WRTC Graduate Capstone Guidelines

September 5, 2014

Revised August 2, 2020

Table of Contents

Faculty Advisor Role

The faculty advisor plays a critical role in facilitating the professional development of the student. Offering guidance and support, the advisor becomes a role model and identifies appropriate academic development opportunities while also providing individualized advice regarding career development and guidance.

Faculty advisors serve as mentors and facilitate communication between the student and capstone committee members. While, the student is ultimately responsible for maintaining regular communication with advisors and program administration, completing all academic and administrative paperwork in a timely manner, and developing an appropriate schedule for completion of the program, the capstone faculty advisor is responsible for establishing and maintaining a pattern of regular contact with their advisees (this may be face-to-face, virtual meetings or email updates), maintaining a working knowledge of deadlines and procedures related to the capstone, and reviewing multiple drafts of an advisee's work. Faculty should also provide advisees a complete a syllabus for all WRTC 700 and 701 sections they are supervising and will assign a grade of S or U (satisfactory or unsatisfactory) for all sections they supervise.

To ensure equitable workload and sufficient attention for each advisee, faculty are generally limited to only one advisor role per year. Faculty may serve as readers on additional capstone committees.

Capstone Committee Makeup

The student forms the capstone committee in consultation with her or his capstone advisor after a thesis topic or internship area has been identified. The Capstone Committee will meet at least twice – once to discuss the capstone proposal (generally in early fall of the student's second year) and again for the Capstone Defense meeting during the student's final term.

The student's advisor serves as chair of the capstone committee. For the thesis, at least two additional faculty members with graduate teaching privileges are required to complete the capstone committee; one of these faculty members must be in the School of WRTC. For the internship, at least one additional member should be a faculty member. WRTC recommends that the second additional internship committee member be from an industry related to the internship.[1] Capstone committee members should have the background and interest necessary to counsel, direct, and evaluate the specific capstone project undertaken. Faculty members from other disciplines **may** serve on WRTC Thesis Committees provided that they have graduate instructor status. Students must **file a Thesis Committee Approval form** with TGS. (See the Graduate School website under "Graduate Forms" for the Committee Approval Form).

Thesis/Internship and Comprehensive Assessment[2]

The thesis or internship serves as the WRTC graduate capstone experience. A successful thesis/internship project applies the skills and knowledge acquired from previous WRTC experiences in a clear, focused and rigorous project.

In order to complete the capstone project successfully, each student should meet with his or her advisor to create a timeline for the project. This timeline should specify when the student will complete relevant tasks and submit written drafts of required documents to the advisor, as well as when the advisor will provide feedback on submitted work. It is the student's responsibility to complete tasks and create high quality drafts of written documents in a timely fashion and faculty advisors are expected to monitor students' progress, hold regular meetings with advisees, offer useful feedback in both genre and content and advise students immediately when expectations for timeliness and rigor are not being met. It is crucial that the student meets the specified deadline; if a student deviates from the timeline, the student cannot expect faculty to work with them on their project over the summer or other school breaks.

[1] If an individual from industry serves as a committee member, the individual may not also serve as the client or student's direct supervisor.

[2] For those students with an assistantship, the TGS will pay tuition for 6 hours of thesis/internship. If students drop WRTC 700/701 after registering for it, they may have to assume responsibility for tuition payment upon subsequent registration. Students may not enroll in more than 6 credit hours of WRTC 700/701. If the student does not complete the capstone within this time, the student must enroll in WRTC 699 until the student's capstone committee approves the capstone.

Thesis Proposal

Early in the third semester (early October) is the target date for completing the Thesis Proposal. However, each student should consult with his or her advisor to determine (a) whether individual circumstances suggest that a later submission date is appropriate and (b) the extent to which later approval could impact completion of the capstone and the student's anticipated graduation date.

The Thesis Proposal provides evidence that the student is prepared to undertake and complete the thesis. A successful Thesis Proposal accomplishes the following:

- demonstrates a need and purpose for exploring and writing about a relevant issue in the subfields of writing, rhetoric, and technical communication;
- responds to a gap in disciplinary knowledge by citing relevant scholarship in writing, rhetoric, and technical communication and from other fields, if appropriate;
- engages source material that enlightens the student's own ideas;
- shows a mastery of writing skill and rhetorical strategy appropriate to the subject matter, chosen modality (scholarly article, traditional thesis, multimodal presentation, etc.) and rhetorical situation.

The student writes the proposal under the supervision of the advisor. The expectation is that the thesis proposal will result from an iterative process where, in order to develop a high quality document, the advisor provides feedback on drafts of the proposal. The proposal should be prepared according to a professional style agreed upon by the student and chair. It should specify clearly what the student proposes to do for the thesis project, as well as a timeline for completion, so that the student and the committee can discuss the details and arrive at definite decisions about the feasibility and quality of the proposed research.

A thesis proposal will at minimum include:

- an Introduction that reviews relevant literature and presents the rationale for the proposed research question(s);
- a Method(s) section that describes the proposed subjects/participants, apparatus and/or materials, and procedures and;
- a Data Analysis and Interpretation section that describes how the data will be analyzed and interpreted in light of the literature reviewed and proposed research question(s).

Individual advisors may have additional requirements. Thesis proposals are usually between 10 and 12 pages in length.

Once the advisor provides approval to do so, the student distributes the completed proposal to all committee members for review and schedules a thesis proposal approval meeting (typically lasting 1 hour) at least two weeks after the proposal is distributed to members of the committee. The student should not make changes to the proposal after distributing it to the committee. Advisors may choose varying levels of responsibility for setting up committee meetings, but at minimum should supervise students in working to find meeting times that work for all committee members.

Members of the committee read the thesis proposal prior to attending the proposal approval meeting. During the thesis proposal approval meeting, the student makes a brief presentation of no more than 15 minutes during which he or she should demonstrate foundational knowledge, skills, and abilities relevant to the project and interact professionally with the audience. It is up to the student and the advisor whether or not to include visuals or other presentation tools at this meeting. The proposal is meant to be a heuristic document so students should be prepared for significant changes in their topic and/or methods for the capstone project. The proposal approval meeting is also less official than the Capstone Defense and is expected to be a conversation between the student and committee members. It is less about the student demonstrating knowledge and more about a team of people shaping an extended research project.

The committee will provide the student formative feedback – either orally or in writing at the proposal approval meeting - regarding the quality of the written proposal document and plans for completing the capstone project.

If the committee rejects the proposal, they will make specific recommendations for remediation and the student may be required to make substantial changes to the document, schedule another proposal meeting, or both in order for the committee to approve the thesis proposal. Committees may also make recommendations for change and leave it to the student and faculty advisor to make those changes before moving forward with the project.

Thesis and Comprehensive Assessment

Once the data are collected, the student analyzes the data and writes the thesis under the supervision of the advisor. As with the proposal, several drafts of the thesis are expected. The thesis should result from an iterative process where, in order to develop a high quality document, the advisor provides feedback on drafts of the thesis.

The thesis may take multiple forms. Students may produce a traditional thesis incorporating research on a specific topic. Alternatively, the thesis may conform to a publication model containing a variety of items—for example, two journal length articles, a conference presentation, and a reflective statement. Other configurations are also acceptable provided the format is agreed upon ahead of time by the student and advisor.

Only after the advisor provides approval, should the student distribute the complete thesis to all committee members for review. A thesis defense meeting, which serves as the program's comprehensive assessment, is scheduled at least two weeks after the student distributes the thesis. The student must not edit the thesis after distributing it to the committee.

Members of the committee read the thesis prior to attending the thesis defense meeting. During the meeting, the student makes a brief presentation of no more than 15 minuets to insure sufficient time for committee members' questions and feedback. During the presentation the student should: demonstrate foundational knowledge, skills, and abilities relevant to the project; interact professionally with the audience; competently field questions about the project and the written document; and discuss specifics like collaboration, long-term planning, multiple revisions, and the ability to situate work in larger conversations while producing the thesis. Once the student has answered all questions, the committee will ask the student to leave the room while the members of the committee (a) discuss the thesis and the student's presentation, (b) complete the Comprehensive Assessment Scoring Rubric, and (c) decide whether to approve the thesis as written (rare), approve the thesis with specified revisions discussed during the meeting (common), or reject the thesis. After the defense meeting is over, the chair of the thesis committee should submit the completed Scoring Rubrics from the committee members and a completed Comprehensive Assessment Results form to the Director of Graduate Studies. Once the thesis is approved, each committee member must also sign—in black ink—four copies of the thesis title page (see page 18 for a sample).

If the committee rejects the thesis, they will make specific recommendations for remediation and the student will need to make changes to the document until it is acceptable. Once the committee approves the thesis, the committee members should complete new Comprehensive Assessment Scoring Rubrics and the chair of the thesis committee should submit these rubrics to the WRTC Director of Graduate Studies.

In the event a student fails the comprehensive assessment, the student may request a re-assessment. Unless there are extenuating circumstances, the re-assessment must occur within six months of the date of failure. Only one re-assessment will be allowed. Cases involving extenuating circumstances must be raised or supported by the graduate program faculty and presented in writing to the dean of The Graduate School for approval. Members of the committee must complete new Comprehensive Assessment Scoring Rubrics based on the student's performance during the re-assessment and the chair of the internship committee should submit these Scoring Rubrics and a new completed Comprehensive Assessment Results form to the WRTC Director of Graduate Studies. If a student fails the second comprehensive assessment, his or her participation in the graduate program will be terminated.

Should another semester be required for a student to revise and complete their thesis, the student will sign up for WRTC 699 hours until the capstone can be approved. Faculty should make it clear from the start of the thesis project whether or not they are willing to read revisions or offer feedback over the summer.

Internship Proposal

Early in the third semester (early October) is the target date for completing the Internship Proposal. However, each student should consult with his or her advisor to determine (a) whether individual circumstances suggest that a later submission date is appropriate and (b) the extent to which later approval could impact completion of the capstone and the student's anticipated graduation date.

The Internship Proposal provides evidence that the student is prepared to identify, obtain and complete an internship relevant to the student's future goals.[3] A successful proposal accomplishes the following:

- provides a clear rationale for choosing the placement the student wishes to complete;
- identifies appropriate organizations to serve as potential clients for the internship (Note: Some students will have already identified their placement at the time of the proposals while others will propose the type of placement.);
- proposes internship outcomes and deliverables that logically follow from working in the proposed field;
- includes documents that show a mastery of writing skill and rhetorical strategy appropriate to the subject matter, chosen modality (textual, visual, digital or multimodal) and rhetorical situation;
- locates the internship in the WRTC field.

The student develops the proposal under the supervision of the advisor. The expectation is that the proposal will result from an iterative process where, in order to develop a high quality document, the advisor provides feedback on multiple drafts of the proposal. The proposal should be prepared according to a professional style agreed upon by the student and advisor. It should specify clearly what the student proposes to do for the internship project, what deliverables may result, as well as a timeline for completion, so that the student and the committee can discuss the details and arrive at definite decisions about the feasibility and quality of the proposed internship.

An internship proposal will include at minimum:

- an introduction that presents the rationale for the proposed placement the student wishes to work in;
- a job market analysis that emphasizes potential jobs;
- a minimum of 10 sources providing relevant theory and useful resources that locate the internship in the field and suggest skills the students will need and/or use in the internship
- a discussion of relevant assignments the student has completed in courses or work experience (including assistantships) that may apply to the internship;
- and proposed outcomes from completing the internship.

Individual advisors may have additional requirements. Internship proposals are usually between 10 and 12 pages in length.

Once the advisor provides approval to do so, the student distributes the completed proposal to all committee members for review and schedules an internship proposal approval meeting (typically lasting 1 hour) at least two weeks after the proposal is distributed to members of the committee. The student should not make changes to the proposal after distributing it to the committee. Advisors may choose varying levels of responsibility for setting up committee meetings, but at minimum should supervise students in working to find meeting times that work for all committee members.

Members of the committee read the internship proposal prior to attending the proposal meeting. During the internship proposal meeting, the student makes a brief presentation of no more than 15 minutes during which he or she should: demonstrate foundational knowledge, skills, and abilities relevant to the internship and interact professionally with the audience. It is up to the student and the advisor whether or not to include visuals or other presentation tools at this meeting. The proposal is meant to be a heuristic document so students should be prepared for significant to their internship placement plan for their capstone project. The proposal approval meeting is also less official than the

[3] If the student holds an assistantship (GA), then the GA provider and internship client must be discrete entities. Additionally, if the student is employed fulltime, then the employee's workplace and internship client must be discrete entities.

Capstone Defense and is expected to be a conversation between the student and committee members. It is less about the student demonstrating knowledge and more about a team of people shaping a theory-influenced working experience.

The committee will provide the student formative feedback – either orally or in writing at the Proposal Meeting – regarding the quality of the written proposal document and plans for completing the Internship Portfolio. The Internship Portfolio and internship oral defense serves as the program's comprehensive assessment and should thus reflect not only the student's experience in the internship placement but also how the experience serves as the final stage of the student's program of study in WRTC.

If the committee rejects the proposal, they will make specific recommendations for remediation and the student may be required to make substantial changes to the document, schedule another proposal meeting, or both in order for the committee to approve the thesis proposal. Committees may also make recommendations for change and leave it to the student and faculty advisor to make those changes before moving forward with the project.

Internship Portfolio and Comprehensive Assessment

As the internship nears completion, the student reflects on the internship experience and creates the portfolio under the supervision of the advisor. As with the proposal, the internship portfolio should move through several revisions. The expectation is that the portfolio will result from an iterative process where, in order to develop a high quality document, the advisor provides feedback on multiple drafts of the portfolio.

The portfolio **should** include:

- key literature review;
- workplace analysis that may include:
    - professional correspondence;
    - drafts of work completed during the internship;
    - and/or ethnographic observations;
- reflective summary of the internship experience for the committee members;
- a learning record that includes reflection particularly on obstacles faced and strategies for overcoming barriers (for internal audience);
- a portfolio of important deliverables from the internship and WRTC coursework or related experiences (for external audience);
- a professional statement and/or a job market analysis

The student and advisor will determine the required contents of the portfolio during the internship. Remember that the Internship Portfolio is meant not only to represent the internship experience, but also to make connections between the experience and students' coursework and other experiences throughout their program of study.

Once the advisor provides approval to do so, the student distributes the complete internship portfolio to all committee members for review. A portfolio defense meeting (typically lasting 1 hour), which serves as the program's Comprehensive Assessment, is scheduled at least two weeks after the student distributes the portfolio. The student must not edit the internship portfolio after distributing it to the committee.

Members of the committee read the portfolio prior to attending the portfolio defense meeting. During the meeting, the student of no more than 15 minutes to ensure sufficient time for committee members' questions and feedback. During the presentation the student should: demonstrate foundational knowledge, skills, and abilities relevant to the internship; interact professionally with the audience; demonstrate the ability to verbalize their professional skills and adequately value (monetarily and otherwise) their work; competently field questions about the internship and the portfolio and discuss ways the student utilized or encountered collaboration, long-term planning, multiple revisions, and situate work in larger disciplinary conversations. Once the student has answered all questions, the committee will ask the student to leave the room while the members of the committee (a) discuss the document and the student's presentation, (b) complete the Comprehensive Assessment Scoring Rubrics, and (c) decide whether to approve the portfolio (rare), approve the portfolio with specified revisions discussed during the meeting (common), or require substantial revisions to the portfolio. After the defense meeting is over, the chair of the internship committee should submit the completed Comprehensive Assessment Scoring Rubric from the committee members and a completed Comprehensive Assessment

Results form to the WRTC Director of Graduate Studies.

If the committee rejects the internship portfolio, they will make specific recommendations for remediation and the student will need to make changes to the document until it is acceptable. Once the committee approves the internship portfolio, the committee members should complete new Comprehensive Assessment Scoring Rubrics and the chair of the thesis committee should submit these rubrics to the WRTC Director of Graduate Studies.

In the event a student fails the comprehensive assessment, the student may request a re-assessment. Unless there are extenuating circumstances, the re-assessment must occur within six months of the date of failure. Only one re-assessment will be allowed. Cases involving extenuating circumstances must be raised or supported by the graduate program faculty and presented in writing to the dean of The Graduate School for approval. Members of the committee must complete new Comprehensive Assessment Scoring Rubrics based on the student's performance during the re-assessment and the chair of the internship committee should submit these Scoring Rubrics and a new completed Comprehensive Assessment Results form to the WRTC Director of Graduate Studies. If a student fails the second comprehensive assessment, his or her participation in the graduate program will be terminated.

Should another semester be required for a student to revise and complete their internship, the student will sign up for WRTC 699 hours until the capstone can be approved. Faculty should make it clear from the start of the internship project whether or not they are willing to read revisions or offer feedback over the summer.

Sample Thesis Proposal

Below is a sample thesis proposal that was judged to meet the requirements of a proposal. (*Note: Title page and Works Cited cut for space*)

INTRODUCTION

I am an avid "couponer." As soon as I wake up in the mornings, I reach for my cell phone and begin searching for coupons. Admittedly, all of the coupons that I look for are not "coupons" in the strictest sense; some are discounts, rebates, or other offers. Yet, because these offers act like coupons by saving users money, anyone who actively seeks them tends to fall under the umbrella term "couponer."

The "avid" distinction comes from the frequency of the couponing. In addition to mornings, I check for new coupons several times during the day and before I go to sleep. I also usually do so when I wake in the night, often falling back asleep with my cell phone still between my hands. Although there are few—if any—new coupons each time that I search for them, the thrill of finding one for a product that I need or want motivates me to continue looking.

Aside from the obvious financial benefit, I am drawn to coupons for another reason. As a student of rhetoric, I have learned that the discipline extends far beyond speech and writing to include images, objects, and more. However, I have encountered only one piece of scholarship—an article by Christopher Nemeth—that approaches a "rhetoric of coupons." To increase understanding of coupons as public forms of rhetoric, I aim to address this shortage through my thesis. More specifically, I am interested in examining coupons from visual and feminist rhetoric points of view. I have chosen these two perspectives because I have little experience with them but would like to gain more. Because I also plan to apply to doctoral programs in a few years, these angles could help prepare me to become a visual or feminist rhetoric scholar.

My thesis will take the form of two journal articles, each one employing a different analytical lens. I will write both articles so that I can submit shortened versions to *enculturation* or *Present Tense.* These journals would be fitting venues for my work because they are concerned with the relationships among culture, media, and rhetoric. In fact, *enculturation* is "devoted to contemporary theories of rhetoric, writing, and culture, and invites submissions on rhetoric, composition, media, technology, and education" ("About Enculturation"). Similarly, *Present Tense* seeks submissions that address questions such as "How do rhetorical concepts help us

better understand today's media and pop culture?" and "How might different understandings of everyday things change our lives?" ("Submissions"). These journals also attract audiences that are interested in rhetoric, helping me achieve my goal of portraying coupons as rich, yet underexplored, materials for rhetorical examination.

LITERATURE REVIEW

Coupons are inherently rhetorical. With written messages offering discounts on products and services, coupons have been shown to influence consumers' purchase intentions and behaviors (Clark et al. 189; Cummings Poisson 280; Raghubir 316; Shi et al. 471). They also contain visual elements, such as images and typography, that can attract and guide consumers' attention (Scott 253). Despite this persuasive power, however, researchers do not explicitly acknowledge coupons as "rhetorical." In addition, research on coupons exists in the context of advertising, communication, and marketing studies, all relatives of rhetoric.

To address these gaps, my thesis will concentrate on free-standing inserts (FSI), or print promotions that appear in newspapers and feature advertisements with coupons. More specifically, I will examine the relationships between the advertisements and coupons through visual and feminist rhetorical lenses. This approach will build a bridge between coupons and rhetoric by uncovering the visual and gendered messages that FSIs create.

Before executing my research, I will review some of the existing literature related to my topic. I will start by defining several terms. I will then organize my findings into the following three sections: FSIs, visual rhetoric, and feminist rhetoric. Finally, I will conclude by identifying how my research will fill significant gaps in the literature.

Terms

The list below defines five terms that appear in the rest of this literature review.

- Consumer packaged goods (CPGs): Items, such as cleaning products, cosmetics, and food, that are often used quickly and purchased frequently
- Low-involvement purchases: Inexpensive products, such as candy, sponges, and toothbrushes, that require little consideration before buying and carry few consequences after buying

- Brand loyalty: A consumer's dedication to purchasing a product from only one brand
- Digital coupons: Any discount that is not printed, including internet and mobile coupons
- Mobile coupons: A discount sent to cell phones, tablets, or other portable devices

FSIs

The largest source of coupons is FSIs. According to NCH Marketing statistics, manufacturers and retailers issued 293 billion coupons for CPGs in 2017. Of them, 93.7 percent, or about 274.5 billion coupons, were distributed through FSIs (Brown). This number has remained relatively consistent in recent years, even as digital coupons have gained prominence. In fact, the share of FSI coupon distribution rose from 92.8 percent in 2015 and 93 percent in 2016, marking a small but steady increase ("2016 Coupon Scoreboard").

FSI coupons are also redeemed the most. NCH Marketing statistics show that consumers used 2.065 billion coupons for CPGs in 2017. As the statistics indicate, that total broke down to 41.3 percent, or 852.8 million coupons, from FSIs. It also included 18.2 percent, or 375.8 million coupons, from digital sources, the next most popular category (Brown). Although digital coupon redemption has increased over time, the share of FSI coupon use has remained high at 48.8 percent in 2015 and 49 percent in 2016 ("2016 Coupon Scoreboard").

Despite the predominance of FSI coupons, there is little research analyzing their relationships to the advertisements that accompany them. In one study, Srini S. Srinivasan et al. explore whether FSIs have a "pure advertising exposure effect" (29). That is to say, they examine whether FSIs affect the purchasing behaviors of consumers who do not clip and use their coupons. Srinivasan et al. observe in two of six test conditions that consumers purchase more products after seeing them in FSIs, suggesting that FSIs have a slight advertising exposure effect (37). Importantly, however, Srinivasan et al. note that consumers tend to buy fewer products from competing brands in the weeks after viewing an FSI (39). This response seems to raise the influence of FSIs, but it does not directly illuminate the relationships between FSI advertisements and coupons.

Analyzing these relationships more closely, France Leclerc and John D. C. Little compare the effects of image- and information-focused advertisements in FSIs on consumers' decisions to clip coupons. They

find that brand-loyal consumers are more likely to clip FSI coupons when the accompanying advertisements concentrate on images of the products (479). By contrast, consumers who lack brand loyalty tend to clip FSI coupons when the advertisements prioritize information about the products (Leclerc and Little 479). While Leclerc and Little concede that decisions whether to clip coupons depend on several factors, such as need for the products (479), their investigation shares a further limitation with Srinivasan et al.'s work. Specifically, it does not consider how FSI advertisements create emotional impacts that in turn affect the way that consumers respond to FSI coupons.

An investigation by Harper A. Roehm Jr. and Michelle L. Roehm partially addresses the gap left by Srinivasan et al.'s and Leclerc and Little's research. Roehm and Roehm survey consumers to determine whether their logic or emotions primarily motivate their decisions to use coupons. They then present the consumers with FSI advertisements that contain either logical appeals, like product demonstrations, or emotional ones, such as humor. After viewing each advertisement, the consumers choose whether to clip the accompanying coupon. Roehm and Roehm report that the consumers clip more coupons when the advertisements' appeals align with their own logical or emotional dispositions (245). This finding builds on Srinivasan et al.'s and Leclerc and Little's work by illustrating how consumers' identification with advertisements can influence their selection of coupons. However, Roehm and Roehm's examination falls short of answering what narratives FSI advertisements project onto consumers and how FSI coupons fit into them.

Visual Rhetoric

Although visual rhetoric is nuanced, one popular view reduces this term to two key concepts. As Barbara J. Phillips and Edward F. McQuarrie state, visual rhetoric attends to "visual structure," or colors, shapes, and objects pictured in themselves (116). On the other hand, it considers "meaning operation," or the interpretations and connections that viewers make through cognitive processing (116). For an illustration of these two alternatives, one can turn to Gunther Kress, who offers the example of a red *Bar and Grille* sign. According to him, the visual structure comprises the sign's letters and coloring (Kress 111). By contrast, the meaning operation extends to the mental associations, such as between the letter "e" and "Olde England," that the sign generates (111). Particularly when analyzed together, these views of visual rhetoric allow for a

deeper understanding of visual design and reception.

Despite the many FSIs available for examination from a visual rhetoric point of view, little research exists. Instead, most related studies focus on advertisements. Edward F. McQuarrie and David Glen Mick lay the foundation for research on visuals in advertising by reporting that consumers prefer and better remember advertisements that emphasize images over text (586). Paul W. Miniard et al. affirm these findings, adding that they are strongest in response to advertisements for low-involvement purchases (104). These observations carry implications for rhetoric insofar as positive consumer attitudes and high consumer recall often lead to more product purchases and greater brand loyalty (Lynch, Jr. et al. 178).

Visual rhetoric in advertising becomes more complicated, however, when different kinds of images are examined. Echoing the comparison of visual structure and meaning operation discussed earlier, McQuarrie and Phillips analyze consumers' responses to "direct" and "indirect" verbal and visual metaphors in advertisements (7). In one of their twelve tests, McQuarrie and Phillips create direct metaphors for a dishwashing detergent through the text "Clears away tough stains" or an image of the product (11). By contrast, the corresponding indirect metaphors are "Bulldozes tough stains" or an image of a bulldozer cleaning a dish (McQuarrie and Phillips 11). McQuarrie and Phillips observe in all of their tests that indirect metaphors help foster more positive brand attitudes (17). In fact, while indirect verbal metaphors render consumers more receptive of favorable brand opinions, indirect visual metaphors prompt consumers to develop these perceptions on their own (McQuarrie and Phillips 17). Linda M. Scott attributes this result not only to the fact that images are more eye-catching than text but also to the trend for advertisements to be "repetitious and cluttered and the audience often uninterested" (254). Still, she notes that indirect visual metaphors can be less effective or entirely ineffective if consumers lack the cultural context necessary to make sense of them (254).

Similar to visuals in advertisements, images on coupons can also yield varying responses. In an investigation comparing consumers' attitudes toward mobile and print coupons that do and do not contain product pictures, Todd J. Bacile identifies no significant difference for the mobile coupons (105). By contrast, consumers favor print coupons that feature pictures (Bacile 105). Bacile attempts to explain this discrepancy with media system dependency theory, which posits that consumers' high use of mobile phones increases the

influence of the media consumed through them (105). In its inverse form, this theory implies that because consumers do not highly engage with FSIs and other print coupon sources, print coupons must include pictures to capture their attention. However, this suggestion leaves questions unanswered by other research. For example, what other visual structure elements appear in coupons, and what are their intended roles? What meaning operation and visual metaphors can be found in coupons? Most importantly, how do visuals in FSI advertisements and coupons interact with each other?

Feminist Rhetoric

Feminist rhetoric has evolved considerably during the last four decades. Gesa E. Kirsch and Jacqueline J. Royster describe the emergence of feminist rhetoric in the 1980s as an act of "rescue, recovery, and (re)inscription" (4). As Patricia Bizzell elaborates, "scholars felt that it was important simply to rescue women rhetors from historical obscurity and insert them into the rhetorical cannon" (ix). However, feminist rhetoric shifted more recently to involve not only women but all people, especially those outside of the Western world (Kirsch and Royster 646). Michaela D. E. Meyer affirms this change to include all people and cultures by boiling feminist rhetoric down to two methodological approaches: "writing women in" and "challenging rhetorical standards," respectively (2). Still, her definition of feminist rhetoric extends beyond these methodologies to encompass "reflexive analysis and critique of any kind of symbol use that orients people in relation to other people, places, and practices on the basis of gendered realities or gendered cultural assumptions" (Meyer 3). Shared by Barbara Biesecker, Jessica Enoch, and other scholars (Hallenbeck 10), this view expands the purview of feminist rhetoric today.

Despite feminist rhetoric's wider scope, relevant scholarship is limited to advertisements. For example, E. Michele Ramsey examines automobile advertisements featured in *Ladies' Home Journal* between 1910 and 1920. According to her, many of the advertisements encourage women's entrance into the public sphere with images of and messages about the open roads that await them (98). However, the advertisements simultaneously undercut women's autonomy, such as by placing men in the driver's seat (Ramsey 98). Ramsey argues that these strategies both strengthened women's identities as consumers and restricted their roles in the public sphere (105-106). She goes on to suggest that these impacts might have affected other aspects of women's lives, including their political participation (107).

Other advertisements also yield mixed messages and consequences when considered from a feminist rhetoric point of view. Analyzing advertisements for psychopharmaceutical prescriptions, Ruth A. Chananie discovers empowerment as a common theme (508). However, at the same time that the advertisements re-instill viewers' sense of control over their lives, they trivialize and medicalize women's experiences with mood disorders (Chananie 511). Chananie argues that this strategy serves to "reinforce existing social constructions of female inferiority and biological dependence" (488). Similarly, in a case study of Dove advertisements, Dara Persis Murray identifies additional juxtapositions with social implications. Each advertisement in one Dove campaign contains an image of a woman and ballot-like boxes with options such as "wrinkled?" or "wonderful?" and "oversized?" or "outstanding?" (qtd. in Murray 89-92). While Murray notes that the choices seem to support expression and acceptance, she contends that they simultaneously promote the opposites. For example, the boxes limit viewers to pick one of two predetermined options (Murray 91-92). Furthermore, viewers' selections transform the pictured women into "objects for approval or disapproval" (Murray 91). Like Chananie, Murray suggests that these design elements undermine the advertisements' empowerment of women by oppressing them instead (92).

This prevalence of mixed messages in advertising and the lack of equivalent research on FSIs are significant given consumer stereotypes and trends. Most notably, women have traditionally been seen as major consumers, responsible for purchasing most CPGs and other household items (Witkowski 109). In fact, they make between 70 and 80 percent of all consumer purchases today (King). Women have also been regarded as one of the primary demographics that clip FSI coupons (Winter and DeGeorge 30). A study by The Integer Group and M/A/R/C Research affirms this perception, though to a lesser extent than some might expect. About 62 percent of women and 58 percent of men identify direct mail and newspapers, the latter of which includes FSIs, as their primary sources of coupons ("Women Clip Most Coupons"). Combined with the other findings, this statistic in turn raises questions about FSIs from a feminist rhetoric point of view. For instance, what gendered messages appear in FSIs? How do the breakdowns of consumer purchases and coupon clipping by gender affect these messages? Finally, what are the social consequences of gendered messages in FSIs?

Conclusion

By reviewing some of the literature on FSIs, visual rhetoric, and feminist rhetoric, I have identified three major gaps. First, research overlooks the narratives advanced in FSI advertisements and their relationships to the coupons that accompany them. Second, studies do not analyze the visuals in FSI advertisements and coupons together. Finally, researchers neglect the possible existence and social consequences of gendered messages in FSIs. Although multiple research efforts are necessary to address these gaps thoroughly, I will begin that work with my thesis. I discuss my plans more in depth in the next section.

METHODS

To answer my research questions, I will complete a textual analysis of FSIs. I describe my approach in three steps: data collection, textual analysis, and data recording.

Data Collection

I will gather a convenience sample of FSIs in Harrisonburg, Virginia. The *Daily News-Record* is the primary source of FSIs in the city ("Brandsaver Coupons"; "RetailMeNot Everyday Coupon Book"). Like other major newspapers, the *Daily News-Record* includes between two and five FSI booklets in most of its Sunday editions. As the Grocery Coupons Guide explains, the booklets fall into one of two categories: "manufacturer-specific" or "general." According to the guide, the manufacturer-specific booklets are Proctor & Gamble and General Mills, which consist of FSIs for products from only these brands. While the Grocery Coupons Guide states that the Proctor & Gamble booklet is distributed monthly, the General Mills booklet appears less regularly. Moreover, the Grocery Coupons Guide identifies the general booklets as SmartSource and RetailMeNot Everyday. Per the guide, both of these booklets are issued most weeks and feature FSIs for top national brands. When combined, the four booklets can offer as many as 100 coupons across multiple FSIs per week ("Sunday Paper Coupons").

To limit my scope, I will aim to examine FSIs for three product categories. Previous research has discovered that most coupons are for hair care, followed by other personal items, such as cosmetics and shaving products (Mielach). Although coupon distribution can vary year to year and by method, these

findings can help set my expectations for the types of coupons that I will encounter most frequently in FSIs. By beginning my collection of FSIs this fall, I should have many to use in my textual analysis during the spring semester.

Textual Analysis

As stated earlier, my study will take the form of a textual analysis. Barbara B. Stein defines textual analyses as examinations involving three steps: "*identification*," or "naming the literary attributes"; "*construction* of a provisional meaning," or "categorizing the attributes as a type or genre"; and "*deconstruction* of meaning," or "exposing the cultural assumptions that both sustain and subvert it" (Stein 62). Kay-Anne Darlington exemplifies these steps in her investigation of eleven Jamaican HIV/AIDS television advertisements. Darlington first views the advertisements a few times, noting the "narrative devices being used as well as the different representations of men and women" (195). She then watches the advertisements several more times and organizes her observations into categories. Those categories are: "surface meaning, intended meaning, cultural/ideological meaning, oppositional reading, narrative/story, social relationships and, gender representation" (Darlington 195). These categories combine Stein's "*construction*" and "*deconstruction*" steps as well as provide Darlington with a foundation for analyzing her data.

Like Darlington, Laura Hurd Clarke et al. also follow Stein's three steps when conducting a textual analysis of six men's magazines. They begin by reviewing the magazines to find images and stories related to their interest in aging. While Hurd Clarke et al. primarily look for "visible signs of aging—hair color, body shape, and wrinkles" in the images, they search for mentions of aging and similar topics in the stories (28). After locating 891 images and 1,174 stories, Hurd Clarke et al. record their first impressions. They then examine the images and stories for their "internal and external narratives," or the meanings that they project on their own and in context of the magazine and society, respectively (28). These narratives resemble Stein's "*construction*" and "*deconstruction*" steps, allowing Hurd Clarke et al. to identify trends in the magazines' depictions of aging. To discover common themes in my analysis of FSIs, I will draw from Stein's, Darlington's, and Hurd Clarke et al.'s models.

Data Recording

I am considering using either Microsoft Excel or NVivo to log and organize my data. Although I am more familiar with Excel, NVivo is a popular and versatile tool for qualitative studies. Over the next few months, I plan to continue experimenting with NVivo so that I can select the software that will best support my research.

DATA ANALYSIS AND INTERPRETATION

I will analyze my data by following a grounded-theory approach. To strengthen my interpretations, I will also attempt to recognize my biases and correct for human error. I discuss more in depth the strategies that I will use in the following subsections: grounded theory, role of the researcher, validity, and reliability.

Grounded Theory

According to Judith A. Holton and Isabelle Walsh, grounded theory is "the systematic generation of theory from data that has itself been systematically obtained." Juliet M. Corbin and Anselm L. Strauss build upon this definition by outlining three steps involved in analyzing data. As John W. Creswell explains, they are: "generating categories of information (open coding), selecting one of the categories and positioning it within a theoretical model (axial coding), and then explicating a story from the interconnection of these categories (selective coding)" (196). These steps help researchers sort and connect their data so that they may draw overarching conclusions.

Because of the lack of literature directly related to my research questions, grounded theory will allow me to develop knowledge inductively. I will begin by coding my data. I will then aim to organize my data using between five and seven themes, as Creswell recommends (195). Finally, I will consider the themes together to determine the overall narrative that they advance. To ensure that I address all of my research questions, I will follow this procedure when examining the FSIs from visual and feminist rhetoric points of view.

Role of the Researcher

Although I will strive to analyze my data as accurately as possible, my background could influence my interpretations. As an undergraduate student, I was a communication major with a concentration in

advertising. By studying and producing advertisements in my classes, I developed a strong respect for the creativity and strategy that go into marketing and promotional materials. Moreover, as stated earlier, I am an avid couponer. Because of my appreciation for advertising and coupons, I could struggle to view FSIs critically.

Validity

To try to offset my possible biases, I will employ three validity techniques suggested by Creswell. First, I will acknowledge my subjectivity in my deliverables in the same way that I do in the previous subsection. Second, my deliverables will also include images and descriptions of some of the FSIs that I examine so that readers can confirm my interpretations. Lastly, I will report not only themes that portray FSIs negatively but also data that contradict or fall outside of my themes (Creswell 202). Together, these strategies will bolster the credibility of my findings about FSIs.

Reliability

In addition to validity, I will aim to ensure that my research is reliable. Primarily, I will define my codes and themes early and then check that my definitions remain constant throughout my analysis (Creswell 203). When combined with detailed explanations of my coding and interpreting processes, this approach will allow other researchers to replicate my investigation with comparable results.

TIMELINE

I plan to complete my thesis by April 2019. To meet this deadline, I will work on similar sections of each of my journal articles together. For example, I will write the literature reviews for both of my articles before proceeding to the other sections. This approach will help me focus my efforts, particularly as I move between tasks such as researching, analyzing, and writing. To ensure that my articles flow smoothly and do not contain gaps, I will revisit and revise individual sections throughout my process.

<Title>

<name>

A <thesis/dissertation/research project/Doctor of Musical Arts Document/clinical research project> submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

<degree>

<Academic Unit>

<Month Year>

FACULTY COMMITTEE:

Committee Chair:

Committee Members/ Readers:

Sample Internship Proposal

Below is a sample internship proposal that was judged to meet the requirements of a proposal. (*Note: Title page and References cut for space*)

Writing, Rhetorical & Technical Communication Capstone Internship Proposal

Rationale

Upon entering the Writing, Rhetoric & Technical Communication graduate program, I intended to intern at a publishing house for my capstone in order to obtain and practice the required skills for my long-term goal of entering the publishing industry as an editor or social media manager. I remained dedicated to this goal—which I refined over time to solely include feminist publishing houses—and I have successfully secured a remote internship at the small, intersectional feminist press Kore Press located in Tucson, Arizona.

As I am interested in exploring all areas of the publishing industry, I hope to have deliverables for my internship portfolio that span many areas of emphasis—from editorial and design to marketing and publicity—all of which are incorporated in and relate to Writing, Rhetoric & Technical Communication. I may also have the opportunity of following the publication process of one book over my year-long internship, which would be beneficial to me as I seek to better understand the publishing process. I will document my projects and experiences in a weekly reflection, which I share with my internship committee via a Google Doc. Additionally, interning at a small press will allow me to assist in the entire publication process, from the beginning stages of editing to the final stages of marketing the release. I hope to have a broad experience at Kore Press that will allow me to explore various areas and develop a range of skills within the publishing industry that relate both to my graduate work and desired career path.

Potential Clients & Finalized Internship Site

Over the course of a few months, I conducted my internship search and contacted and submitted application materials to over fifteen, small publishing houses:

- Aunt Lute Books (auntlute.com)
- Blushing Books (blushingbooks.com)

- Brandylane (brandylanepublishers.com)
- Bedazzled Ink (binkbooks.bedazzledink.com)
- Belladonna* Series (belladonnaseries.org)
- Cedar Creek Publishing (cedarcreekauthors.com)
- Curiosity Quills Press (curiosityquills.com)
- Feminist Press (feministpress.org)
- Gival Press (givalpress.com)
- Inkwell Book Company (inkwellbookcompany.com)
- Koehler Books (koehlerbooks.com)
- Kore Press (korepress.org)
- Mascot Books (mascotbooks.com)
- Maven House Press (mavenhousepress.com)
- Seal Press (sealpress.com)
- Shade Mountain Press (shademountainpress.com)
- Spider Road Press (spiderroadpress.com)
- Switchback Books (switchbackbooks.wixsite.com)
- Wicked Publishing (wickedpublishing.net)

I was offered internship positions at Koehler Books, Gival Press, Bedazzled Ink, and Kore Press. Though I accepted an internship offer at Kore Press, a nonprofit literary press of intersectional feminist and social justice fiction and nonfiction, my scope for my desired internship site was originally less defined. I realized my criteria and standards through conducting my internship search.

When I initially began my internship search, I was open to any and every internship possibility, as long as it was at a publishing house. However, I had an uncomfortable experience with Koehler Books that guided me towards strictly searching for an internship at a feminist press. Though I received an internship offer and parted ways amicably and professionally, the email correspondence and phone interview I had with the owner of Koehler Books was not entirely professional and was instead unsettling, especially as I have an author

connection with the publishing house. For instance, his reply to my initial introduction email contained comments about my appearance and devalued the #MeToo movement in the same paragraph. Despite this, I set up a phone interview with him, but this call confirmed my original hesitations and further built upon them. He offered me an internship and alluded to a future position with the publishing house if the internship went well, and I wrestled with the decision. I wanted to wrap up my internship search. I wanted to have a somewhat well-known publishing house on my resume.

However, accepting the offer felt like abandoning my values and myself. I did not want to support (and work for free at) a publishing house whose founder and owner portrayed anti-feminist messages and behaved unprofessionally. As his values were in conflict with my own, it highlighted my values and lead me to pursue an internship at a feminist publishing house.

Now, as I have accepted an internship at Kore Press, I am grateful and relieved that my work will support a mission I believe in. I am not solely fulfilling a requirement, gaining publishing experience, or adding another experience on my resume. I will be adding support and value and time and energy to an organization whose values align with my own.

Job Market Analysis

My career goal is to work in the book publishing industry within the areas of either editing or marketing. Both my graduate work in Writing, Rhetoric & Technical Communication and anticipated work at Kore Press has prepared and will prepare me for this post-graduation career path with research and projects surrounding social media, video, design, and editing.

Additionally, if not working with Kore Press after graduation, positions in marketing and public relations specifically are expected to increase in the coming years. According to the Occupational Outlook Handbook on the United States of Labor's website, the Bureau of Labor Statistics project that editing positions will decrease by 1% from 2016 to 2026. However, advertising, promotions, and marketing manager positions will increase by 10% from 2016 to 2026. Public relations specialist positions are also projected to increase by 9% from 2016 to 2026. While editing positions are predicted to have little change in regard to growth, marketing

positions are expected to grow, which signifies that—upon graduation—I will find a growing number of potential jobs within the marketing field.

Relevant Coursework & Guiding Text

Writing, Rhetoric & Technical Communication is a home for my varied interests; my coursework has allowed me to pursue my messy and developing and intersecting passions for social justice, feminism, queer rhetoric, social media, editing, literature, and publishing. Before I began the graduate program, I hoped to one day enter the publishing industry, and I have acquired skills and resources through WRTC coursework in order to successfully do so post-graduation. Interning at Kore Press will also contribute to pivoting my career path towards the publishing industry. Additionally, I have revisited readings from various courses throughout my graduate studies and research, and I anticipate turning to them again during my internship. My graduate work also prompted me to focus my career goals—rather than on broadly entering publishing—on challenging cultural norms and allowing marginalized voices to be heard through literature in my future work in the industry.

First, Critical Questions in WRTC served as an introduction to common terms and practices within these fields that informed my later graduate work, including my internship. In particular, the readings in this course introduced me to feminist rhetoric and methodologies, such as Nancy Deutsch's "Positionality and the Pen: Reflections on the Process of Becoming a Feminist Researcher and Writer" and Gloria Anzaldua's "Movimientos De Rebeldía y Las Culturas Que Traicionan." Anzaldua's article is also relevant to topics within publishing, as well as Traci Zimmerman's "Authors, Audiences and the Gaps Between."

Nancy Deutsch's article introduced me to and formed my foundation for research. Deutsch referenced Dubois' "passionate scholarship," which inspired me to pursue applying my coursework to the publishing industry, rather than only applying my coursework to my work as a full-time staff member in Career & Academic Planning here at JMU (886). Deutsch encouraged and continues to encourage me to practice self-reflexivity within my writing—allowing my experience and humanness into my scholarly work—as I "[develop] my own identity as a researcher" (885).

Also relevant to considerations within the publishing industry, Gloria Anzaldua discusses culture and its impact on the less powerful in the article "Movimientos De Rebeldía y Las Culturas Que Traicionan," as she acknowledges that, while "culture forms our beliefs," "culture is [also] made by those in power" (38). Though "our cultures take away our ability to act," books provide the opportunity to challenge cultural norms (42). Books introduce and welcome "deviance," which empowers and emboldens their readers to act authentically rather than according to the dominating culture (40). As I'm interning at a feminist press focused on social justice, this discussion on culture—and Gloria Anzaldua's work overall—will be beneficial for me as an intern and enlightening to me as a feminist.

Next, Traci Zimmerman examines the relationship between authors and their readers in the article "Authors, Audiences and the Gaps Between," which is significant as I hope to pursue a career in the publishing industry. Recognizing the impact of readers is crucial, and Zimmerman cites prominent scholars on the subject. For instance, Zimmerman includes Gertrude Stein's argument that, "audiences are nice but not necessary" (74), as well as Roland Barthes somewhat conflicting reasoning that the "death of the author" spurs the "birth of the reader" (75). Zimmerman concludes that, "Too much emphasis on audience and the writer is powerless; too much emphasis on the writer and the audience is insignificant" (79). This is a common consideration within the publishing industry and something I anticipate discussing during my internship as I read and offer feedback on submitted manuscripts.

While as a feminist I initially grounded myself within feminist methodology, Research Methods in WRTC introduced me to queer methodology through Caroline Dadas' article "Messy methods: Queer Methodological Approaches To Researching Social Media." As Dadas states that, "Queer methodology functions both as a commitment to researching sites that have not previously found legitimization, as well as a willingness to draw from a range of disciplinary methods," I will rely on queer methodology in addressing issues of power and cultural norms and in practicing self-reflexivity if I conduct research for Kore Press during my internship (62). Because of this article's introduction, I now will conduct my future research with both feminist and queer methodologies.

Throughout Research Methods, I worked to complete my research report "Exploring the Rhetorical Significance of BookTubers' LGBTQIAP+ Discourses." I researched articles regarding queer rhetoric within social media, queer rhetoric within young adult literature, and accessibility of queer young adult literature in order to obtain framework of and insight into the history of publishing and the industry's rhetorical messages to queer young adult readers. Both William Banks' article "Literacy, Sexuality, and the Value(s) of Queer Young Adult Literatures" and John Bickford's article "The Representations of LGBTQ Themes and Individuals in Non-Fiction Young Adult Literature" provided me this framework and insight. For instance, Banks explores this history in regard to how the industry continues outdated messages within queer young adult literature that the audience would like to "disrupt" (36). Banks criticizes young adult literature predating 2009 for its use of negatively dramaticized queer characters as mere plot devices. Similarly, Bickford found that these books selectively portrayed characters with limited nationalities (American), races (white), and groups within the LGBTQ community (lesbian and gay) (185). While I hoped that my research would explore how BookTubers' voices and opinions are potentially significant to the discourse surrounding LGBTQIAP+ young adult books and the LGBTQIAP+ community, this research helped me explore the firsthand rhetorical messages within the texts themselves. This exploration and possible future research not only applies to my desired career but to my internship with Kore Press as well, as this report provided me the background that has further highlighted the significance and importance of the press' mission of supporting and providing a platform for marginalized voices.

Next, in Issues in Rhetorical Theory, we examined the history of Disability Studies. Over the course of the semester, I researched mental illness and mental illness (primarily anxiety, depression, and obsessive-compulsive disorder) representation in young adult fiction for my final project "Mental Illness Representation in Young Adult Books." This project included two blog posts, two podcasts, and two YouTube videos on my BookTube (a subcommunity on YouTube that makes videos about books) channel. For one of the two videos, I also created an original tag video after finding other BookTube tag videos with mental health themes to be offensive. Similar to my work for Research Methods, this coursework also focused on the rhetorical work of books concerning a vulnerable population. This research directly relates and will inform both my internship at Kore Press and future work; as mental illness has been a taboo topic and has at times been

negatively portrayed in both society and literature, I hope to contribute to making books that provide informative and positive representations of mental illness.

This past summer, I took the graduate course Educational Technology Management through the Learning, Technology & Leadership Education program, and I worked with a local independent author here in the Shenandoah Valley and created a Book Release Marketing Plan for her upcoming book launch. This work spoke more to the technical aspects of WRTC, as it incorporated the use of software applications for communication and project management tracking, all of which will be helpful in my work at Kore Press. Additionally, I was again able to tailor my graduate work to my career interests, as this project directly relates to the work I will complete for Kore Press regarding their social media presence and book marketing tasks.

Last, in my current Public Work of Rhetoric course, I am working for James Madison University's Edith J. Carrier Arboretum on their Children's Programs Newsletter and a media package promoting and informing the public of their recurring plant sale as a part of my semester-long core project. I will also be conducting a communications audit and audience analysis. Through this work and our class discussions, we are exploring public service and how this relates to rhetoric; for instance, we are reading *Community Literacy and the Rhetoric of Public Engagement* by Linda Flower, in which rhetoric is defined as "the art of making a difference through inquiry, deliberation, and literate action in the name of equality and social justice" (75). This speaks to the work I will be doing at my internship with Kore Press, a nonprofit rooted in both equality and social justice. Though I am also benefiting from my internship as I am completing my required capstone, I also hope to view my work as an act of service and "action" towards "equality and social justice."

Outcomes

As a result of completing this internship, I will gain insight into the book publishing industry, as I will experience and participate first-hand in the timeline and process of publishing and releasing books. I will also understand the many fields within the industry, how these areas intersect, and how relationships and communications inside and outside the publishing house are cultivated for successful releases. In addition, through building my internship portfolio, I will create concrete deliverables—ranging in editing, design, and

marketing—to provide employers in my future job search within the publishing industry. In particular, I have started on video editing and will soon be managing Kore Press' social media accounts (Facebook, Instagram, Twitter). I have also discussed working on editing manuscripts with my supervisor. While this internship may also lead to a potential job, the gained connections and skills will greatly aid in my future job search.

Timeline for Completion

I will complete my internship and required 300 hours during both fall and spring semesters of the 2018 - 2019 academic year, completing 130 hours each semester through internship work for Kore Press. I hope to finalize my internship and present my defense to my internship committee early May.

Capstone Exemplars

All WRTC graduate students and faculty should have access to the Canvas site "WRTC Files and Forms" *(see image below*). This space contains example capstone projects as well as other useful documents like the Guide to Completing Your WRTC Degree; MA Plan of Study, Capstone Rubrics and other forms.

For internship directors, the space also contains resources about Learning Records that might be useful readings for your students.

If you need access to this site, please contact the Director of Graduate Studies.