Writing 205 – Introduction to Writing Studies
Course Syllabus – Spring 2019

Gaines 344, 3:05-4:20 TR

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Course e-presence: D2L

Course Description and Learning Objectives

WRIT 205 is the "gateway" to the Writing major. Its role is to help introduce you to Writing Studies and to writing *as a field of study* rather than just as an activity, and to help you consider what you want and can get from the major in light of the many *scenes and places of writing* we'll explore during the course. Such perspective will help you be a more mindful, deliberate learner throughout your other writing courses, expanding your sense of the possible as relates to writing futures, and equipping you to seek out specific experiences and courses fitting your interests. We expect you'll enter the major with a limited sense of what writing is and what's available to learn; WRIT 205 should broaden your perspective on the nature and places of writing, lead you to question major cultural myths of writing, and complicate your ideas of what it means to major in Writing and what it means to write and to study writing in American culture. Think of this course as about learning to *ask questions about* writing, and to build self-reflection on your learning and your path during college.

The course proceeds by asking questions that may be new intellectual territory for you. For example:
- How do writers come up with what to say and get writing done?
- How do readers and writers use writing to get things accomplished?
- How do writers cope with "the tyranny of the audience"?
- Why does popular culture have so many bad ideas and inaccurate stories about writing?
- How does identity influence writing, and how do language and social constructs influence identity?
- How is writing technological, and why does that matter?
- How is writing rhetorical—and what does "rhetorical" mean?
- How do we learn more about the nature of writing?

Such questions require several courses to develop satisfying answers; WRIT 205 merely demonstrates *that* and *why* questions such as these are meaningful. Two other questions, though, WRIT 205 may help you build good answers to: How *big* is "Writing"? And, what have you gotten yourself into with this Writing major?

Emerging from such questions, our **learning objectives** for WRIT 205 are these:
- ➢ Sample issues and questions on writing and begin seeing writing as studyable rather than just doable.
- ➢ Gain initial familiarity with rhetorical theory as a central theory for the study of writing.
- ➢ Consider issues of professionalization and career preparation for writers.
- ➢ Familiarize with curriculum and opportunities in the major and ways of making the most of them.

Course Texts

PDFs on D2L Readings page (in Content). *All readings on the syllabus are on D2L.*

Coursework

- Engagement (active participation) in class and online discussions, workshops, and readings
- Writing Projects
    - Weekly Reflection and Response posts (D2L)
    - Question About Writing (D2L post)
    - Why A Writing Major? (reflection)
    - What Writing Looks Like (video)
    - Profile of a Former Major
    - Writing Making a Difference (video or article)
    - Internship Exploration
    - Possibilities Paper (reflection)
    - Final Reflection

Evaluation and Grading

Rather than score work by numbers or letter grades, I will evaluate your performance in this course by assessing full or partial credit, and your course grade will be derived from the contract below.

Evaluation for Credit

Written work in this class will be evaluated, based on its quality and its engagement with course and assignment objectives, as full credit, partial credit, and no credit. In some circumstances it may be rated as extra credit. *The default evaluation will be full credit unless notable deficiencies allow only partial credit.*

- Full credit will be given for work which largely achieves the objectives for a given assignment (as given in each assignment sheet in its "To earn full credit…" section).
- Partial credit will be given for work which significantly underachieves the assignment's objectives, either in noticeable lack of quality or by demonstrable lack of engagement.
- No credit will be given for work which is not submitted or does not respond to the assignment. (See grading contract below for "missed assignment" impacts.)
- Extra credit may be earned for work which significantly exceeds the instructor's expectations for a project or typical performance on the project by this class.

Grading Contract

- **A** — Complete all assignments with full credit.
- **A-** — Complete all assigned work with full credit on at least three quarters of assignments *or* miss up to 2 assignments but complete the rest with full credit.
- **B+** — Complete all assignments but with as few as a half earning full credit, *or* miss up to 3 assignments as long as all those submitted earn full credit.
- **B** — Submit all assignments but most earn partial credit, *or* miss up to 3 assignments with all but 2 of those submitted earning full credit.
- **B-** — Miss up to 3 assignments *and* earn only partial credit on up to half of the assignments submitted, *or* miss up to 5 assignments while earning full credit on all submitted.

  - Lower grades than B- would result from missing or earning partial credit on a majority of the assignments, which would constitute simply unacceptable performance. Any such instances will fall outside the contract and be graded case-by-case.
  - The contract does not account for all possible combinations of number of assignments completed and credit earned per assignment. Rather, it establishes the spirit and principles by which any combinations not explicitly outlined in the contract will be evaluated.
  - For the purposes of the grade contract, three weekly response-and-reflection posts count as one "assignment."
  - Active contribution to all class meetings counts as one assignment, graded by the same credit system as writing assignments.
  - Participation in all writing workshops—by attending with writing prepared to share, and actively reading and discussing others' work—also counts as one credit-graded assignment.

Course Policies

- ➢ **Attendance is required**. Excessive tardiness or partial attendance count as absences. **More than 4 absences limits your course grade to a maximum of C.**

- ➢ **Submit major assignments** by emailing a **Word docx file** to **doug.downs@montana.edu. Filenames must include your first name and a short assignment title**, e.g., *Jim - Profile.docx*. PDFs and Pages files will not be accepted. *Google docs cannot be shared with my montana.edu address and should be downloaded as Word files rather than shared with me directly.*

- ➢ **Your work in this class is always public.** Don't submit writing you can't let us all read.

- ➢ **Collaboration is highly encouraged**—real writers write with readers.

- ➢ I decide whether to accept **late work** case-by-case. Do not assume yes or no; check with me. (When other students will be significantly disadvantaged by your extra time, there will be a credit penalty.)

- ➢ If your **work becomes lost or missing,** you must provide another copy no matter whose fault it is.

- ➢ Writing that was or will be submitted for other assignments in other courses will not usually be accepted here too. You may work on the same problems, but **not double-dip** the writing itself.

- ➢ **Plagiarism:** You are responsible for acknowledging source material in your writing. Cheating— whether by claiming others' work as your own (fraud) or by fabricating material—will result in a course grade of F and a report to the Dean of Students.

- ➢ **ADA and Accessibility:** If because of a documented physical or psychological disability you are unable to meet the requirements outlined in this syllabus or assignment sheets, apprise me immediately. Disabled Student Services (x2824, 155 SUB) will assist you in documenting a disability and coordinating any resulting accommodations.

- ➢ **I reserve final discretion in adjusting grades to account for unanticipated circumstances.**

- ➢ **I may use copies of your work**, anonymously, as samples in future classes or for research.

- ➢ **Your continued enrollment in this course constitutes your acceptance of this syllabus and its policies.**

Tentative Semester Schedule

Date	Subjects of the Day	Readings Due	Assignments Due
1			
Jan. 10	Class intro		
2			
Jan. 15	Asking questions about writing	Elbow, "Three Mysteries"	D2L introduction post **One Question About Writing** (D2L)
Jan. 17	Organizing inquiry in a major		Reflection Post 1 (8 a.m.)
3			
Jan. 22	Workshop: Why a Major?		**Why a Writing Major?** draft in class, final due Weds. 2/23 noon
Jan. 24	Launch Video project Questions about writing	Yancey, "Chair's Address"	
4			
Jan. 29	What writing looks like in popular culture	*Bad Ideas* pp 30-33, 53-87, 99-116, 181-201	Reflection Post 2 (8 a.m.)
Jan. 31	Guest speaker (tentative) How writing looks to you		
5			
Feb. 5	Workshop: Video		Progress to date on video, work in class
Feb. 7	Screening videos		**What Writing Looks Like** video due in class; final (link) due by end of day
6			
Feb.12	Launch FM Profile Rhetoric I	Downs, "Rhetoric"	Reflection Post 3 (8 a.m.)
Feb. 14	Rhetoric II	Cooper, "Ecology"	
7			
Feb. 19	Questions about writing Guest speaker (tentative)	*Bad Ideas* pp 7-12, 174-180	Reflection Post 4 (8 a.m.)
Feb. 21	Inquiry on writing Contributing	Graff & Hoberek, "Hiding" *Young Scholars in Writing*	
8			
Feb. 26	Oneself in one's writing	Murray, "Autobiography" *Bad Ideas* pp. 126-138	
Feb. 28	Guest speaker (tentative) Required courses in the major		Reflection Post 5 (Fri. 3/1 noon)
9			
Mar. 5	Workshop: Profile Elective courses in the major		**FM Profile** draft in class, final due Weds. 3/6 end of day
Mar. 7	Launch "Making Difference"	Tomlinson, "Cooking"	Reflection Post 6 (Fri. 3/8 noon)

	Metaphors for writing		
10			
Mar. 12	**NO CLASS – Prof. Conf.**		"Difference" Proposal (email) due Weds. 3/13 by 6 p.m.
Mar. 14	**NO CLASS – Prof. Conf.**		
	Mar. 18 ------------------- SPRING BREAK!!! ------------------- Mar. 22		
11			
Mar. 26	Inquiry on writing v cultural conceptions: grammar	Hartwell, "Grammar" *Bad Ideas* pp. 82-98	
Mar. 28	Guest speaker (tentative)		Reflection Post 7 (Fri. 3/29 noon)
12			
Apr. 2	Workshop: Difference Intro Internship Exploration Internship basics		**Writing Making a Difference** draft in class, final due Weds. 4/3 end of day
Apr. 4	Guest speaker (tentative)	*Bad Ideas* pp. 117-125, 247-254	
13			
Apr. 9	Rules / "more of a guideline"	Dawkins, "Punctuation"	Reflection Post 8 (Weds. 4/10 noon)
Apr. 11	**NO CLASS: Prof. Conf.**		
14			
Apr. 16	Workshop: Int. Expl.		**Internship Exploration**, draft in class, final due Weds. 4/17 6 p.m.
Apr. 18	Guest speaker (tentative)	*Bad Ideas* pp. 226-35	Reflection Post 9 (Fri. 4/19 noon)
15			
Apr. 23	Guest speaker (tentative)		Draft of your **Possibilties Paper**, final due Weds 4/24 noon
Apr. 25	Course wrap		**Final Learning Reflection** – *see prompt on D2L*, email to me by 6 p.m.

Assignment Guides

Reflection Posts

Write a 400-word reflection on recent class discussion and readings and post it to the requisite D2L discussion board.

Rationale
Writing about our class discussion and your reading and learning is important for giving you a space to process and articulate what you're encountering in the course. The point is not to test yourself or arrive at any right answers about discussions or texts, but rather to ask questions of them, to connect them with your own lived experience, and to see where they take you. Posts are informal—just say what you're thinking about. We use D2L (making your reflection public to the class) in order to fuel all of our thinking with your particular perspective, and foster class discussion, where your posts will frequently be read.

Guidelines
Each post topic includes a prompt to get you started writing. (You'll find the prompt under the D2L discussion topic corresponding to the assigned post number.) Please consider discussing it at least briefly, even if you choose to focus the majority of your post on some other aspect of our reading or discussion.

Your post need not focus primarily on readings, but it should at least *reference* them. Your discussion of readings in posts is how you'll receive credit for completing readings.

If you are not the first person to post, you should also reference and comment on at least one other post in the current thread. Comments don't need to be extensive but do need to be conversational and substantive—beyond "nice post, dude, good point."

Reflection Post due-dates and times vary; please attend carefully to deadlines stated in the course schedule as they often differ from post to post.

To earn full credit, follow the guidelines above, particularly with respect to being in that 400-word neighborhood (fuller, more extensive discussions are better than skinny ones), including discussion of readings, and referencing others' posts.

Why a Writing Major?

Write a 2-3 page (DS) reflection on what led you to major in writing, what you think will be valuable about the major, and where you think it might (or you'd like it to) take you.

Rationale
A writing major is nothing if not an excessive presentation of choices and possibilities. During your studies, you need to keep a finger on your pulse: ***why are you here, what do you care about right now, where do you want to go?*** Expect this to change—sometimes weekly—as you work through courses and semesters. This piece will serve as a baseline statement; we'll come back to it at the end of the class in your final learning reflection.

Guidelines

To respond to the questions above, some suggestions as you consider this piece:

❖ Think broadly and feel free to dream. Don't edit or limit your thinking or reasons to what sounds "likely," "acceptable," or family-pleasing.

❖ Try to be concrete in your descriptions of your interests and desires: "I want to be an editor" is fair, but "I want to edit gardening magazines for alpaca farmers" is a lot richer.

❖ Include conversations you've had with people about your interests and desires—family, friends, teachers, advisors; what did they think, what guidance have they given, and how is that useful or not?

❖ It's okay to worry aloud. Every now and then someone has a truly no-sweat narrative of their choices and the path ahead, but the more common account includes some anxiety and confusion.

❖ It's okay to highlight conflict if that's where you are—conflict with yourself about your interests and desires, with other people in your life if they're worried about your choices, with the subject matter and activity of the major if writing is good for you some ways but bad in others.

❖ It's okay not to know. Very often, people are Writing majors simply because they don't know what else to do or don't like other ideas. It's fine to write about *not* knowing why this major makes sense to you.

❖ Don't forget to talk about motivations—*why*, you think, you want what you do.

❖ Much of the reason this assignment is titled a reflection is because you should learn something about yourself as you write it. It would be great if you do.

❖ "2-3 pages" means ending somewhere on the third page, but you can go onto a fourth if you need to.

To earn full credit, *address the questions* and make it clear that you're seriously engaging in the description and self-questioning this assignment prompts.

What Writing Looks Like (Video)

Create a 1-2 minute video that offers an image or story of what it looks like to write.

Rationale

Cultural images of writing tend to be narrow and exceedingly unrealistic, raising the questions, ***what are ways writing can actually look, and what does writing actually look like when you (or people you know) do it?*** One of the major roles of this course is beginning to tease apart how "writing" and "writers" look in the popular imagination versus how writing looks to those who do it professionally and who study it.

The major's mission to expand your sense of "what counts as writing" extends to genres and modalities of writing, and so there are a number of good reasons to do this project as a video instead of a prose text.

o First, we have a visual question: what does writing *look like*? You could *say* that, or you could *show* it. Composing in video facilitates the latter approach.

o Second, while later in the major you'll have entire classes studying writing which integrates language and image, we want to early-on break the easy equivalence between "writing" and *words*. (While writing generally requires words, it is not *limited* to them, and especially in contemporary screen culture, words are far more powerful in the presence of thoughtfully curated images.)

o Third, we assume you may not have done a lot of composing in video, and getting you out of your verbal comfort zone is good at this stage.

Process, Guidelines, and Advice

You may be neither familiar nor very comfortable with composing with words, images, and sound. Therefore I'm not expecting brilliance or perfection. At the same time, I imagine you know or can quickly learn how to use a smartphone or a webcam to capture video, how to do some very basic video editing with whatever app you use to record the video, and can post a video to a social media site. At root, all this is, is that. Your project will take place in a few steps:

- Get your **concept**. Do you want to show your own writing process, or other people's? (I usually recommend you not appear in your own video, though it's fine if you do.) How much will you dramatize? How much will you show action versus objects? The video need not be literal. Could you show what writing looks like by showing something other than writing? (Sometimes for me writing looks like an albatross trying to take off.) Will your video *be* video, or might you use a series of still images to create a slideshow? Before you try to capture too much video, have a sense of what you want to show and a *shot list* of all the video and images you think you want to collect.

- **Capture** video, images, sound, and words. These are the raw components of your composition. Your cellphone, webcam, or digital camera all take perfectly good video and usually do a passable job of capturing sound too. (You do need to know how to move / open the resulting files in your video-editing app.) You might record a separate voiceover using audio capture or a voice recorder app on your smartphone or computer. And you should gather any still images you plan to use at this time too. If you know what words or prose will appear in your video, it's a good idea to write that *before* you do video capture, as it's often easier to plan what images to get if you already have words.

- **Edit** your video and sound. Apple users can use iMovie, PC users can use Windows built-in Video Editor, and smartphone users can usually find an editing app already on your phone or available for free. (Though I don't recommend trying to edit video on anything smaller than a tablet.) All these editors are going to let you 1) snip out parts of a clip you don't want, 2) join several clips together, 3) control the volume of the sound in the video, 4) add music or voiceovers, and 5) create a title screen, add captions over any shot, and create end credits. If you haven't done this kind of work before, plan 2-3 hours and a few do-overs to learn-as-you-go how to do various video-editing moves, and remember, almost no matter your question, *there is a help-video somewhere on the web*. Once you learn how to do particular actions with the editing software, your composing will go significantly quicker.

- Finalize and **upload** your video to YouTube, Vimeo, or other video share site of your choice. Give yourself plenty of time and a strong internet connection for this stage. Your final video, even at just 2 minutes, will be in the hundreds of megabytes or gigabyte range, and most networks upload much slower than they download. Don't expect to get this step done in 10 minutes.

Be aware that 1-2 minutes goes by *very quickly* in video composing. You'll need to write more compactly than you're used to, and you're likely to run out of time before you've done what you want to unless you adjust your thinking and pay close attention to the time various elements of your video are taking.

Try never to edit your original video, image, or sound files. Instead, make copies of each and **edit the copies**. If you inadvertently completely mess something up, you won't have lost your original footage—you can make another copy of it and try again.

Know that there is a **law of diminishing returns** in editing video: You can get a piece to 80 percent of what you want relatively quickly, to 90 percent with a couple additional hours work, but then it's going to take about 10 more hours to get the piece to 95 percent of what you want. Plan for editing to take *a long time*, and know when to be satisfied with what you've got. Again, this project does not demand perfection.

You'll have about two weeks for this project. We'll have one class given over to work time on it. If you have a version of it ready by then, you can show it to your workshopping group and get feedback for additional editing; if you're still editing, you'll be able to use class time for that and get help and advice from those present; if you still need to capture video or find other resources, you'll be able to use class time for that. I, and the internet, will be available to answer questions and give advice throughout that class. Your video should be ready to screen (if you are willing to show it) on the date it's due in class; however, you'll still be able to do any final editing after class and **email me a link to your video** up until the final deadline shown on the schedule.

To earn full credit, don't lose sight of the overall purpose: *compose a video that makes your statement about what the activity of writing looks like to you.* Make sure your video works well enough that viewers can make sense of it (we'll screen as many of these as you wish in class)—make sure especially that there is sound and that it works, and that any captions or titles don't go by too quickly to read. If you do these things, your video will be fine for our purposes, even if it's rough.

Profile of a Former Writing Major

Write a 3-5 page (DS) profile of a current or former Writing major based on an interview with them.

Rationale
Part of getting a sense of the possible in the Writing major is finding out what the experience has been for earlier majors. For this project, you'll get in touch with a graduate of our program and converse with them about their experiences and your own so far in the major. Then you'll write a profile of them with an emphasis on ***what they have to say about the major and where they've taken their learning from it.***

Guidelines
Profiles focus on people and personalities, and they're all about storytelling. Get creative and have some fun with this one to avoid creating a dry "about" page. It's likely that you'll come away from your conversation(s) with your subject having a dominant impression or "theme" of them and their thoughts on the major. Make that impression or theme the center of your piece, and select what material to include in your profile—what stories to tell—by what best demonstrates that central sense.

We'll write some shared starter questions for your conversation, but you'll find that as soon you're in the conversation, your questions will emerge from the discussion, and of course you're free to prepare your own questions in addition.

Many of you will be conversing with people who live in other states now. Prefer a Facetime or Skype interview; next best a phone or chat-based interview. Only use email or other asynchronous tech as a last resort if your schedules simply don't line up. BUT: All our interview participants have agreed to be interviewed and will try to be available for you, so, do your part to get in real-time contact with them. That means ***getting in touch with your subject and starting to set up your interview IMMEDIATELY once you receive their contact information***. Do not delay; expect that it will take *at least* a week to coordinate your schedules for a real-time conversation.

Process
You'll have about three and a half weeks total for this project. As noted above, you should choose your conversation partner as soon as I open the signup sheet, and then *immediately* get in touch to start setting up your conversation. I also recommend emailing more extensively with your subject before your conversation itself to get basic background info on them and help you craft some starter questions. After talking with them, I recommend immediately writing up one or two paragraphs of impressions from your conversation and notes, and then reviewing your notes to make sure they're all clear to you. Be aware that you might wish to email followup questions, or even have another conversation. We'll workshop a draft of this piece in class, and you'll submit a final revision as a Word .docx by email.

To earn full credit, write an interesting account of your conversation and what it suggests to you personally about what not to miss in the major, what experiences are available and important, and things you need to know to make the most of the major and do well in it.

Writing Making a Difference (Video or Prose Report)

In a 3-5 page (DS) report or a 2-3 min video, identify and profile writing (a specific text) in a civic or community setting that is solving a problem or helping people get things done.

Rationale
Pursuing our question of where writing goes in the world and what it does, this project asks you to look into the writing happening in the community around you. Finding writing that's making a difference isn't difficult, but until we actually look, it's too easy for that writing to be invisible or melt into a general background haze of "words out there." The purpose of this assignment is to have you isolate an instance of that writing, find its roots and its writers, describe it, and together build our sense of where writing *really* goes in the communities we call home, and what it does there. Then when you think of "writing," your thoughts will include this writing too.

Instructions and Suggestions
This project presents three main challenges: 1) Where and how will you find the writing you want feature, 2) how will you talk with the writer(s) of it, and 3) how will you show us this writing and describe its impact on the community? (With the sub-question, will you choose prose or video for your primary mode of reporting?)

Constraints on *what writing to feature*: You need to look at writing that somehow impacts a community, produced either by an individual, a nonprofit organization, a government agency, or a publisher (magazine, newspaper, or related). You should *probably* limit your attention to *one piece* of writing, to keep the project manageable in scope both in time and in scale of writing (3-5 DS pages if you're working in prose; 2-3 min if you're working in video). You can look either at your own "home" community (however you count that) or at the MSU / Bozeman / Gallatin Valley communities. The common denominators I'll push you toward are that
1. the writing *must* be "pointed at the community" in some way, that is, having community strengthening, betterment, or needs as its exigence (not just furthering the internal interests of an organization);
2. the writing *shouldn't* be purely business-related (that is, only existing for the purpose of building a company or driving its profits).

Once you've located the writing you want to focus on and its source (organization or person), send me an email so I can review and approve your planned focus. (There's a due date for this email specified on the course schedule.)

To dig into the story *about this writing*, you'll need to talk about it with those who produced it. What were their goals for it, their challenges in writing it, and how have they seen it accomplish its purpose and be successful, or not? Be sure you're collecting samples or images of this writing and permission from the writer to include it in your report. Make sure you have good contact information for the writer so you can represent them accurately in your report and follow up with them later in the writing process if questions arise.

To tell the story of this writing and help readers/viewers *see it* in your report on *how this writing impacts the community and makes a difference*, your first major choice will be between a video report and a prose report. Advantages to video are on-camera interviews with the writers and easy ability to show the writing. Advantages to prose are relative quickness and ease of composition. It's your call. Either way, cover the following ground:
- The *nature* of this writing (what is it and who has created it)
- The *exigence, motivation, and purpose* for this writing (who needs it, why, and what it accomplishes)
- How the writing *circulates* (go back to Yancey) in its community and any *future* the writing has
- How the writing was *created* / the story of how it came to be
- How the writing has *impacted the problem* it was meant to address—in bald terms, did it work?

The point of your report is ultimately to talk about the writing as an example of how writing helps communities.

Process
By the calendar, you'll have nearly four weeks for this project. While one week of that is Spring Break, another week is all you-time as class will not meet. Your **proposal for your focus** comes due during that "free" week. Do your research during that time, ideally before Spring Break. Remember, again, to *get on scheduling interviews as*

early as possible in the process—finding who to interview, and setting up an interview, will be the most stressful parts of this project. GET THEM DONE, and done early enough to leave time for drafting or for composing video. You'll workshop a draft of your piece in class and then submit the final Word docx or video link by the final deadline noted on the course schedule.

To earn full credit, you need to have focused on writing I've approved, spoken to people who wrote and/or who use the text and included their voices in your report, and addressed each of the bulleted elements above.

Internship Exploration

Write a 2-3 page (DS) statement of what kinds of internship you think you'd be interested in doing as part of the major, and your plans for locating such internships.

Rationale
The writing major requires 3 credit hours of internship (WRIT 498) for graduation. While the department will assist you to some extent as you seek out internships that meet your learning goals, you are fully responsible for deciding what those learning goals are to begin with: What do you want to learn from your internship, or what doors and paths do you want an internship to open? Knowing these things will help you know what kind of internship to look for. And once you know that, how will you go about finding the kind of internship you seek? The Internship Exploration asks you to think through these things—not in any way that binds you to answers you come up with, but so that you'll have walked once through the process of articulating your goals for the internship and considered what means are available to you for locating the type you want.

Instructions
Your Internship Exploration needs to focus on two main elements:
- ✓ Your learning goals for the internship—what you hope to learn in it, prepare for with it, or be positioned for upon finishing it. What do you want your internship to do for you, and what kind of internship will it take to do that?
- ✓ Your ideas for finding the kind of internship you want. What resources will you use to search for internships? How will you prepare yourself to apply for them?

Your plan should discuss these points in whatever detail you can reasonably achieve at this point in your studies. You might return to your "Why a Writing Major?" reflection to help you think about what your learning goals are, although those may well have shifted by this point in the course and that's fine too. Several of the projects you've already completed in the class might also be fuel for your fire, particularly the major profile and your recently completed "Writing Making a Difference" report.

It's okay for this piece to be speculative, but it's also important that you think about the internship as something you could be doing next semester—not something that's two years away. So work to make the piece as concrete and feasible a plan as you're comfortable with, particularly if you're within two or three semesters of graduating.

Process
You'll need to produce this piece in about two weeks, and it does present a need for some legwork: If you say you want an internship in game-writing, you're responsible to have identified a couple such internships so that you can talk about what it takes to apply for them. Don't neglect to leave sufficient time for this kind of research. We'll workshop a draft in class, and you'll email me your revised Word docx by the final deadline on the course schedule.

To earn full credit, *be as concrete as possible in your piece*. Whenever possible, offer specific examples that you've researched to know what it involves, how to apply, and how competitive it might be. Along with concrete,

specific examples, remember to frame your exploration on the whole as *related to your learning goals*—what are those, and how would *X* internship be valuable to the learning you're looking for?

Possibilities Paper

Write a 2-3 page (DS) reflection on ways you think you might use your time in the major.

Rationale
What we have yet to talk about is the sort of "so what, then?" of this class *with regard to your time in the major*. We've said much less about, okay, if you hope to go in a given direction, or, if you're becoming aware of some possibilities that weren't on your mind at the beginning of the semester, *what are good ways of using your time during this major to position yourself well* for those? Or, for those close to the end of your major, how *have* you used your time and what has it positioned you for?

Instructions and Suggestions
In your reflection, consider these four aspects: classes you want to take, internship hopes (you've already discussed this and it'll just be a quick re-summary), and activities you think you should be involved with both in the department/on campus *and* in the community. To elaborate a bit: given ideas you have about places it might be interesting to you to take this degree,

- What classes in our catalog are absolutely must-take for you? Which are not necessarily must-take but interesting? (Which are not?) Is there a minor or a double-major you should be thinking about?
- Briefly link your current thoughts about internships in. These will be pretty fresh, so we don't need a ton of depth; just a summary / refresher will do.
- Department and campus activities: Are there clubs or organizations or writing projects you should be involved in, or would like to start? What *research* experiences do you want to have? What writing experiences?
- Community activities: What writing experiences do you want to have and what do you want your writing to do for people in the community around you?

In addressing all these, it's okay if you don't know of specific things but you want to *look for* or try to *make* a thing that isn't currently happening. (The one limitation to that point on coursework is that if you need to "invent" more than one or two courses, it's not realistic. If your answer is "I would actually need a full journalism major," for example, that won't happen here.)

As a suggestion for parts of the paper, you're going to need to
- Summarize / refresh a place you're looking to go from the major—just a paragraph description or so
- Talk about how you prepare for such a thing—things you need to learn or build experience in
- Talk about the four areas posed above (coursework, internship, school experiences, community experiences)
- ... Some kind of conclusion

The goal of the assignment, then, is to let you explore making a roadmap or guide of sorts to *how you want to be using your time during your degree*. See what you can do.

To earn full credit, do that stuff, seriously engaging with the piece (even as this is the last gasp of the semester).