WRITING FOR THE PUBLIC   K. Banazek
THE WHERE, THE WHY, AND THE HOW   Fall 2013
DUE AT 12:59PM ON MONDAY, NOV. 18

In their introduction to *The Where, The Why, and The How* (Chronicle Books, 2012), Jenny Volovoski, Julia Rothman, and Matt Lamoth say, "We hope that by reading this book, you'll learn some interesting things, but also enjoy reflecting on the mysteries themselves." This is a bold double-goal. Your job in this, our final project before you turn your full attention to revision and your website, is to create something that invites in the same kind of readers and readings that this weird book imagines.

How do you craft a text so that a reader will enjoy reflecting on a mystery? What counts as a mystery? How can one balance trying to get "the feeling" of wonder into the text while still teaching readers something about the issue at hand? These are just a few questions you may need to grapple with as you formulate your own where, why, or how project. Or course, you might also produce a when project or a who project.

A FEW ADDITIONAL GUIDELINES:

□   While there is a lot of flexibility in terms of specifics, your project should consist of two parts---one visual, one verbal.

□   Your project should take a specific question as its title. This question should suggest a mystery that "can't be entirely explained in a few mouse clicks." This might be a scientific question for which several seemingly credible or plausible answers have been suggested. It might be a more philosophical question about which an informed reader could easily be "of two minds."

□   The text you create should show you writing as an expert for an audience of curious non-experts.

□   This text should be brief and very well edited. 350-500 words would be appropriate. You may adopt either a more scientific voice or a more poetic voice in your writing. Do try to approach the style of the piece in a way that is slightly different from your usual writing style---whatever that may be.

□   The visual you create may be a visualization or an illustration, but it doesn't have to be. We'll talk about the wide range of things that might be acceptable in class. Collage or re-mix of existing materials is fine, but you shouldn't just use an image that someone else created.

□   You should turn in your project in whatever format is best suited to its content. You may do this in person in class on the 18th (if you've created original artwork), as a file via Courseweb, or by using Courseweb to send me a link to a specific section of your website.

□   You should expect to write a debrief (approx. 300 words) in which you explain the rhetorical choices that you made and anything else I might want to know about your compositional practice. You may turn this in either with your project or in/before class on Wednesday, November 20.