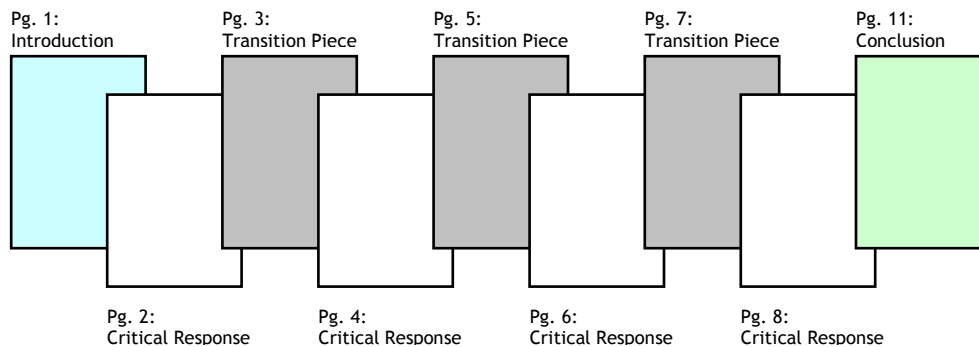


# Organizing the “Mixed-Paper”

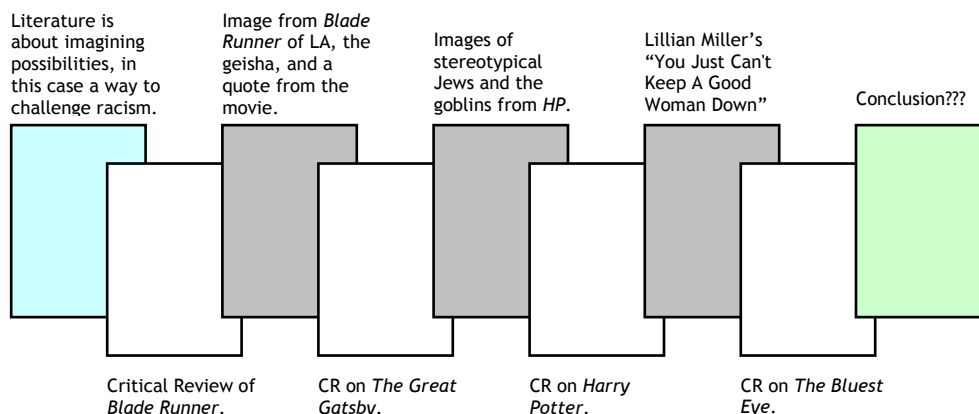
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The Mash-Up/Mixed-Paper requires: 1) a critical question, claim, or concept that will frame and organize your project; 2) a one-page introduction; 3) four of your Critical Response Papers, revised, and ordered according to some analytic; 4) at least 3 transition pieces – an image, verse, quote, or combination – between each response paper; 5) a one-page conclusion. You will combine, layer, and arrange your writing, outside writing, verse, and image into a “mixed-paper” that makes a collective argument about the readings, about literatures of the fantastic, or about the goals of the class. At minimum, your “mixed-paper” should be organized like the following (though you could insert a transition piece after the Introduction and before the Conclusion as well):



## Organizational Analytic, Or What Are the Connections?

Much like your Critical Response Papers, your “mixed-paper” requires an overarching, guiding argument or principle – called the organizational analytic – that frames, connects, arranges, and drives your project. However, the organizational analytic should be more than just a simple, descriptive theme. In other words, how might your “mixed-paper” tell an analytical story? How might it show a progression of ideas, connecting different kinds of texts, analyses, and evidence? To wax *Project Runway*, how might all of your pieces like the pieces of a fashion collection coming down the runway have a frame, a logic, a guiding thread? The progression and connection need not be perfectly linear, summative, and seamless – there will be gaps, overlaps, intersections, repulsions, and complexities. What are the interpretive leaps made from one page to the next, and how might all of the pieces form a constellation of meaning?



Consider the “mixed-paper” above, which begins with the organizational analytic that “literature is about imagining possibilities, possibilities that provide a way to challenge racism.” Depending on the texts used, the images, and the transitions made, the conclusion of this project could be on the one hand a very simplistic, superficial, *Oprah*-like lesson. On the other hand, by selecting carefully, ordering carefully, and really thinking about how one piece connects to the next (and to the project as a whole), the mixed-paper can really reveal the ways that the texts at hand critique racism and analyze race in potentially liberating ways. Remember that the most successful “mixed-papers” will have a useful frame, a specific scope, will tell a ‘story’, and will be more than the sum of its individual parts.