

University of California, Santa Barbara
course WRIT 2
Winter, TR 2-3:50pm, enroll code 59717
Room #HSSB 1236
Writing 2 – Academic Writing

Contact: Joshua Kuntzman (office # SH 5432-K, cell (310) 625-8662, kuntzman@umail.ucsb.edu)
Office hours: TR, 1-2PM; and by appointment.

NOTE: The last day to drop this course (via GOLD) is Friday, January 13th by 11:45 p.m.

Prerequisites: successful completion of Writing 1 or AWPE placement in Writing 2 and concurrent enrollment in History 17B.

Required course materials

- Access to Gaucho Space (where the course schedule is posted!!)
- Black pens, blue pens, (pencil), scratch paper, 3 highlighters
- Diana Hacker, *A Writer's Reference* (available in UCSB Bookstore).
- Folder with two side pockets for turning in submission drafts
- Access to a computer with an internet connection
- Assigned articles, accessible via Gaucho Space; alternate routes also available should technology falter.

Course Expectations and Goals:

This course aims to familiarize students with strategies for analyzing, identifying, questioning, and responding to texts within a variety of academic and non-academic genres. Therefore it places a great emphasis on contextual/audience awareness, conventional/grammatical appropriateness, and conceptual/compositional coherence, all of which will prove useful to you in other classes as well. This class is a crafter's course – as much about inventive thinking as about practiced technique, as much about critical interests as about supportive knowledge.

I want you to start thinking about the things you care about and why. If you can keep those things in mind, then you will always have a reason to work hard in this course. Good thinking demands good communication: nothing is more frustrating than having a great idea that no one quite understands. So we are here to alleviate that frustration, to help each other develop the ability to communicate a variety of ideas to a variety of other minds. This should be hard fun, never a boring tedium. Dive in.

By the end of this course, the most accomplished writing will demonstrate:

- Attention to the purpose and audience for the writing that is reflected in the development and presentation of the work
- Analyses that reflect engagement with course readings, discussion, and other work
- Effective use of evidence that demonstrates careful attention to reading and to connections between the writer's ideas and the evidence presented
- Use of effective processes for brainstorming, drafting, revising, and editing (including comments from class colleagues and me regarding all of these steps)
- Awareness of and attention to conventions of standard written English, including sentence structure, punctuation, and spelling

Writing in the Course

There are five kinds of writing in this course:

- **Writing Projects** (WPs)– longer (4-6) page papers that we’ll work on over about 3 weeks each. You will turn in submission drafts of these to me for comments and revise two of three for your final course portfolio.
- **Project Builders** (PBs) – shorter (2 or so) page projects where you will work on elements of the WPs. You’ll write these within the 3 weeks where we work on WPs and receive feedback (partly from me, mostly from each other) that will help you develop the WP.
- **Reading Notes** – 1 page or more of hand-written notes due per reading assignment, where you distill what you have read in a useful manner for yourself. These will serve as a reference for you during class discussions as well as during your WPs, PBs, and reflective writing (these will be collected on the days readings are due and returned at the beginning of next class.)
- **Reflective writing** – writing throughout the quarter that will help you focus on your writing, reading, and analysis processes. I will post questions for this as **Forums** in Gaucho Space, for you to respond to *before class* on the day they are assigned (if a forum says it’s for 1/6, enter your material into it *before class on 1/6*). These fora serve as resources for all of us – so feel free to read and respond to each other's posts! (Sometimes, this will be part of the class.)
- **Final course portfolio** – a cumulative, final product where you will revise two of the three WPs for a significant portion of your course grade.

Grading

As a writer and as a teacher, I know that the more writers write, reflect, and revise, the better the writing becomes. For this reason, we will use portfolio grading in this class. This means that: you will receive extensive feedback on your submission drafts that is targeted to *providing support for a revision*. The bulk of your grade in this course will be based on *revision* of your work, submitted in a final course portfolio at the end of the quarter, rather than on drafts.

As you complete drafts of each WP, you’ll turn in a *submission packet* that will contain the *submission draft* of the WP, the PBs that contributed to its development, comments from class colleagues, and a reflective letter. I will comment on the submission draft with an eye toward portfolio revision.

Each submission packet is worth 5% of the final course grade; grades will be based on the effort evident in the packet. You will revise two of three submission drafts for your final course portfolio. **Regardless of whether you revise in a final portfolio, if you have not turned in all drafts as part of a complete packet, you will not pass.**

Project Builders and Reading Notes will receive a + (equivalent to an A); a “check” (equivalent to a B); a – (equivalent to a C); or no credit. These marks will also reflect the thoroughness and attention given to the writing, not the ultimate “rightness” of the work.

Final grade percentages

- Portfolio (two revisions + cover letter) - 50%
- Project Builders, reading notes, and other short assignments - 25%
- Submission of complete, thorough, thoughtful submission drafts– 15%

- Class participation (includes mind/body participation in Gaucho Space Forums, reader review, class discussions, reading notes, and all other work in the class) - 10%

Writing/Learning Support

I am available to help you with your writing. Please ... stop by my office, e-mail me, call me and leave a message -- I am happy to work with you in whatever way facilitates *your* work in this class. Writing support is also available through through CLAS (<http://www.clas.ucsb.edu/>; 893-3269).

Physical/Mental Support

If you have a documented disability that affects your work in this (or any other) class, the Disabled Students Program (<http://dsp.sa.ucsb.edu/>) can help you. I can help you get in touch with them, or feel free to do so yourself. Please let me know if you do have a disability. And, of course, we all share a common susceptibility to *stress*. Counseling Services (<http://www.counseling.ucsb.edu/>; 893-5259) is there for all of us in this regard: if you would like counseling, or a peer to talk to, or a few minutes relaxing in a massage chair, they will happily oblige. Use them.

Course Policies

These policies are intended to make our lives together in this class as easy as possible. They will apply consistently to everyone, and thus take care of any unusual situations that might arise.

Course Participation

We'll do things that require you to be here, present in mind and body, every day (which is why – as you've seen above – your participation grade comprises a substantial portion of the grade you get in this course). If you're not here, you won't earn this full credit. Of course life interferes with even our best intentions, so everyone is allowed three absences from this class during the term – but not on reader review days (see next section)! If you miss a fourth class, your participation grade will drop by a full letter (i.e., from an A to a B). If you miss five classes, you will be unable to pass the class and should withdraw (or fail) and take the class during another term.

*Note: Arriving in class more than 10 minutes late also constitutes an absence.

Participation in reader review

Working with a class partner on reader review is also part of participating. If you aren't here, your work and the work of your partner is affected. Thus, if you miss a reader review day, or if you come to a reader review day without a draft, your participation grade in the course will be lowered by a letter and a half (i.e., from A to B-, etc.).

Late submission drafts/essay packets

Incomplete submission draft packets will be returned to you and you will have one class period to insert the missing materials and return them to me. If you do not submit all materials in the packet, you will receive partial or no credit for it.

All submission drafts must be turned in on time. Thanks to the speedy pace of the quarter system, neither you nor I can afford to fall behind on work. If an unforeseen emergency arises that absolutely prohibits you from turning in work, contact me and we'll talk.

Plagiarism

Plagiarism occurs when a writer deliberately passes off another's words or ideas without acknowledging their source (e.g., turning in another's work as your own is plagiarism). If you

plagiarize in this class, you will likely fail the assignment on which you are working and your case may be passed to the university for additional disciplinary action. Ironically, plagiarism often takes more mental effort than doing the actual assignment because it's difficult to fit others' ideas and writing styles neatly into an individualized assignment (this is also the reason that plagiarism is almost immediately recognizable). Don't do it. It's not worth it.

Plagiarism is different from **misuse of sources**, occasions when a writer does not properly cite a source, misuses quotations, includes too much of an original source in a paraphrase or summary, or commits similar *unintentional* violations of academic protocol. If you misuse sources, we will work together on appropriately incorporating and/or citing the sources.

*Note: some audiences/instructors will consider misuse of sources to be plagiarism, so it is *extremely* important for you to identify the conventions of source use and citation in any class (or writing situation).

Public nature of writing

Since academic writing is writing directed toward an audience, you should consider the writing that you do in this course "public," that is, writing that others will read. For example, I like to use stellar examples of student writing in class. I will use your writing **ONLY** to demonstrate fantastic examples of what we're doing, however. If there is writing that you would rather be of a less public nature, you can note it on the paper and/or send me an e-mail.

Respect

This is a class where we're going to work a lot with one another on ideas, language, and thinking. Understanding / being understood by one another relies on mutual attention, honesty, and kindness: treat one another with respect. This includes making sure that your full attention is devoted *to the class*. Please **turn off all cell phones during class**. If you talk, text, or read in here, it should be in service of the class (and if it's not, it's fair game to BECOME part of the class) ... think of our time together as a period of contemplation with others.

Please note that I reserve the right to alter policies to respond to extraordinary circumstances.

NOTE: The daily course schedule is posted in Gaucho Space. If you need to, print it out... it lists all deadlines and due dates for the quarter. Make sure you check it every day!!

Course schedule

WEEK 1:

T – Syllabus and course vocabulary introduction. (WP1 assigned)

R – The nature of language: a discourse model of thinking and writing.

 READ: “How to Read Like a Writer” - Mike Bunn

WEEK 2:

T – Tropes: why reading/writing is not like math. (PB 1A due)

 READ: “Teaching Two Kinds of Thinking by Teaching Writing” - Peter Elbow

 Your group members' PB 1A posts. Leave your impressions under each.

R - Genre Intro: all discourse is legitimate and purposeful. (PB 1B due)

 READ: “Writing With Pictures” -Scott McCloud

WEEK 3:

T – Peer review Intro: meet the author (the power of double-translation).

READ: Each others' drafts! {{{Bring copies.}}}

R – Sincerity is tact: the art of demonstrating interest. Finding a field, Requesting an interview.

(WP1 submission draft due – PBs, peer review notes, submission draft, & reflection letter)

WEEK 4:

T – Logic: Claim, Warrant, Evidence

READ: “My Brain on My Mind” - Priscilla Long

R – Fallacies: Claim, {BippityBoppityBoo}, Evidence

READ: “Annoying Ways People Use Sources” - Kyle Stedman

WEEK 5:

T – Libraries and Databases: Harvesting Useful Research from the Fields. (PB 2A due)

R – Rhetorical Timing: Kairos, Stasis, Hegelian Dialectic and the Zeitgeist in Research Trends

READ: “Reading Games: Strategies for Reading Scholarly Sources” - Karen Rosenberg

WEEK 6:

T – Topsy-Turvy Teaching Day! The art of making scholarship interesting to friends. (PB 2B due)

R – Walking the Talk: How Academics Try to Shape a Mold for Scholarship

READ: “Code of Ethics” - Society of Professional Journalists

WEEK 7:

T – Peer Review: Dude, it's – like – the same thing academics are doing. Seriously.

R – Taking it Personally: Where Reading Strategies May Save my Sanity.

(WP2 submission draft due – PBs, peer review notes, submission draft, & reflection letter)

WEEK 8:

T – School as a Conversation: Somebody wants to share something with me. (PB 3A due)

READ: “The Novice as Expert: Writing the Freshman Year” - Nancy Sommers & Laura Saltz (p135-41) / “Seeing the Text” - Steve Bernhardt (p104)

R – Life as a Show-and-Tell: The art of getting people to understand how cool your old blanket is.

(PB 3B due)

READ: “7 Basic Things You Won't Believe You're All Doing Wrong” - C. Coville (first name not given) & Crystal Beran

WEEK 9:

T – Peer Review: How Rich and Lucky we are to have Company In Our Trials

R – Portfolios Workshop: a day of composition and arrangement

(WP3 submission draft due – PBs, peer review notes, submission draft, & reflection letter)

WEEK 10:

T – Portfolios Workshop: a day of polish and reflection ... before the send-off

R – All sketches and final pieces in a bow: a conversation distilled

(Portfolios Due – All 3 WPs; Final drafts of 2 {with a final revision letter & workshop notes for each}, and a cover letter reflecting on the whole shebang.)