearly clichéd, expressions such as "live life to the fullest" and "last but not least."

Study the correct uses of semicolons. Review comma splices and run-on sentences (avoid both).

Remember, periods and commas always go inside quotation marks, colons and semicolons always go outside of quotation marks, and the placement of question marks and exclamation points is determined by whether or not they are part of the quoted material or part of the sentence as a whole.

Avoid frequently starting sentences with coordinating conjunctions (“and, nor, for, so, but, yet”); use a connector (“however,” “nevertheless,” “nonetheless,” “moreover”) or a subordinate conjunction (“although,” “because,” “since”) instead.

Use effective transitions to get smoothly from one point to the next. Avoid using “another,” which makes you sound as though you are listing points, and they are all of equal importance. Instead, let your reader know when there is a causal relationship or try to build your points from least important to more important and make those connections clear.