AHS CAPSTONE
Spring, 2009

Course Syllabus

Instructor Information

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Office Hours: Make appointment on Caitrin's wiki, which she updates every Wed. for the following week: http://ahs.olin.edu/ahswiki/CaitrinsOfficeHours
Course Number: AHSE4190, Section 2
Meeting Time: Tuesdays 9:00 AM to 12:00 PM
Meeting Location: MH 273
Course Webpage: http://ahs.olin.edu/ahswiki/AhsCapstones

Learning Objectives

The philosophy and main objectives of this course are embodied in the following goals:

1. **Learn to conceptualize and execute an advanced AHS project.** The planning portions of this project, such as the creation and revision of a proposal, plan of work, and annotated bibliography, are essential. You also have the opportunity to revise your plan of work along the way, alter objectives and activities to respond to changing circumstances, and revise your work at the end until you think it is ready for showtime.
2. **Learn to operate within disciplinary conventions.** Even though your project might span more than one discipline or take an atypical approach to a complex topic, you must explore your goals and outcomes from the perspective of at least one AHS discipline and accept critique from the perspective of experts in that discipline or disciplines.
3. **Qualitatively analyze relevant information and your own work.** Regardless of the topic or nature of your project, it must achieve an analytical goal, such as the exploration of a question or the engagement of a problem.
4. **Assess and articulate the scholarly context of your project.** In addition to your primary deliverable (the "Disciplinary Deliverable"), you will also produce a "Scholarly Report" and a "Self-Assessment" that offer the opportunity to analyze the context and outcome of your work and interpret its relevance and impact in relation to relevant scholarly work.
5. **Develop communication skills.** This course will teach and assess a variety of communication practices. All of the assignments throughout this course will be:
   a. *Professional*
      Assignments will set goals and/or convey arguments that are both significant and appropriate to the AHS discipline(s) in which you are working. Assignments will

use appropriate methodology for academic work (e.g., correct use of footnotes/endnotes/citations, artist statements, human subjects protocols, appropriate breadth and depth of study). Assignments will anticipate their audience: e.g., presentations will both engage and educate while papers, presentations, and/or projects will strike an appropriate balance between formality and creativity. Students will also learn to work effectively in teams. and in jeans.

b. ***Goal-driven and Structured***
Assignments will communicate a clear goal while providing a logical structure governed by the deliverable's goals and outcomes. Assignments will consistently orient the audience in terms of how the deliverable is progressing towards its goal via strategic use of transitions, topic sentences/ideas, visuals, etc.

c. ***Executed with Clear, Engaging, and Efficient Mechanics***
The mechanics in all assignments will facilitate efficient communication, clarity, and understanding (e.g., correct grammar, correctly labeled diagrams, effective artwork or musical execution according to the conventions of the discipline, etc.). Mechanics also help engage and maintain audience interest in oral reports or presentations (e.g., effective word choice, good pacing, strong eye contact, clear formatting, concise visuals or graphics).

When appropriate, communication work will be:

d. ***Supported and Effectively Analyzed***
Assignments will include an appropriate quantity and type of specific evidence to support the deliverable's goal, while also making sure to observe and respond to inconsistencies in the evidence. Analysis of evidence will be logical, plausible, and detailed, thereby allowing the writer/speaker to persuasively develop and deepen the deliverable's stated goal(s).

e. ***Reflective***
Some of your communication work in this course will develop your ability to assess your working style, plan strategic changes to your work plan, and pinpoint what portions of your project most interest you. You will learn to take the insights you gain from targeted reflection on your work and let these insights fuel and guide the goals you set forth for your final deliverable.

f. ***Constructive***
Collaborative communication, such as discussion and peer editing, will develop your ability to build a constructive dialogue and/or critique. This will require the development of your ability to listen to, understand, and respond to comments and critiques. We will also learn to ask constructive, critical questions of one another to clarify communication skills: e.g., asking peers why they chose a particular focus, where they think their use of evidence is particularly weak and/or particularly strong. Lastly, students will learn to narrate their experience as the audience of one another's communications: e.g., where did a reader become confused, and why? Where did a listener long for more detail or brevity? At what point did your audience lose consciousness?

Competencies

This course will develop and assess the following competencies at the advanced level of mastery: **qualitative analysis, contextual understanding, lifelong learning,** and **communication**. These competencies are closely related to the learning objectives listed above and to the feedback delivered on all assignments. Though not assessed, **teamwork** will also be developed.

Course Overview

The AHS Capstone is your opportunity to take charge of an advanced AHS project. In other words, you have the primary responsibility to:

- conceptualize an AHS project, develop a question you wish to explore and articulate the importance of that question in a disciplinary context
- develop a "Plan of Work" that sets milestones and offers a realistic strategy for accomplishing all objectives
- carry out your plan of work and produce a high quality "Disciplinary Deliverable"
- revise your final deliverable to respond to feedback
- produce a "Self-Assessment" of your work that situates your project within a scholarly context and interprets it for non-specialists
- present your work to a larger audience

The AHS Capstone consists of a number of assignments that will help you budget your time throughout the semester to ensure that you complete all course objectives. The primary assignments are described below. You can revise several of these deliverables to respond to feedback.

Faculty Roles: Course Leader, Mentor, and Reader

Faculty members will help you by taking on three different roles:

- **Course leader**: This semester, Diana (sec 1) or Caitrin (sec 2) is your course leader. Your course leader will lead class meetings, offer feedback on certain assignments, and assign the final grade for this course, with help from your mentor.
- **Mentor**: Every student must have a disciplinary mentor, a specialist who is usually a faculty member somewhere. The mentor may be Diana (for music projects), Caitrin (for anthropology-ish projects), or may be a different person for projects in other disciplines. The mentor will assess certain deliverables and will have a say in your course grade (see table of "mentor contact points" below). While your mentor is a valuable resource and an important part of your AHS Capstone, you should treat your mentor's time as precious and make thoughtful and efficient use of that time – we'll discuss this. If your intended mentor is not a faculty member at a college or university, you must get approval for this choice from your course leader.
- **Reader**: a reader is only needed if a student's course leader and mentor are both the same person (e.g., if Caitrin is your course leader and mentor, you get a reader!). In this

case, a reader will be secured to offer a second perspective and additional feedback on your disciplinary deliverable. The reader's input will be factored into your grade.

Course Policies

- **Course Administration**
    - Grades will be primarily the responsibility of the course leader. Mentors have a large say (such as sole responsibility for grading certain assignments).
    - All administrative questions should be directed to your course leader.
- **Deadlines and Late Work**
    - A major portion of our attempt to develop professional practices and lifelong learning proficiency relates to your ability to submit assignments on time. This also relates to coordination of feedback from different mentors and readers.
    - You are expected to submit all assignments on the formal deadlines. If you think you cannot meet a deadline you must inform your course leader as far in advance as possible. Your grade may be penalized even if you have an excuse.
    - Your grade will certainly be penalized if you miss a deadline without explicit renegotiation with your course leader. Grades will be discounted one "level" (i.e., an A will become an A-, an A- becomes a B+…) each day an assignment is late.
- **Attendance and class participation**
    - Attendance and class participation are required each week and will be considered in computing your grade.
    - If you are too sick to come to class you should focus on getting healthy. It is your responsibility to contact your course leader as soon as you can – before class if possible, or at the first opportunity after class, if necessary – and make up missed material.
    - If you have a different reason for missing class, contact your course leader as early as possible. In cases where the absence is anticipated, please contact the course leader *in advance*.
- **Laptop use**: Please bring laptops and your notes to all meetings. We will have many opportunities to work on your projects while we meet. You hopefully realize that it is very rude to use a laptop when others are talking, so reserve laptop use for appropriate times and leave them closed at other times.
- **Honor code issues**: Primary honor code related issues include:
    - **Plagiarism**: we will discuss this in class, but in general you must always take extreme care to acknowledge the source of all quotes, content, and theories. When in doubt, cite. (We encourage you to ask your mentor for clarifications and discipline-specific guidance!)
    - **Collaboration**: ask for exact guidelines on the degree of allowable collaboration. If you receive help where help is allowed, you *must* acknowledge it in a brief note at the end of the assignment.
    - **Ethical considerations of your project**: we will discuss this in class, but in general note that the main ethical considerations involve: (1) professional ethics of your discipline and (2) ethics specific to those projects that involve human participants. In the case of human participants, researchers must adhere to three basic ethical principles (respect for persons, beneficence, and justice).
- **Time expectations**: This course requires all students to efficiently and diligently manage their time while performing the independent research project. Students should expect to spend 12 hours per week doing everything associated with this course

(including attending meetings). If you are spending more than 12 hours (of focused work time) a week on this course, please inform your course leader so something can be worked out. If you are spending considerably less, we should discuss how you might deepen your project so as to create a more satisfying experience.

- **SCOPE**: SCOPE is cool. SCOPE is intense. Good luck with SCOPE. However, SCOPE meetings, deadlines, *etc.*, are never an excuse for you to skip our class, miss deadlines, or spend less than 12 hours a week on the AHS Capstone!
- **Feedback**: feedback is an **essential** component of this course. We will request periodic feedback and urge you to contact us at any point with suggestions or concerns.

Grading

This course will use the ABCDF grading system as outlined in the Student Handbook, including pluses and minuses (note that Olin does not use the A+ grade). Final grades will be assigned in accordance with the guidelines provided in the Student Handbook.

Your grade will be based on the following breakdown:

Course Assignment	Percentage
Proposal (including optional revision)	10
Scholarly Report	15
Status Report and In-class Presentations	10
First submission of Disciplinary Deliverable	20 (*)
Revision of Disciplinary Deliverable	15 (*)
Self-Assessment	10
Final Presentation	5
Professionalism (includes participation, attendance, deadline management, *etc.*)	15 (**)
TOTAL	**100**

(*) The weighting of the first submission and revision of your Disciplinary Deliverable may change to reflect the circumstances of your project.
(**) Professionalism will impact more than 15% of your grade in exceptional cases.

Mentor contact points

Deliverable	Date	Tips
Project Proposal	Due to mentor Feb. 5; meet mentor by Feb. 12	Make sure to get an approved list of sources to use in "Scholarly Report."
Mentor flex meeting (additional 2 meetings on top of the meetings about major deliverables)	Arrange suitable date with mentor; perhaps around Feb 24?	Email course leader two sentences about what you learned in that meeting; course leader will also get report from mentor.
Scholarly Report	Due to mentor March 5; meet mentor by March 12	Thoughtful "questions for mentor" on this report will benefit you. Write "status report" after this meeting.
Mentor flex meeting (additional 2 meetings on top of the meetings about major deliverables)	Arrange suitable date with mentor; perhaps around March 30?	Email course leader two sentences about what you learned in that meeting; course leader will also get report from mentor.
Disciplinary Deliverable	Due to mentor April 10; meet mentor by April 20	This is NOT a draft. Creative arts students: discuss with mentor early on to figure out what is a suitable deliverable for this stage.
Revised Disciplinary Deliverable	Due to mentor May 4; no extensions due to grading deadlines!	No mentor meeting at this stage.

Human Subjects Research procedure (for relevant projects)

Some projects involve research with human subjects, that is, data to be analyzed will be gathered from talking to, surveying, or observing real people. For those projects, you must follow the procedure the course leader tells you to follow! If you even just suspect you might need to do this, discuss with the course leader ASAP. Note that you must receive approval PRIOR to beginning your work with human subjects.

Assignments Overview

Archiving Olin AHS Capstone Projects

The library and the AHS Capstone team are pleased to be archiving AHS Capstone Projects for posterity. The hope is that each semester's work will be bound and placed in the library to serve as a resource for future capstone students and as a reference point for professors. At this point, the current archive is available in Sandbox at X:\AHScapstones. At the end of the semester, please send your Disciplinary Deliverable and a synopsis of your project to archives@lists.olin.edu with a filename in the following format:

> [First initial][Last name]_2009_AHS_Disciplinary_Deliverable
> *e.g.,* CLynch_2009_AHS_Disciplinary_Deliverable

If your deliverable is too big to email, it is your responsibility to make alternate arrangements with the course instructor or the library. The library will revise the synopsis as necessary and catalog your deliverable. Delivery of your capstone to the library is the final step in professional completion of this course. In other words, it is *required*.

Style and Format for Written Assignments

All writing assignments need to be formal. Please do not use contractions, notes meant for yourself only, incomplete sentences, or misspellings.

All writing assignments should exist as MS Word documents using the following settings:

*   12 point font, spacing 2, margins 1 inch all around
*   Times New Roman font
*   Page numbers in top corner or bottom center
*   Your name and an identification of the assignment (e.g., "Project proposal") on every page (for example, in the header)
*   Always use a file name that includes your last name and the identification of the assignment, for example, if your last name is "Obama," obama_proposal.doc

All assignments must be emailed to your course leader on or before listed assignment deadlines. Some assignments must also be emailed to peers, your mentor, or your reader as specified on the semester schedule below. If your work is not emailable, it is your responsibility to make sure the recipients get it by the deadline.

1. Proposal (draft due Monday 2/2; final due Thursday 2/5)

The proposal must be organized according to the letter bullets below. Please include each section, labeled by the letter and title below.

A. Provisional thesis:
- Construct a ½-page three-story thesis[1] for your project (see thesis tips on page 10 below). We know this will change, but it is good to start with something! In it you will also want to introduce the topic of your project and identify the main areas of investigation. To construct this thesis, you should ask yourself: What is/are the key question(s) that you wish to explore? What are you trying to understand? What are your goals? What do you think or hope you might find?

B. Form and size of final disciplinary deliverable:
- Here are only a few possible examples:
    - ♣ A paper? How long?
    - ♣ A work of art? Rough dimensions and form? Artist's notes with it?
    - ♣ A performance? Length, location? Will there be program notes?
    - ♣ An event for an organization you're interning with? What kind of event? How will you document it for your mentor and course leader to evaluate?

C. Methodology:
- Describe what you think will be the appropriate methods to execute this project.
    - ♣ For example, research, interviews, writing, revising, composition, performance, painting, photography, editing…
- Identify important sources of information (for example, people, texts, events, activities…).

D. Qualifications and education
- What are your qualifications to undertake this project? In particular, describe your experience (coursework, other) and familiarity with both the skills and content embedded in your project.
- Where are you least qualified, and in what ways will you educate yourself throughout the course of this project?
- Who will be your mentor, how do you know that person, and has s/he agreed to serve as the mentor? *(*Note: This question is especially relevant for AHS Capstone Prep Course students. AHS Capstone students should already have provided this information, but please include it here as well.)

E. Initial source list:
- Include the titles and citations of at least five written *scholarly sources* that will help you carry out your project and that you intend to use in the annotated bibliography in your Scholarly Report. In one sentence per source, justify why you are including this source—what do you hope to learn from it that is relevant to your project? If needed, your mentor will work with you to revise this list, prior to writing the Scholarly Report. (You may be using additional non-written and/or non-scholarly sources for this project, but for this part of the course we need to see 5 written scholarly sources.)[2]

F. Ethical considerations:
- What ethical issues will you need to be aware of and how will you address these? Think about biases you may take to the project, ways the project may be used or

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[1] Every capstone project has a thesis, although in creative works and active projects this term may not be as commonly used. Your thesis is the goal of the project, the point you are trying to make, the idea you ultimately want to communicate to your audience. No matter what your discipline, it should be interesting, non-obvious, and substantive.

[2] Wondering what a "scholarly source" is? See the document that your course leader will send you, called "Journals and News Articles Definitions." This document explains what a "scholarly source" is. For further clarification, ask your course leader and/or Dee Magnoni, Olin's librarian, who created this document.

interpreted, ways people might respond to your project (either while you are working on it or after it is finished), ways you are building upon the work of others, etc.
- o Plagiarism and intellectual property concerns:
  - ♣ Apart from the attentiveness to plagiarism that all scholars must confront, are there any specific intellectual property or copyright issues related to your project?
- o Human subjects concerns:
  - ♣ Some projects involve research with human subjects, that is, data to be analyzed will be gathered from talking to, surveying, or observing real people. Who are your potential research subjects, if any?
  - ♣ When will you be meeting these research subjects and in what capacity?
  - ♣ How will you present yourself and the project to potential research subjects?

G. Concerns/questions:
- o What are you worried about … err, that is, pertaining to this course!
- o Are there any major challenges you anticipate? If so, how might you address them?
- o Do you have any questions for your course leader or mentor at this time?

H. Budget:
- o You must pay the first $150 of costs associated with this project.
- o If you require more than $150 of funding, please submit a budget proposal that:
  - ♣ Itemizes each cost. Use the best cost estimate you can and give proof where possible (e.g., printout from Amazon web site showing cost).
  - ♣ Justification of each expense.
  - ♣ Fallback plan – what can you do if you do not receive full funding?
- o NOTE: the AHS Capstone budget is limited and we cannot guarantee funding for all projects.
- o NOTE: the budget proposal must include the first $150 of expenses even though you will pay those.

I. Plan of work:
- o Create a time schedule for this semester, coordinated with the deadlines on the syllabus. Think about the best order for undertaking all of the "methods" you listed in the methodology section above? How much time is needed for each? Are there tasks you can perform in parallel?
- o Special note for those doing "creative arts" projects (music, art, dance, creative writing, etc.): You will be required to do scholarly reading and writing in conjunction with creative projects. Your mentor expects and requires this type of scholarly work to be done in connection with your creative work. This work is integral to the AHS Capstone program, and is not "extra work," existing outside the "real project."
- o Special note for all: The deadlines are firm for each course assignment submission listed on page 5. Mentors have agreed to their roles in light of these dates, and it is important to stick to these dates so that mentors can manage their workload.
- o Using the "Plan of Work" calendar template provided, create milestones that will help you complete the final deliverables on time. Hand in this customized calendar with your proposal. Include the main course deadlines, the tasks *specific* to your project, and the following general milestones (as relevant):
  - ♣ When do you want to finish your background reading and research? (*this applies to all projects*)
  - ♣ What is your interview schedule?
  - ♣ Where do you hope to be in the project the week the Status Report is due?
  - ♣ When will you start writing or "creating" your Disciplinary Deliverable?

- ♣ What customized deadlines do you need? For instance, for a sketch, an outline, a draft of a composition or a paper? For some creative art projects that cannot be fully completed and then revised, the Disciplinary Deliverable deadline on April 10 may not be suitable for your final project—what should it be for your project?
- ♣ Note the due dates of all assignments, listed below (i.e., make sure you build on your timetable the due dates for the Scholarly Report, Status Report, Disciplinary Deliverable, Revision, Self-Assessment, and Final Presentation!)
  - o Can you build in any contingency plans (such as slack time that you can shift to a task taking too long) in case you encounter unexpected delays or difficulties?
  - o NOTE: this plan is subject to change based upon what you discover throughout the semester. Some milestones may change. You will revisit this plan along the way, and especially for your Scholarly Report.

THREE-STORY THESIS TIPS[3]**:**
A thesis statement applies to *any* project. Your statement should do the following in a ½-page paragraph:

- 1st story: Offer a small bit of context, something uncontroversial that explains (in brief) the background of your project.
  - o Example one: *Paul Revere is immortalized in American history as our "midnight rider," a heroic patriot who warned his countrymen of an impending attack from the British.*
  - o Example two: *Portraiture is a well-established art form dating to antiquity. Over the centuries, artists have used technologies ranging from paint to daguerreotypes and cameras in their attempt to capture the true essence of their subject.*
- 2nd story: Build upon the context by offering your own topic of study: state your goals, the questions you will explore, the issues this touches upon, and some of the answers you expect to find. The thesis is "provisional" because you are likely not ready to include definitive answers, discoveries, or findings. Regardless, you need to start with a strong thesis and you can easily modify it as you learn more.
  - o Example one: *While Revere deserves his place among the pantheon of America's heroes, the most valuable service he offered his nation did not take place on the 18th of April in 1775. His lifetime of technical work ranging from silverworking to iron casting to the rolling of copper sheets helped America enter the industrial revolution and greatly reduced Britain's technological lead. Through creative techniques including technical transfers between different fields and the reverse engineering of foreign products, Revere defied America's "backwards" image and laid the groundwork for the advanced metallurgical industries of the 19th century.*
  - o Example two: *But what is a person's "essence," and is it ever truly possible to capture such an amorphous quality through images and reproductions? Rather than attempting to resolve such a fundamental dilemma, this project construes the art of portraiture as a dialogue between artist, subject, and audience. A series of portraits of each subject, planned alternately by the subject and the artist, enables different dimensions of the personality of both participants to come across.*
- 3rd story: Explain the significance of this project, specifically why your question and the answers you might uncover have a larger relevance to various audiences.

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[3] These are "stories" as in building levels… not "stories" as in works of fiction.

- o Example one: *The study of Revere's different metalworking endeavors, and more importantly, an investigation of the way he overcame his capital and technological limitations, offers a model of early American manufacturing as a blend of traditional craft methods with the goals of the age of industrial capitalism. This dates America's rise to modernity at an earlier point than previously expected.*
  - o Example two: *Many performance artists have produced interactive exhibits that draw the audience into the work. This experiment seeks to do the same with the field of portraiture by encouraging the viewer to witness and interpret this dialogue between artist and subject, thereby adding their own meaning to the piece.*

- **You will succeed at this assignment** if you prove to the reader:
  - o You have answers to all of the relevant questions in the above sections
  - o You have defined a goal or goals (e.g., a question or problem, as stated in the provisional thesis) that are substantial and relevant
  - o You have defined a reasonable approach to achieve these goals
  - o You have situated this project in one or more AHS disciplines
  - o You have taken this assignment seriously and approached it in a professional manner.

2. Scholarly Report (draft due Monday, March 2, final due Thursday, March 5)

This is one of the major written deliverables of this course and as a result, writing proficiency serves as a primary assessment mechanism. Feel free to visit the writing tutors before submitting this. You are encouraged to revise!

The Scholarly Report consists of several components, and it is with great pleasure that we present them to each and every one of you at this precise moment.

Scholarly Report, Part One: Annotated Bibliography *(approximately 3-4 double-spaced pages; can certainly be longer)*

All projects must be situated within the context of one or more AHS disciplines. The annotated bibliography is your opportunity to engage in the work of experts in your field, and it can help you frame questions or build upon earlier efforts.

Write an annotated bibliography for **five or more written scholarly sources** that you are reading for your project. These five sources must have been pre-approved by your mentor, after discussion of sources listed in your proposal. Note that by this point you should already have acquired the sources and should have completed a first read of all five. (If a source is an edited collection, pick one or more specific articles relevant to your project to annotate, rather than annotating the collection as a whole.)

An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (usually about 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited.

An annotation is not the same as an abstract. Abstracts are the purely descriptive summaries often found at the beginning of scholarly journal articles or in periodical indexes.

Annotations are descriptive and *critical*; they expose the author's point of view, clarity and appropriateness of expression, and authority.

Write a concise annotation that summarizes the central theme and scope of the book or article. You should assume your reader knows nothing about the source. Include one or more sentences for each of the following points:
- Evaluate the authority or background of the author
- Comment on the intended audience.
- Explain its purpose and message. Summarize the author's argument, analyze it, and engage with it. Perhaps compare or contrast this work with others you have cited.
- For each source, list your goals for using this source in specific terms. How will specific information or arguments from this source be relevant to your project? Use detail, be specific, and use the terms, concepts, and arguments of the text under discussion. You will all revisit these goals later in the semester, when you write a Self-Assessment. Examples:
  - I hope to assess how Thomas Kuhn's theory of the structure of scientific revolutions is relevant to the study of social networking in the Internet age. *Exercise for the class: Add another two sentences to bulk this up. These specific goals should be approximately three sentences each.*
  - I hope to show that Caitrin Lynch's argument about globalization and gender is relevant for developments in post-colonial countries but not for analyzing race and gender in Boston public schools. *Exercise for the class: Add another two sentences to bulk this up. These specific goals should be approximately three sentences each.*
  - I hope to use Doris Humphrey's and Lois Ellfeldt's theories of dance to help me develop my own amateur dance composition, and then to execute this composition in a performance at the end of the semester. *Exercise for the class: Add another two sentences to bulk this up. These specific goals should be approximately three sentences each.*

Examples: Some are on the short side, and require more discussion of the content of the source and how it is relevant to the project.

Example one:
Galston, William A. "Political Knowledge, Political Engagement, and Civic Education." *Annual Review Political Science*. 4 (2001): 217-234. William Galston, a professor in the School of Public Affairs at the University of Maryland uses this article to discuss civic education in American schools. Particularly, he is interested in studying to what extent the renewed interest in traditional and community service-based civic education will make students more informed citizens and voters. For my project, his discussion on students' attitudes about the political process and his research on "service learning" and how this can change community involvement will be especially useful. Not only does this article have a very pedantic tone, the author's conclusions and inferences are well supported by data and outside sources, which he cites throughout the article. My main goal in using this article is to help me develop my own thesis about the relationship between civic engagement and community involvement.

Example two:

Finlay, Robert. "Portuguese and Chinese Maritime Imperialism: Camoes's Lusiads and Luo Maodeng's Voyage of the San Bao Eunuch." *Comparative Studies in Society and History* 34.2 (1992): 225-241. Robert Finlay is a professor of history at the University of Arkansas who has published several scholarly articles on the subject of Chinese maritime history. This paper, published in a journal of history and society, is meant for academic scholars. The article compares the Portuguese voyages led by Vasco da Gama and the Chinese voyages led by Zheng He, as well as two works of historical fiction, Camoes's *Lusiads* and Luo's *Voyage of the San Bao Eunuch*, based on both expeditions respectively. It argues that the Chinese voyages, for all their scope and grandeur, ultimately left no imprint on the course of world history whereas the tiny fleet led by Vasco da Gama dramatically changed the balance of world power. I will use this paper to provide some insight into why the Chinese were satisfied with mere displays of submission from its tributaries when it could have conceivably established a global empire. Specifically, Finlay argues that China lacked the sense of mercantilism, evangelism, and competitiveness that pushed Portugal into imperialism. This point is also made in the Needham reference. I will include this argument in my discussion of the motivational factors driving the Chinese expeditions as well as in a brief comparison European and Chinese maritime imperialism.

Example three:
Brody, Baruch A. 2003. "Research Ethics: International Perspectives." In *Contemporary Issues in Bioethics,* 6th ed, edited by Tom Beauchamp and Leroy Walters. Belmont, CA: Wadsworth-Thompson Learning: 365-371. In this scholarly article, which was originally published in the *Cambridge Quarterly of Healthcare Ethics*, Brody, a highly published professor of biomedical ethics at the Baylor College of Medicine and of philosophy at Rice University, examines the differences in research policies and regulations among various Western countries. He focuses particularly on three aspects of research: competent (human) adults, animal studies, and pre-implantation (human) zygotes. He finds among the regulations a general consensus on research with competent adults, some disagreement in principles of animal research, and vast differences in issues to do with pre-implantation zygotes. He hypothesizes that the variations in policy result in part from regional differences in people's perspectives on the moral status of adults, zygotes, and animals. I hope to use this article to frame my investigation into the ethical situations encountered in bioengineering research. Many bioengineering pursuits involve research, whether on adults, human zygote cells, or animals. This article suggests that the location of the research and the background of the researchers can influence how the study is designed and executed with respect to research subjects. I will see how my interviewees' particular experiences with research ethics relate to the broad international policies and perspectives described in this article.

Example four:
Ardenne, Paul. 2004. *Face to Face: The Art of Portrait Photography*. Paris: Flammarion. This book contains extended discussions of the role of portraiture in society. The text addresses such topics as the relationship between the model and the photographer as well as what makes a portrait true or realistic. Because the subjects of my photographs are my friends, the relationship between model and photographer will be particularly interesting to consider. It will be useful to think about this before I begin taking photographs. My goals for this source: 1) I hope that the discussion about how a portrait communicates a message will inspire me to think creatively about the images I want to make. 2) The bulk of the book is dedicated to prints of portraits taken in many different styles and genres. Looking at these

images will undoubtedly inform my final deliverable for this project by offering possibilities but also allowing me to develop my own style.

Example five:
Hordern, William. "Communicating Theology to the Laity." *The Journal of Bible and Religion*. 23 (1955): 187-192. Hordern was a professor of theology at Swarthmore College, and is the author of multiple books and reference materials. Though this article is old, many of the underlying principles about communication between theologians and congregations are still applicable to a modern audience. This article examines the interactions between clergy and laity, offering insight into how laity's views on theological matters are shaped by their pastors and clergymen. My goals for using this article are as follows. Because I want to analyze how an individual develops his or her personal theological perspective, this article will be a great help. I suspect that the pastors and clergymen play an important role, but my project will examine if this is always true.

Example six (note that the student had already started writing her final deliverable, so some points are in past tense):
Lamott, Anne. *Bird by Bird*. New York: Anchor Books, 1994. Anne Lamott, in addition to writing a handful of novels and non-fiction, has taught at several writing conferences throughout the United States over the past ten years. In this book, Lamott pretends she is giving such a conference and tries to make her audience better writers by telling them everything that she has ever learned about writing through short, themed lessons filled with informal, personal narrative. In addition to demystifying the magical writing abilities of the published writer, whose process is just as stunted and tortuous as the rest of us when we write, Lamott interjects several times that we write to fill our need to be acknowledged and understand who we are. I would agree that reading and writing let us explore the numerous facets of humanity and experience, and that we learn more of ourselves each time we make that journey. As I began to draft my story, Lamott's down-to-earth advice on the one-inch picture frame helped me to not panic about the challenge of filling my blank pages. Instead, I used Lamott's advice and approached the story "one inch" at a time, completing one or two paragraphs at a time. As I continue on into revision, I will probably find more of Lamott's insights on characters and revision helpful.

Scholarly Report, Part Two: Revised Thesis Statement *(1/2 page)*

Revise the three-story thesis statement that you wrote weeks ago, for your proposal. By now it should be different, several weeks into your project and as a result of mentor and course leader feedback on your proposal.

Scholarly Report, Part Three: Revised Plan of Work (from proposal)

If needed (think carefully… are you still on track?), and in light of mentor/course leader feedback: revise the Plan of Work from your proposal, with concrete milestones/deadlines customized for your project.

Scholarly Report, Part Four: Questions for Mentor

Take this opportunity to pose questions to your mentor. Generate at least two specific questions to discuss with your mentor. Think ahead for the final push (five weeks between

now and the Disciplinary Deliverable due date): What are you going to do next? What do you need help on? What are you nervous about? What are you excited about? And, ask some content questions about the material you are working with. With one exception, these are authentic past student examples:

1. Do you think having four interviews is sufficient?
2. How would you suggest picking a couple issues to focus in on?
3. How should my citations and bibliography be formatted in my final disciplinary deliverable?
4. Robert Barthes talks extensively on forms of coding (linguistic, symbolic, literal) used in photographs to convey meaning. Do you feel it would be helpful for this project to identify within my own images the different "codes" that Barthes describes to convey meaning and to produce and submit this analysis as a formal paper in addition to my final deliverable, or will an artist's statement suffice?
5. I'm a bit concerned about maintaining enough light in my close-up images. Do you have any suggestions for achieving balanced lighting in macroscopic photography?
6. Should I be expected to come to a completely new and exciting conclusion? Is it OK if my work is more a review of what other people have said rather than some novel explanation that no one has ever thought of?
7. I notice that in his book *Modernity at Large* Arjun Appadurai tends to emphasize cultural rather than economic issues in his analysis of globalization. Do you think this is a useful approach? What is missing from this approach?

You will succeed at the Scholarly Report if you prove to the reader:
- You have identified relevant sources that will inform or contextualize your project
- You have effectively analyzed these sources and successfully explained why and how these sources will be useful to your project
- You have a question/thesis that is challenging enough to be provocative, but not too challenging for a one-semester project
- You have been reflective in your Plan of Work and have produced thoughtful questions for your mentor, thereby demonstrating a sophisticated sense of how to conduct this project.
- You have written your Scholarly Report in a clear and engaging manner displaying your writing skills
- You have taken this assignment seriously and approached it in a professional manner

3. Notes/Journal and Updated Plan of Work (ungraded, but required)

An organized approach maximizes success, and in this course we refer to the ongoing record of your work – your drafts, thoughts, notes, sketches, works in progress, reflections, strategies, etc. – as your **Notes/Journal**. The course leader may ask you to show her these on occasion.

*All notes/journals must include a **time log** that tracks your weekly activities and progress!!!*

There is no one formula for how this should look and what it should contain: the appearance and content varies mightily according to project and researcher. It might exist digitally, on

paper, or on some combination of digital and paper. You should bring it to all class meetings, but the calendar at the end of this syllabus notes the dates when it is essential. Refer to it, show your course leader something you're working through, and use it as a tool to assess and identify challenges before they loom large.

There are different ways to organize your wondrous notes/journal, and some kinds of information are more suitable for certain projects (and researchers) than others. It will likely include the following kinds of information:

- Bibliographical references and abstracts on those references (so you can remember what each article is without re-reading it entirely)
- Notes on readings
- Notes from your brainstorming, or random ideas jotted here and there
- Sketches or preliminary photographs
- Recordings, partial compositions
- Drafts of text you might use
- Field notes and/or interview notes
- Attempts to synthesize, analyze, make sense of the preliminary results you're producing
- Concept maps, outlines, representations of your final deliverable

You also need to update the "**Plan of Work**" section of your proposal if your schedule or goals change at any point throughout the semester. On the dates indicated, you will be asked to update the Plan of Work in discussion with your course leader. The proposal will not be re-graded and the format/finesse of the proposal is no longer critical, but you do need to show that you have a new Plan of Work that gets you from the present to the end of the semester.

4. Status Report (due March 23, 9 pm)

The Status Report (2 double-spaced pages) is your assessment of your recent progress and plans for future work. The audience for this work is your course leader. The Status Report must address the following points:

- Before break your mentor gave you feedback on your Scholarly Report. In your own words, explain that feedback and your future plans in light of this feedback. Give at least two specific examples: e.g., "My mentor gave me an article by Paul Griffiths on Buddhist philosophy. I hope to read it to clarify how the concept of enlightenment differs among Mahayana and Theravada Buddhists. This will help me with my own thesis about how the concept of enlightenment has been transformed in the American Buddhist context."
- Describe what your final Disciplinary Deliverable will be. Is it beginning to look different now than when you wrote your proposal? If so, how and why?
- What is the most significant thing (and why is it significant) that has happened in your project so far?
- What excites you the most at this point and what concerns you the most at this point?

- **You will succeed at this assignment** if you prove to the reader:
    o You have a plan to incorporate mentor feedback on the Scholarly Report.
    o Your final deliverable will be a substantial piece of work that accomplishes your objectives.

o You are reflective about your process and ambitiously proceeding toward your goals.
o You have taken this assignment seriously and approached it in a professional manner.

5. Disciplinary Deliverable (due Fri. April 10, revision due Mon., May 4)

The Disciplinary Deliverable is the "fruit of your labors," if you will. It is the primary outcome of this course; the paper, object, or other piece of work that results from a semester of glorious toil; the ultimate triumph of the human spirit over the forces of adversity.

The Disciplinary Deliverable will be assessed according to the degree to which it achieves your goals, as described in the proposal, and as those goals may have changed but were reported in the Scholarly Report and Status Report.

- Every project has an ideal imagined audience. Consider if your audience is an expert in this field, a novice who wants to learn about the topic, someone else; construct your Disciplinary Deliverable for this imagined audience.
- If you produce a primarily written deliverable we expect a professional document of appropriate length for a semester-long project. We used to ask for approximately 25 double-spaced pages for a research paper, but found that this varies greatly according to discipline. Your mentor (and course leader) will certify an appropriate length for this assignment. Note that your course leader may not be able to read the entire deliverable before returning it to you (but your mentor will).
- If your capstone has a substantial performance component, you will need to produce an artifact by which your capstone can be evaluated. This may be a musical performance/concert, a *significant, well-prepared* talk (in which case you need supporting material such as a PowerPoint presentation, your notes, and handouts), a *substantial* web site, a manual for someone else engaging in the same activity, etc. Your deliverable should be negotiated with your course leader (in consultation with your mentor) at the time of the Proposal writing.

- **You will succeed at this assignment** if you prove to the reader/evaluator:
    o You have produced a substantial and insightful piece of work
    o Your work achieves your stated goals
    o Your work engages with other work in the relevant AHS discipline(s), and follows the standards of that discipline
    o You have taken this assignment seriously and approached it in a professional manner

6. Self-Assessment (due Fri., May 8 at 5 pm)

This document (3-4 double-spaced pages) is a chance to reflect on your Capstone experience. The audience is the course leader, whom you should assume is not a specialist in the field (assume so regardless of this person's expertise). We recommend that you hold on to interlibrary loan and other sources so you can use them for this assignment. If you cannot keep the sources, at least copy down particularly meaningful quotes.

Address the following questions:

- What is the take-home message of your Disciplinary Deliverable? What does it accomplish overall? This should be no more than 300 words.
- How do your discoveries, findings, creations, projects, or conclusions relate to the work of others in the relevant field? To discuss this, go back to your Annotated Bibliography in the Scholarly Report. Now is the time to analytically engage with other scholars in the field by discussing concretely how you used <u>two</u> of your five sources from your Annotated Bibliography. Pick the two sources that were most useful for your project. For both of the sources, demonstrate *scholarly engagement* by doing the following:
    - Consult your list of goals for each source in that document, and assess how well you achieved those goals. **This means that you should re-read what you wrote in that annotation, and comment on what you wrote.**
    - In your discussion of this source and your use of it, we're looking for concrete examples. To achieve this level of detail, please include and analyze <u>one</u> direct quote from each source. (Remember the method of "Introduce-Insert-Interpret-Show" introduced earlier in the semester.)
    - Note for students whose Disciplinary Deliverables are research papers: feel free to quote directly from your final paper, since you are likely to have already done this kind of scholarly engagement in that paper.
    - If you would prefer to annotate one or two sources that were not in your Scholarly Report, this may be fine. Discuss with the course leader in advance.

You will succeed at this assignment if you prove to the reader:
- You are able to explain the significance of the project to a non-specialist.
- You are able to critically evaluate and situate your own work in relation to those of others who work in the field.
- You have written your Self-Assessment in a clear and engaging manner displaying your writing skills
- You have taken this assignment seriously and approached it in a professional manner

7. Final Presentation (Last Class or Finals Period)

All students are required to present their work to an audience of their peers, i.e., fellow students, your heroic course leader, and students doing AHS Capstone Courses (rather than projects). Presentations will take place during the last day of classes and finals week (date TBD). We will decide the order of presentations as this exciting day draws near.

Each student will have approximately 12 minutes for their presentation and at least five minutes to answer questions from the audience. You need to teach us about your project... what questions did you ask, how did you answer them, what did you learn, how was it significant. Never forget that your audience consists of non-experts!

Organization and focus are essential in this assignment: please plan in advance what you will say and how to make the best use of your 12 minutes. To make this educational for all of us, please consider the following rubrics in preparing your presentation (these will be the assessment criteria). The successful presentation will be:

- **Professional** within the context of a discipline [demonstrates grasp of the material; well-prepared; appropriate to context/audience]
- **Significant** and elevates understanding [appropriate lessons drawn; attention given to audience comprehension of the material; informative and helpful to non-disciplinary experts]
- **Goal-driven and structured** [time used well; reasonable and substantive goals; presentation structured to support the goals]
- **Supported and effectively analyzed** [assertions supported with evidence; persuasive arguments]
- **Well executed** with clear, engaging, and efficient mechanics [articulate and appropriate language; effective A/V support, if applicable; time well-managed]

Semester Schedule

Note: all assignments are DUE on the date listed.

	Tuesday **Jan. 20**
WEEK 1	**Introduction and Welcome** • Review course expectations and syllabus: budget issues, future assignments (especially the Disciplinary Deliverable), grading, mentor relationship, etc. • Discuss ethics of research with or without human subjects • Discuss three-story thesis, with examples • Do syllabus Q and A • Discuss "work buddy" system • Discuss project ideas, get started on proposals • Receive via email: "Plan of Work" calendar template and "Journals and News Articles Definitions" document (for determining if a source is "scholarly") • **Homework**: exit with detailed understanding of Proposal assignment; work on it rest of week • **Homework**: Schedule mandatory strategy session in library with Dee Magnoni between Mon. Jan. 26 and Mon. Feb. 2 (sooner is <u>strongly</u> recommended, so you can use what you learn for your proposal). Check her Outlook calendar and then send a meeting request. PLEASE DO NOT REQUEST A MEETING WITHOUT LOOKING AT HER SCHEDULE. At least 24 hours prior to your meeting, please send her a 3-4 sentence introduction to the topic noting the main ideas and key questions.

	Tuesday **Jan. 27**
WEEK 2	**Proposal Work…** • Form Peer Review groups • Share draft three-story thesis statements with the class (bring copies to class for everyone) • Discuss peer reviewing of proposals (to be done next week) • Discuss proposal preparation, ask syllabus questions • Work, work, work on proposals

	Tuesday **Feb. 3**

WEEK 3	**Proposal Review/Revision**
	
	• Workshop proposals: read pre-assigned colleagues' proposals before class and prepare written comments and feedback! (Address specific peer review questions that course leader will send to the class via email.)
	• Bring all the work you have done thus far (this is a big working meeting day)
	• Briefly discuss note-taking and outline development
	    o Outline strategy
	    o Note-taking strategy
	    o When to cite
	    o Questioning your sources

	Make sure to meet Dee Magnoni no later than Mon., Feb. 2 to discuss research sources and strategies. (Sooner is better, so your proposal can benefit.) **DUE: Email your proposal by 3:00 PM on MONDAY (Feb. 2) to course leader and peer reviewers.** **DUE: Email a final version of your proposal to course leader and mentor no later than 6:00 PM on Thursday Feb. 5.** **Arrange to meet with your mentor in the next week (no later than Thursday Feb. 12) to discuss your proposal.**

WEEK 4	**Tuesday** **Feb. 10**
	• Receive responses to budget requests this week. • Be sure to have met with your mentor by this Thursday to discuss your proposal • Discuss Scholarly Report (4 parts) • ***Bring Notes/Journal and time log*** to show course leader. • Work on projects should be underway!

WEEK 5	**Tuesday** **Feb. 17**
	• One-on-one or peer group meetings with the course leader, during class time. • Time to get cracking, no loitering. Is your Plan of Work still accurate?

WEEK 6	**Tuesday** **Feb. 24**
	• Discuss Scholarly Report, draft due next MONDAY • Discuss using evidence (Introduce-Insert-Interpret-Show) • In-class formal presentations to entire class (~10 mins/student….) Specific content TBA. • Perhaps schedule "Mentor flex meeting" for around now?

WEEK 7	**Tuesday** **March 3**
	Scholarly Report Due, and Discussion Thereof
	• Bring Scholarly Reports to class for workshopping • Write peer reviews of Scholarly Reports, bring to class. (Address specific peer review questions that the course leader will send to the class via email.) • Overall discussion of progress. ***Bring Notes/Journal and time log; reflect on Plan of Work for possible revision***
	DUE: email Scholarly Report to course leader and peer reviewers by 3:00 PM on MONDAY March 2 **DUE: email Scholarly Report to course leader and mentor by 6:00 PM on THURSDAY March 5** **Arrange to meet with your mentor in the next week (by Thurs March 12) to discuss your Scholarly Report.**

WEEK 8	**Tuesday** **March 10**
	• Three weeks to the Disciplinary Deliverable is due: time for a major strategy session, in discussion with course leader and peer group. • Meet with mentor by Thursday the 12th

ಖಬಖ Spring Break: Tues., March 17 and the days surrounding it. Woohoo. ಖಬಖ

WEEK 9	**Tuesday** **March 24**
	• Discuss last-minute survival strategies: finish line is in sight! • In-class works-in-progress presentations to peer groups (specific content TBA). • Discuss status-report in one-on-one sessions with course leader (either in class or outside class, depending on scheduling).
	DUE: email Status Report to course leader by 9 pm Mon., March 23.

WEEK 10	**Tuesday** **March 31**
	• This should be a major working day. • Perhaps schedule "Mentor flex meeting" for around now?

WEEK 11	**Tuesday** **April 7**
	The Finish Line!!!
	• No class this week. The course leader is available for consults. Classroom is available for working! • Victory in sight! • Arrange to consult with mentor about Disciplinary Deliverable by April 20
	DUE: Disciplinary Deliverable – send via email (if appropriate, or some other way if needed) to course leader, mentor, and peer reviewers by 6:00 PM on FRIDAY April 10

WEEK 12	**Tuesday April 14** **Plan Self-Assessment** • Receive feedback on Disciplinary Deliverables from mentors by April 20 • In-class written peer reviews. (Address specific peer review questions that the course leader will send to the class via email.) • Discuss Self-Assessment **Arrange to meet with your mentor by Monday April 20 to discuss your deliverable!**

WEEK 13	**Tuesday April 21** • Plan revision strategy for revised Disciplinary Deliverable • In-class works-in-progress presentations to peer groups (specific content TBA). • Work on Self-Assessment

WEEK 14	**Tuesday April 28** **Last Day of Class** • Last day of class! • Course feedback session • Some final presentations **DUE: some presentations (in class)!**

WEEK 15	**Finals Week May 5-8** • Final revision of Disciplinary Deliverable due by Monday May 4 at midnight • Self-Assessment due Friday May 8, 5 pm • Remaining presentations during finals week (date TBA) **DUE to mentor and course leader: Revised Disciplinary Deliverables, Mon. May 4 at midnight (earlier if not emailable—plan ahead and arrange with mentor)** **DUE email final deliverable to library for archiving (see instructions earlier on syllabus)** **DUE to course leader: Self-Assessment, Friday May 8 at 5 pm** **DUE: all remaining presentations (TBA)!**