

## WRITING 2

### Spring 2018

**Instructor:** Rachel Rys

**Email:** rachelrys@uemail.ucsb.edu

**Class Time:** Mon/Weds 4-5:50 PM

**Classroom:** HSSB 1214

**Office:** South Hall 5432, Cubicle E

**Office Hours:**

Mon/Weds 5:50-6:20 PM (near classroom)

Tues 10:30-11:30 AM (in office) + by appt

**NOTE: The last day to drop this course via GOLD is Friday, March 6.** If you need to drop the course after this deadline, you must file a late drop petition with the College of Letters and Sciences Advising Office (located on the first floor of Cheadle Hall).

### Course Expectations and Goals

This is an active and collaborative class designed to help you develop the tools you need to be a successful writer at UCSB and beyond. In this class, we will practice the reading, writing, and critical thinking skills necessary to navigate a range of academic and non-academic writing contexts. We will investigate writing both as *something we do* and as *something we can study*. We will ask genuine questions, identify examples and evidence, and make arguable claims. We will make mistakes and work together to improve them. We will write a LOT. I expect you to be prepared and attentive and to approach your own writing with curiosity, commitment, and yes, sometimes even enthusiasm. In return, you can expect me to help you think through issues, to encourage you, and to push you to become a more effective and rhetorically-minded writer.

Through participating in this course, we will:

- Analyze the conventions used in different academic and non-academic genres
- Examine why authors make particular writing choices by analyzing purpose, audience, and context across a range of texts
- Locate, evaluate, and incorporate appropriate evidence to support our claims
- Brainstorm, freewrite, draft, revise, and edit—and help our colleagues do the same!
- Think critically about the conventions of standard written English, including sentence structure and style
- Reflect on our writing processes and rhetorical choices and try out new strategies

### Required Course Materials

- Access to a computer with an Internet connection
- Access to Gauchospace & Slack accounts
- *Starting Lines 2017*
  - Available for purchase from the UCSB Bookstore (or potentially used)
- [Optional] Diana Hacker, *A Pocket Style Manual*
  - Available for purchase or rent from the UCSB Bookstore (or potentially used)

## Types of Writing

In this class, we will practice writing every day! This writing will have different audiences and purposes and will employ different genres, formats, and styles. This course emphasizes four main types of writing:

- **Writing Projects (WPs)**  
WPs are longer, 4-5 page projects that respond to a specific prompt. We will work on three WPs this quarter for about three weeks each. You will bring a Working Draft (WD) of each WP for in-class workshopping and upload a Submission Draft (SD) of each WP for a grade and feedback. You will revise two of your WPs to include in your final course portfolio.
- **Project Builders (PBs)**  
PBs are shorter, 2 or so page projects that build specific skills you will need to successfully complete the WPs. You will complete five PBs in total over the quarter, two each for WP1 and WP2, and one for WP3. You'll get feedback on your PBs from your classmates and occasionally from me that will help you to develop your WPs.
- **Reflective Writing**  
Reflective writing will happen in many different forms over the quarter. We will do reflective writing in class in the form of freewrites, brainstorm, and other informal responses. You will also complete a reflective cover letter for each of your WPs that discusses your writing process and examines the choices you made in that assignment.
- **Final Course Portfolio**  
The final course portfolio is a cumulative final project that reflects what you have learned throughout Writing 2. You will select two of your WPs to completely revise for the final portfolio. This portfolio is worth 40% of your grade and should reflect your absolute best work. Your portfolio will also include a reflective cover letter explaining the revision processes you used.

## Assessment

Your grade in this course emphasizes process, revision, and reflection. Your classmates will provide feedback on an early draft of each Writing Project that will help you to clarify and revise. I will also provide written feedback—and a grade—for each Writing Project and identify specific ways that you can continue to make your writing stronger. The bulk of your grade comes from the final portfolio, where you will have the opportunity to further revise two of your Writing Projects using the skills and techniques we have discussed throughout the quarter. Given the collaborative and hands-on nature of this course, attendance and participation are mandatory.

Your overall grade will be broken down as follows:

- 20% Project Builders (5 PBs x 4% each)
- 30% Writing Project Submission Drafts + Reflective Cover Letters (3 WPs x 10% each)
- 10% Class Participation (Preparation, attendance, and active participation)
- 40% Final Course Portfolio (2 revised WPs + Reflective Cover Letter x 20% each)

Note: You must turn in Submission Drafts of all WPs to pass the course.

Final grades in the course are based on the following scale:

97-100 = A+	87-90 = B+	77-80 = C+	67-70 = D+
94-96.5 = A	84-86.5 = B	74-76.5 = C	64-66.5 = D
90-93.5 = A-	80-83.5 = B-	70-73.5 = C-	60-63.5 = D-

### Course Policies & Community Guidelines

**1. We will treat ourselves and others with respect, dignity, and care.**

Everyone in this class—students, instructors, guests—has the right to work in a respectful and harassment-free environment. Hostility and harassment of others will not be tolerated.

This class enthusiastically welcomes students of all races, ethnicities, genders, gender identities, socioeconomic statuses, sexual orientations, ages, cultures, religions, linguistic backgrounds, nations, and immigration statuses. In this class, we will use people’s preferred names and pronouns. We will reflect on our own perspectives and biases. We will make an effort to get to know and learn from people with different identities and from different backgrounds. We will ask questions and speak from our own experiences rather than making assumptions about others. We will share and seek out campus and community resources.

This class also welcomes and accommodates all students with disabilities. Please get in contact with the Disabled Students Program and with me if you require accommodations to fully participate in this course.

*As a student in this course*, you are responsible for your own words and actions and for resisting harassment and discrimination in the classroom community and beyond. You are responsible for advocating for yourself and for letting me know if there are times when you feel uncomfortable or in need of support.

*As an instructor in this course*, I am responsible for upholding university policies and for working to promote an anti-discriminatory environment where students feel safe and welcome. I am responsible for modeling these behaviors to the best of my abilities and for creating and modifying course policies to reflect these aims.

**2. We will hold ourselves and each other accountable for academic integrity.**

Plagiarism occurs when a writer *intentionally* uses another’s words or ideas without acknowledging their source. For example, turning in someone else’s work as your own is plagiarism. If you plagiarize in this class, you will likely fail the assignment you are working on and your case may be passed to the university for additional disciplinary action. Due to the scaffolded design of this course, it will take as much (or more) work for you to plagiarize than it will to actually complete the required work. Plagiarizing is simply 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 to appropriately incorporate and/or cite the sources. Note that some instructors consider misuse of sources to be plagiarism. For this reason, it is extremely important for you to identify the conventions associated with source use and citation in any class or writing situation.

*As a student in this course*, you are responsible for completing and submitting your own original work. You are responsible for familiarizing yourself with UCSB's plagiarism policy and for ensuring that your work follows those standards. You are responsible for getting in touch with me ASAP if you are unclear about what constitutes plagiarism or if you find yourself in a situation where you may be tempted to submit someone else's work as your own (late work is always better than plagiarized work!).

*As an instructor in this course*, I am responsible for sharing and discussing the definition of plagiarism used in the Writing Program and at UCSB. I am responsible for upholding Writing Program and university policies regarding plagiarism. I am also responsible for pointing out instances of misused sources and for providing resources about effective evidence, paraphrasing, and citation.

**3. We will be present whenever we possibly can be.**

This is an active and hands-on class that requires everyone to be present and prepared. As stated above, attendance and participation are a substantial part of your final grade.

I understand that life happens and sometimes you cannot be here. For this reason, you can have *two* absences with no questions asked and no penalty to your grade.\*\*

\*\*The one caveat to this policy is Reader Response days. Working with a class partner during Reader Response workshops is an important part of participating in this course. If you aren't here, your work and the work of your partner is affected. Therefore, missing a Reader Response day without prior authorization counts as *two* absences.

If you have *three* absences, you will be able to receive *at most* half credit for Class Participation (*at most* 5 points out of a possible 10).

If you have *four* or more absences, you will be unable to pass the course and should withdraw and take Writing 2 during another quarter.

*As a student in this course*, you are responsible for being present and on time. You are responsible for knowing course policies and acting accordingly. You are also responsible for communicating with me ahead of time if you are faced with extraordinary circumstances that might affect your attendance.

*As an instructor in this course*, I am responsible for being present and on time. I am also responsible for meeting with students and discussing exceptions and extensions in fair, ethical, and rigorous ways.

**4. We will participate fully and enthusiastically.**

Class is more productive, engaging, and, yes, fun when you actively participate. This course will ask you to participate in many different ways, including freewrites, readings, small-group activities, whole class discussions, Reader Response workshops, and guided self-revision activities. Everything we do in this class is designed to directly or indirectly prepare you for the Writing Projects, so active participation will benefit you in multiple ways.

*As a student in this course*, you are responsible for being attentive and engaged and for minimizing personal distractions (ex. phones, social media, work for other classes). You are

responsible for sharing insights when you have them and for asking questions when you are confused. You are also responsible for letting me know if you have difficulties participating in specific ways and we will work together to come up with suitable alternatives.

*As an instructor in this course*, I am responsible for being attentive and engaged and for minimizing classroom distractions. I am also responsible for creating opportunities for students to participate in multiple ways (ex. writing, group activities, class discussions).

**5. We will stick to our timeline.**

Because the quarter system moves so quickly, neither you nor I can afford to fall behind on work. For this reason, all work must be submitted on time and will be returned to you ASAP.

Assignments submitted *up to 24 hours* late will be deducted one letter grade (ex. from an A to a B).

Assignments submitted *between 24 and 48 hours* late will receive *at most* half credit.

Assignments submitted *more than 48 hours* late will not be accepted unless you have received prior approval due to extreme life circumstances.

*As a student in this course*, you are responsible for completing work before the deadline with enough time to react to unforeseen internet outages and printer failures. You are also responsible for contacting me well ahead of time if you will be unable to meet a deadline.

*As an instructor in this course*, I am responsible for setting rigorous and reasonable deadlines. I am also responsible for returning feedback and grades as quickly as I can, ideally within a week and a half of the submission date.

**6. We will share our work and respond thoughtfully.**

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. We will post our work-in-progress to a Slack channel that is public to the class and we will constantly read and comment on each other’s work. Additionally, I will sometimes share examples of excellent student writing with the entire class.

*As a student in this course*, you are responsible for letting me know via email or Slack if there is a particularly sensitive piece of writing that you would rather not share or be shared.

*As an instructor in this course*, I am responsible for providing guidelines for peer review that encourage constructive and rhetorical feedback. I am also responsible for ensuring that the student work I share with the whole class is ONLY used to demonstrate fantastic examples of what we’re working on.

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

<b>Campus Resources</b>
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- **Campus Learning Assistance Services (CLAS):** <http://clas.ucsb.edu>  
CLAS offers tutoring, workshops, and programming to support a range of academic classes at UCSB. CLAS also houses Writing Services tutors who can assist you with your writing process by appointment or during walk-in hours. You can also make an appointment with an ESL specialist by visiting the CLAS website.
- **Counseling & Psychological Services (CAPS):** <http://caps.sa.ucsb.edu>  
CAPS offers crisis response, urgent appointments, scheduled appointments, referrals, and mental health programming. You can reach a CAPS counselor 24/7 at 805.893.4411.
- **Disabled Students Program (DSP)** <http://dsp.sa.ucsb.edu>  
DSP offers advocacy and support services to ensure that students with permanent and temporary disabilities are able to participate and succeed in classes. After establishing documentation of disability, DSP offers reading services, notetaking services, and test taking accommodations to eligible students. Note that if you require test taking accommodations for any course, you must register with DSP at least 10 days in advance.
- **Women, Gender, & Sexual Equity Department (WGSE):** <http://wgse.sa.ucsb.edu>  
WGSE offers support to students through designated centers and programs, including the Women's Center, the Campus Advocacy Resources and Education (CARE) program for students affected by sexual assault, the Non-Traditional Student Resource Center for parenting and re-entry students, and the Resource Center for Sexual & Gender Diversity.
- **Multicultural Center (MCC) and Student Resources Building:** <http://mcc.sa.ucsb.edu/>  
The Student Resource Building offers support and resource centers for students through the African Diasporic Cultural Resource Center, the American Indian Resource Center, the Asian Resource Center, the Chican@/Latin@ Resource Center, the Greek Student Resource Center, and the Middle Eastern Student Resource Center. The Multicultural Center offers academic programming, support groups, and study and event space.
- **Office of International Student Services (OISS):** <http://oiiss.sa.ucsb.edu/>  
OISS offers information and assistance related to visa status, work and internship opportunities, and networking with international student associations
- **ONDAS Student Center (ONDAS):** <http://ondas.ucsb.edu/>  
ONDAS offers mentoring and support for first-generation college students, especially during your first year. They also offer drop-in tutoring for popular first year courses.
- **Associated Students Food Bank:** <https://foodbank.as.ucsb.edu/>  
The Associated Students Food Bank offers mobile food bank distribution, free meal vouchers, nutrition skills workshops, and information about the CalFresh Program.
- **Undocumented Student Services:** <http://www.sa.ucsb.edu/dreamscholars/home>  
Undocumented Student Services offers updated information, legal and monetary support, and career development resources for undocumented students.

**Writing Project 1  
Genre Analysis**

In the article “Reading Like a Writer,” Writing Studies scholar Mike Bunn states, “all writing consists of a series of choices” (72). As readers, we are often so focused on *what* someone has written that we don’t pay attention to *how* they wrote it and *why* they wrote it that way. When we really look at writing, when we *read like writers*, we start to notice the conventions of different genres and examine how these conventions help authors reach particular audiences, achieve specific purposes, or fulfil expectations of the context of publication.

In Writing Project 1 (WP1), you will *choose* a **non-academic, written genre** and *identify* and *describe* the conventions it uses. After identifying these conventions, you will *develop* a clear and well-supported argument about *why* these conventions are used in this genre in light of the audience, purpose, and context of the writing.

**What we are working on here:**

- Analyzing the audience, purpose, and context of a non-academic, written genre
- Identifying and describing textual and paratextual genre conventions
- Making arguable claims about *why* a genre uses certain conventions
- Practicing strategies for writing, revising, and reflecting on our work

**Calendar:**

	Date	Reading Due	Assignments Due
Week 1	Mon 4/2 <b>Introduction to Writing 2</b>	<ul style="list-style-type: none"> <li>• Advice from past students about Writing 2</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
	Weds 4/4 <b>Investigating Genre</b>	<ul style="list-style-type: none"> <li>• Reid, “10 Ways to Think about Writing”</li> <li>• Elbow, “Teaching Two Kinds of Thinking by Teaching Writing”</li> </ul>	<ul style="list-style-type: none"> <li>• Sign up for Start of the Quarter Meeting</li> <li>• Take the First Day of Class Survey</li> <li>• Post introduction to Slack + respond to at least 2 other students</li> <li>• Purchase <i>Starting Lines</i> + optional Hacker handbook</li> <li>• Bring one example of “good writing” with you to class</li> </ul>
Week 2	Mon 4/9 <b>Analyzing Genre</b>	<ul style="list-style-type: none"> <li>• Dirk, “Navigating Genres”</li> <li>• Bunn, “How to Read Like a Writer”</li> </ul>	<ul style="list-style-type: none"> <li>• Upload PB1 to Slack by 4 PM</li> </ul>
	Weds 4/11 <b>Reading Like a Writer</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Upload PB2 to Slack by 4 PM</li> <li>• Bring <i>Starting Lines</i> with you to class</li> </ul>
We	Mon 4/16	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Upload WP1 (WD) to Slack by 4 PM</li> </ul>

	<b>Reader Response Workshop</b>		<ul style="list-style-type: none"> <li>Bring <b>2 printed copies</b> of your draft with you to class</li> </ul>
	Weds 4/18 <b>Paragraph Structure + Citation Workshop</b>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>Revise draft based on Reader Response</li> <li>Bring a digital OR hard copy with you to class</li> </ul>
Week 4	Mon 4/23 <b>Style Workshop + Reflection on WP1</b>	<ul style="list-style-type: none"> <li>Williams, “Actions”</li> </ul>	<ul style="list-style-type: none"> <li>Revise draft for paragraph structure and citations</li> <li>Bring a digital OR hard copy with you to class</li> </ul>
	Weds 4/25 <b>Discourse Communities + Communities of Practice</b>	<ul style="list-style-type: none"> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>Revise draft for active verbs and clear subjects</li> <li>Read your draft out loud at least once</li> <li>Finish Reflective Cover Letter</li> <li>Upload WP1 (SD) and Reflective Cover Letter to <b>Gauchospace</b> by 4 PM</li> </ul>

**Assignments**

**Project Builder 1: Genre Description**

- 2 pages, double-spaced\*\*
- Posted to #pb1 channel on Slack by Monday, 4/9 at 4 PM

For Project Builder 1 (PB1), *select* **THREE** pieces of writing from the same non-academic genre. Depending on the genre you choose, it might be helpful to gather your samples from different sources. For example, if I wanted to write about the genre of horoscopes, I could pull my three examples from *Horoscopes.com*, *Astrology.com*, and from the *Huffington Post*.

After collecting your samples, *identify* and *describe* **at least SIX** writing conventions that are shared across these three texts. This will require you to *think* beyond content and to *examine* the writing choices that each author has made. Please put your writing conventions in **bold** font. For example, I might notice that all my horoscopes address the reader directly by **using the second person pronoun “you,”** or that they **describe very vague, general scenarios** that could apply to a wide range of situations, or that they all **display links to the horoscopes for “yesterday” and “tomorrow”** at the top of each page.

For each writing convention you discuss, *provide* **at least TWO** specific examples from any of your texts. These examples can either be direct quotes or very detailed descriptions. Please underline your specific examples in your PB.

You can use the questions below to prompt your thinking or you can focus on other conventions discussed in our readings or in class. Remember that you don’t need to address all of the questions below; instead, focus on the elements that are most relevant to your genre:

- **Textual elements:**  
What is the tone of your pieces? What kind of vocabulary or word choice is being used? Do the authors use slang? Jargon or technical language? Provocative or descriptive language? Do they address the reader directly? What sentence length and structure do you notice? Do the authors describe specific examples? Do they talk about personal experiences or expert opinions? Do they try to appeal to your emotions?
- **Paratextual elements:**  
How are the texts organized, arranged, or broken up? Do the authors include images or other visuals? Do they use headlines or subheadings? Is there a headline or author bio? Within each piece, how is the text arranged on the page or screen? Are certain parts indented, centered, bulleted, underlined, or bolded? If you're looking at digital examples, do they link to other content? Are there any citations or references?

**Important!** Remember that you are not writing about the *content* of your texts, but rather, about the *genre* in which these texts appear. You do *not* need to summarize the content of your pieces.

\*\*Project Builders are intended to be creative and generative writing that will help you to work through ideas for the upcoming Writing Project (see Elbow's concept of "first-order thinking"). Since you're mostly trying to get your ideas down, don't worry too much about presentation, structure, or format. However, since the Project Builders prepare you for the Writing Project, you can help your future self out by making your writing as detailed and specific as possible.

### Project Builder 2: Genre Analysis

- 2 pages, double-spaced
- Posted to #pb2 channel on Slack by Wednesday, 4/11 at 4 PM

For PB1, you *identified* and *described* the conventions of your chosen genre. Now, in Project Builder 2 (PB2), you will *analyze* what these conventions suggest about the rhetorical situation (including the author, audience, purpose, and context) of this genre. **Choose at LEAST FOUR** of the most interesting conventions you identified in PB1 and *analyze* **what** these conventions do and **how** they do it. For example, if I noticed in PB1 that horoscopes tend to address the reader by using the pronoun "you," I might ask myself, "Why do all these horoscopes use 'you'? How does addressing the reader as 'you' shape the reader's experience? *Why* might an author use this convention when writing a horoscope?" The following questions may also be helpful for analyzing each convention:

- Who is the **audience** of this genre? How does this convention shape the audience's experience? What effect does this convention have on the reader's experience?
- What is the **purpose** of this genre? How does this convention support that purpose?
- How does this convention reflect the **context** of the genre (where it's published, used, read, sent, posted, etc.)?
- What is the **exigence** (the situation that required this piece to be written)? What are the **constraints** (length, media, format, etc.)?
- What is the author trying to accomplish by using this convention? Why is this convention shared by multiple authors writing in this genre? How would the purpose be affected if the author did not follow this convention?

You are welcome to build off of your PB1 or to start a fresh new draft.

### Writing Project 1

- 4-5 pages, double-spaced
- WP1 Working Draft (WD) posted to #wp1-workingdraft channel on Slack by Monday, 4/16 at 4 PM
- WP1 Submission Draft (SD) uploaded to **Gauchospace** by Wednesday, 4/25 at 4 PM

Writing Project 1 builds on the work that you completed during PB1 and PB2. So far, you have *identified, described, and analyzed* the conventions of your chosen genre. Now, it's time to *construct an argument* about why this genre uses the conventions that it does. Your Writing Project should provide a clear statement of argument responding to the following questions:

What are the most essential conventions of this genre and *why* are these the conventions of this genre? How do these conventions reflect the genre's audience, purpose, and context?

Returning to my horoscope example from above, I might make the following arguments in my body paragraphs. Notice that I can combine multiple conventions into the same paragraph if I'm arguing that they have a similar effect.

- Horoscope authors use **second person pronouns** and describe **vague scenerios** to speak directly to the reader and to encourage them to apply the generalized advice their unique, personal circumstances.
- Horoscope authors use **imperative verbs** to give moral guidance and to direct the reader to apply their advice.
- Horoscope authors include **links to past and future horoscopes** to encourage readers to make horoscopes a part of their everyday routine.
- Horoscope authors use **short sentences** and **simple diction** in order to remain accessible to a wide and general audience.

Imagine that you are writing for an intelligent audience who is used to talking about rhetoric, genre, and conventions, but who is not familiar with the specific genre you're studying (for example, a classmate). Think about what expansion and analysis this audience would need in order to fully understand your argument.

Beyond the content of the paper, we will be working on paragraph structure, topic sentences, *showing* rather than *telling*, MLA citations, and sentences containing active verbs and clear subjects.

### ***Sample Thesis Statement***

Since digital horoscopes are expected to provide personal and meaningful advice to a wide range of potential readers, authors rely on genre conventions like second person pronouns and imperative verbs to directly address and give moral guidance to the reader. By using simple language and easy to navigate links, horoscope authors encourage readers to find personal meaning in general advice and to make horoscopes a part of their everyday routine.

### ***Format***

- 12-point font, 1-inch margins, double-spaced
- Include *an original title* and a heading that contains your name and the page number
- Include MLA formatted in-text citations and Works Cited page (we will start this in class)

### **Reflective Cover Letter**

- 1 page, single-spaced
- Uploaded to **Gauchospace** by Wednesday, 4/25 at 4 PM

In addition to your polished Submission Draft, you will submit a metacognitive cover letter that reflects on your writing choices and writing process. We will start this reflective cover letter in class on 4/23 and you will upload the completed version to Gauchospace along with your Submission Draft.

### Works Cited

Bunn, Mike. "Reading Like a Writer." *Writing Spaces: Readings on Writing*, vol. 2, pp. 71-86, <https://wac.colostate.edu/books/writingspaces2/bunn--how-to-read.pdf>.

**Writing Project 2**  
**Academic Discourse Communities**

In the article “Discourse Communities and Communities of Practice,” Ann Johns defines *communities of practice* as “complex collections of individuals who share genres, language, values, concepts, and ‘ways of being’... often distinct from those held by other communities” (500). In Writing Project 2 (WP2), we will *examine* how **academic disciplines** operate as *communities of practice*, clusters of scholars who share complementary values and priorities, who pursue similar research questions, and who communicate through conventional forms and styles.

During WP2, you will *identify* **TWO different academic disciplines** that each examine **ONE shared general topic**. During our library session, you will *locate* **TWO** texts from each discipline (for a total of four) and *analyze* the research and writing conventions used by each discipline. The goal of WP2 is to *investigate* the kinds of questions that guide academic inquiry within different disciplines and to *identify* specific research and writing practices that reflect the beliefs, values, and priorities of each academic discipline as a *community of practice*. By your final draft of WP2, you will *develop* a clear and well-supported argument that examines why different disciplines use different research and writing practices and how they reflect key values and commitments of each community of practice.

For WP2, you will have two options for organizing and presenting your findings: 1) a comparative analysis that uses MLA formatting or 2) a paper that uses the research and writing conventions of one the academic texts you are analyzing. In addition to reflecting on the content and process of completing WP2, I will ask you to reflect on this organizational and formatting choice in your WP2 reflective cover letter.

**What we are working on here:**

- Analyzing academic disciplines as communities of practice with different values, commitments, and discourse practices
- Locating, evaluating, and integrating appropriate evidence into an argument
- Recognizing, evaluating, and implementing conventions of “academic writing”
- Practicing strategies for writing, revising, and reflecting on our work

**Calendar:**

	<b>Date</b>	<b>Reading Due</b>	<b>Assignments Due</b>
Week 4	Weds 4/25 <b>Discourse Communities + Communities of Practice</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Upload WP1 (SD) and Reflective Cover Letter to <b>Gauchospace</b> by Friday 4/27 at 4 PM (extended deadline)</li> </ul>
Week 5	Mon 4/30 <b>Library Introduction</b>	<ul style="list-style-type: none"> <li>• Rosenberg, “Reading Games: Strategies for Reading Scholarly Sources”</li> </ul>	<ul style="list-style-type: none"> <li>• Decide on your <b>one topic</b> and <b>two disciplines</b> for WP2 and post them to the brainstorming document linked on Gauchospace before class</li> <li>• <b>Meet in Library 1575 at 4 PM</b></li> </ul>

		<ul style="list-style-type: none"> <li>• Reade, “How to Identify Academic Sources” [video]</li> <li>• Massey University, “Identifying Academic Sources”</li> </ul>	
	Weds 5/2 <b>Academic Communities of Practice</b>	<ul style="list-style-type: none"> <li>• The four academic texts you chose from the library</li> </ul>	<ul style="list-style-type: none"> <li>• Post PB3 to Slack by 4 PM</li> <li>• Bring your four academic texts with you to class</li> <li>• Bring <i>Starting Lines</i> with you to class</li> </ul>
Week 6	Mon 5/7 <b>Claims + Close Analysis Workshop</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Finish PB4 and bring it with you to class OR post it to Slack by 4 PM if you are absent</li> </ul>
	Weds 5/9 <b>Reader Response Workshop</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Develop a draft of WP2 based on claims + close analysis workshop</li> <li>• Upload WP2 (WD) to Slack by 4 PM</li> <li>• Bring <b>two printed copies</b> with you to class</li> </ul>
Week 7	Mon 5/14 <b>Intro, Conclusion + Flow Workshop</b>	<ul style="list-style-type: none"> <li>• Williams, “Cohesion and Coherence”</li> </ul>	<ul style="list-style-type: none"> <li>• Revise draft based on Reader Response</li> <li>• Bring a digital OR hard copy with you to class</li> </ul>
	Weds 5/16 <b>Introduction to WP3: Genre Translation</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Revise draft for intro, conclusion, flow, and punctuation</li> <li>• Upload WP 2 (SD) and Reflective Cover Letter to <b>Gauchospace</b> by 4 PM</li> </ul>

<b>Assignments</b>
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**Project Builder 3: Identifying and Analyzing Writing Practices in Different Communities of Practices**

- 2 pages, double-spaced
- Uploaded to #pb3 channel on Slack by Wednesday, 5/2 at 4 PM

For Project Builder 3 (PB3), *select* **TWO** academic disciplines and identify **ONE** topic that you think scholars from both fields discuss. For example, if I was interested in the topic of artificial intelligence, I could examine how the discipline of mechanical engineering and the discipline of philosophy each write about the topic of artificial intelligence. Once you have identified your topic and disciplines, *find* **TWO** recent academic texts from **each** of your disciplines that discuss the topic you picked. These four texts can be different genres (ex. an academic book and a journal article), but they **must all be scholarly**. If you are not sure whether your texts count as scholarly, *review* your class notes, slides, and resources—or ask me.

After collecting your academic texts, *describe* and *analyze* at least **THREE** research or writing conventions that are shared by your *first discipline* and at least **THREE** research or writing conventions shared by your *second discipline*. Please put your research and writing conventions in **bold** font.

For each research or writing convention you discuss, *provide at least TWO* specific examples from your texts. These examples can either be direct quotes or very detailed descriptions. Please underline your specific examples. After providing your specific examples, briefly *analyze* these conventions, thinking about what they tell you about the academic community they're written for.

You can use the questions below to prompt your thinking or you can focus on other elements you notice in each piece. Remember that you don't need to address all of the questions below; instead, focus on the elements that are most relevant to your academic texts:

### ***Evidence***

- What counts as evidence? Interviews? Lines from poems? Philosophical theories? Films? Lab tests? Personal anecdotes? *What does this use of evidence tell you about what this discipline values?*
- How does this text use evidence? By quoting? Summarizing? Using charts or graphs? *How would the writing be different if they used a different strategy?*
- Does the evidence stand on its own or is it analyzed? In what ways is it analyzed?
- How does this text cite sources? MLA? Chicago (Footnotes or Author-Date)? APA? What information does this citation style value? *Why did the author choose this style?*

### ***Argument***

- *What kinds* of questions does each writer ask about your topic? Questions about people and behavior? Questions about a process or method? Theoretical questions? Applied questions? *How do these questions reflect the values of this discipline?*
- *What kinds* of arguments does the writer make? Claims about the world? Claims about texts? Comparisons of two different approaches? Rebuttals of other scholars?
- *How* does the writer make their argument? Does the main argument appear in the first paragraph or do they come to their main point by the end? *What does this argumentative approach suggest about the knowledge practices of this discipline?*
- What do the introduction and conclusion *do*? Does the intro start with an anecdote or example? A review of the literature? Does the conclusion summarize the argument? Make suggestions for further research? Do they discuss the limitations of their study? *What do these choices suggest about the writer's purpose or intended audience?*

### ***Organization***

- How is the writing organized? What comes first, second, third? Are there different sections with subtitles or does the writing all flow together? Does it have a literature review discussing previous research? Does it have a methods or results section? *Why do you think the writer organized it this way? What is the effect on you as a reader?*
- What do you notice about the paratextual elements? Author bios? Abstracts? Keywords? Footnotes? An appendix? A bibliography? *What do these paratextual choices suggest about this discipline?*

### ***Voice, Word Choice, Diction***

- What is the tone of the writing? Authoritative? Playful? Serious? What kind of sentences does the writing use? Long sentences with lots of clauses? Short, clear sentences? *How does the tone and sentence length affect the writing?*
- Does the writer use active or passive voice? Do they use “I”? *What is the effect?*
- Does the writer use jargon or coin new words? *If so, why? What kinds of words?*

For example, returning to my artificial intelligence example from above, I might notice that both of my mechanical engineering articles **use lab experiments** to test technology, **question how to improve artificial intelligence technology** rather than discussing what the effects might be, and **use the IMRaD structure**<sup>1</sup> to present their process and findings. Next, I might notice that philosophy scholars **discuss hypothetical situations, question the societal effects of artificial technology** rather than discuss the details of the technology itself, and **conclude with an impassioned call to action**. In my PB3, I would give an example of each and then think about why these are typical practices in each academic discourse community.

***Important!*** Remember that you are not writing about the content of your texts or the topic itself, but rather *how* each piece is written. You do *not* need to summarize the content of your pieces.

### **Project Builder 4: Academic Discourse Communities**

- Graphic organizer handout (Distributed in class)
- Graphic organizer brought in hardcopy to class on Monday, 5/7 at 4 PM OR posted to #pb4 channel on Slack by Monday, 5/7 at 4 PM if you will be absent (Photos are fine)

For PB3, you *described* and *analyzed* the research and writing practices used by your two different academic disciplines. Now, in Project Builder 4 (PB4), you will *draw connections* between these conventional practices and each discipline’s key beliefs and values.

Unlike earlier PBs, PB4 is a handout that will guide you through the process of researching and brainstorming about your two disciplines. For PB4, you will *research* more about your two disciplines in order to identify some of the key concepts, values, and priorities that lead to these differing practices. We will start PB4 in class on Wednesday, 5/2 and you will have until the following Monday, 5/7 to complete it. Digital copies of the PB4 graphic organizer handout will also be posted to GS and Slack.

### **Writing Project 2**

- Equivalent of 4-5 double-spaced pages<sup>2</sup>
- Working Draft uploaded to #wp2-working draft channel on Slack by Wednesday, 5/9 at 4 PM
- Submission Draft uploaded to **Gauchospace** by Wednesday, 5/16 at 4 P

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<sup>1</sup> IMRaD refers to the style of writing that breaks down writing into major sections, including Introduction, Methods, Results, and Discussion.

<sup>2</sup> Paper length may vary based on the format options you choose. If you have questions or concerns about length, just ask!

- Writing Project 2 builds on the work that you completed during class and in PB3 and PB4. By the time you start your WP2 draft, you will have *identified* and *analyzed* the key writing and research practices in your four academic texts. Now, it's time to *construct an argument* about how and why different disciplinary communities of practice use different research and writing practices. Your Writing Project should provide a clear statement of argument responding to the following questions:

*Why* do your disciplines use the research and writing practices that they do? What values, beliefs, and priorities explain the similarities and differences between these two communities of practice? How do these discipline-specific research and writing practices shape how scholars talk about your chosen topic in each discipline?

Returning to my artificial intelligence example from above, I might make an argument like this:

Although philosophy and mechanical engineering scholars share many conventions of academic writing, their disciplinary values and intended purposes for writing leads them to use discipline-specific organization and language choices. While scholars of philosophy use formal logic and questioning practices to raise interdisciplinary questions about the ethics of artificial intelligence in current contexts, mechanical engineers use scientific inquiry and lab procedures to produce applied solutions that are relevant and accessible to both fellow academics and industry partners.

Imagine that you are writing for an intelligent audience who is used to talking about rhetoric, genre, and conventions, but who is not familiar with either the topic you've chosen or the specifics of the disciplines you're discussing (for example, a classmate). Think about what context and tone would best help this audience understand your argument.

You may find it helpful to include short quotes or paraphrases from your PB4 research to help support your analysis. Your main focus, of course, should remain on your four academic texts. Beyond the content of the paper, we will be working on in-depth analysis, introductions, conclusions, cohesion, and flow.

### **Format**

- **Option 1:** MLA, double spaced, 12-point font
- **Option 2:** Follow the organizational and formatting conventions of one of the disciplines you are writing about (for example, APA or Chicago); cite your sources using the conventions of that same discipline

### **Reflective Cover Letter**

- 1 page, single-spaced
- Uploaded to **Gauchospace** by Wednesday, 5/16 at 4 PM

In addition to your final submission draft, you will submit a metacognitive cover letter that reflects on your writing choices and process. We will start this reflective cover letter in class on 5/14, and you will upload the completed version to Gauchospace along with your WP2 Submission Draft.

**Writing Project 3: Updated Calendar  
Genre Translations**

In WP1 and WP2, we *examined* how writers in different genres and communities of practice use specific writing techniques and conventions based on their understanding of audience, purpose, and context. In Writing Project 3 (WP3), we’re going to *apply* this knowledge by *translating* a piece of writing across genres to reach new audiences. The goal of WP3 is to *re-imagine* and *re-write* an original source for **two** different audiences. To reach these audiences, you will *perform* two separate genre translations, *explain* the choices you made in those translations, and, of course, *reflect* on your writing process.

As with WP1 and WP2, this project has multiple steps. To begin, you will *select one* piece of writing—anything from a news article to a blog post to a poem—that you think other audiences would also be interested in. For Project Builder 5, you will *write* a proposal that *describes* this original source and *identifies* the two new audiences and genres you plan to translate into.

In WP3, you will actually *do* the translations you proposed, meaning that you might turn in something that looks like a Facebook post or a Tweet or a flyer. After completing your translations, you will *write* a brief Companion Explanation directed at a general audience that *explains* the specific writing choices that you made in each translation.

Of course, you will also *write* a cover letter, addressed to me (Rachel), that *reflects* on the whole process and *asks* thoughtful questions about your work.

**What we are working on here:**

- Analyzing an original source for clues about genre, audience, and purpose
- Identifying alternative audiences and methods for sharing information
- Recasting original source information based on analysis of intended audience
- Practicing strategies for writing, revising, and reflecting on our work

**Calendar:**

	Date	Reading Due	Assignments Due
Week 7	Weds 5/16 <b>Introducing WP3: Genre Translation</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Revise WP2 draft for introduction and flow</li> <li>• *WP2 deadline extended to Friday, 5/18 at 4 PM*</li> </ul>
	Fri 5/18 <b>Deadline to Submit WP2 + Cover Letter</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Read draft out loud at least once</li> <li>• Upload WP2 (SD) and Reflective Cover Letter to <b>Gauchospace</b> by Friday, 5/18 at 4 PM (extended deadline)</li> </ul>
Week 8	Monday 5/21 <b>Translating Genres</b>	<ul style="list-style-type: none"> <li>• Duncan, “How to Rob a Dragon (by Bilbo Baggins)” (<i>Starting Lines</i>, 146-151)</li> </ul>	<ul style="list-style-type: none"> <li>• Select the <b>one</b> piece of writing you want to translate for WP3 and ↓ add it to the brainstorming GoogleDoc linked on Gauchospace</li> </ul>

		<ul style="list-style-type: none"> <li>• Jeon, “Naruto: Graphic Novel vs. News” (<i>Starting Lines</i>, 155-9)</li> <li>• Chen, “It’s Over! Mason Reveals Why He Broke Off His Engagement” (<i>Starting Lines</i>, 160-4)</li> </ul>	<ul style="list-style-type: none"> <li>• Bring the original source you are planning to translate with you to class (digital or hardcopy is fine)</li> <li>• Bring <i>Starting Lines</i> with you to class</li> <li>• We will work on PB5 in class on Monday. Post PB5 to Slack by end of class or before <b>Tuesday at 12 PM at the latest</b> so I have time to read it and provide comments</li> </ul>
	Weds 5/23 <b>Identifying Audience + Work Day</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• If required, answer clarifying questions or resubmit PB5 to Rachel by Slack Direct Message by Wednesday at 4 PM</li> <li>• Recommended: Start thinking about + drafting your two translations</li> </ul>
Week 9	Monday 5/28 <b>Memorial Day/ At-Home Reader Response</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to develop your two translations + Companion Explanation</li> <li>• Complete an at-home Reader Response with your partner before class on Wednesday</li> </ul>
	Weds 5/30 <b>Gallery Walk + Style Workshop + Introducing Final Portfolio</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Revise your two translations + Companion Explanation based on at-home Reader Response</li> <li>• Upload Working Drafts of your two translations + Companion Explanation to Slack by 4 PM</li> <li>• Bring <b>one</b> printed copy of your two translations + Companion Explanation with you to class</li> </ul>
	Fri 6/1 <b>Deadline to Submit WP3 + Cover Letter</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Revise your two translations and Companion Explanation based on style workshop</li> <li>• Upload WP 3 (SD) (Translations + Companion Explanation) and Reflective Cover Letter to <b>Gauchospace</b> by 4 PM</li> </ul>

<b>Assignments</b>
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**Project Builder 5: Project Proposal**

- 1-2 pages, single-spaced (because letters are usually single-spaced)
- Upload to #pb5 channel on Slack by Monday, 5/21 by the end of class or **by Tuesday, 5/22 at the latest**
- If required, answer clarifying questions or resubmit to Rachel by Direct Message by Wednesday at 4 PM

For Project Builder 5, carefully *read* through the WP3 prompt below and *write* a proposal explaining what you plan to do for this project. For your proposal, you will *write* a letter to me, your Writing 2 instructor, convincing me that your proposed project should be accepted. Be sure to follow the conventions of letter writing when formatting your proposal and keep your intended audience (Rachel) in mind. Be sure to include the following components in your proposal:

***Identify and describe the original source you plan to translate***

- Briefly describe the original source in 1-2 sentences. What is it? What is it about?
- What is the genre of this original source?
- Who is the audience for this piece and in what context or community does it appear?
- What is the purpose of this piece?
- In addition to describing this source, please include a link to or photo of the source you plan to translate at the end of the proposal so I can look over it

***Identify and describe the two audiences you want to reach with each translation***

- What are the two new audiences you want to reach with these translations? (Be specific!)
- What made you choose these specific audiences? Why do you think each audience would care about the content contained in your original source?
- What information or ideas from your original source do you think each audience would be most interested in? What information or ideas would each audience *not* care about?

***Identify and describe the two genres you will translate into***

Answer the following for both translation you intend to complete:

- What is the new genre? In what context and community does this genre typically appear?
- What textual and paratextual conventions do you plan to use in your translation?
- Are you planning to write as *yourself* or do you think it would make sense to write as *someone else*? (either one is fine—just be able to justify why your choice makes sense!)
- If possible, include a link or screenshot of a representative example of each new genre at the end of the proposal so I can look over it.

There is only one Project Builder for WP3! However, I may ask you to clarify and revise this Project Builder until I am confident that you are prepared to complete this project.

I'll let you know via Slack by **Tuesday, 5/22 at 4 PM** if you need to clarify or revise your proposal. If you are asked to revise, please respond to my questions or resubmit your proposal to me via Slack Direct Message by **Wednesday, 5/23 at 4 PM** so that everyone is prepared to move forward in class on Wednesday.

### Writing Project 3: Translating Genres

- **TWO** 1-2 page genre translations<sup>3</sup> + **ONE** 2-page (double-spaced) Companion Explanation
- Working Draft of translations + Companion Explanation uploaded to Slack and/or brought to class in hardcopy by Wednesday, 5/30 at 4 PM (Note changed deadline)
- Submission Draft uploaded to **Gauchospace** OR submitted in hardcopy to Rachel's mailbox in South Hall 3421 by Friday 6/1 at 4 PM

For WP3, *select one* piece of writing that you would like to translate into **two** other genres. You can choose something we have read together for this class, a text from another class, or something altogether new, like a piece of journalism or a work of fiction. The original source you are translating should be around 2-5 pages long. If it's much longer (like an entire book or a 50-page article), or much shorter (like a Tweet or an ad), please check with me first to make sure you'll have an appropriate amount of material to work with.

**After finding your source, *identify two new audiences who may be interested in the information or ideas this source contains.***

For example, I read an *NPR* news article about how the recent federal budget proposal will change how low-income families access food assistance through the Supplemental Nutrition Assistance Program (SNAP). After reading this, I can imagine two different audiences who may be interested in hearing about this information: 1) UCSB students who use the CalFresh program and 2) my elected officials. Other possible audiences could be readers of *The Santa Barbara Independent*, local nonprofits focused on reducing hunger, or UCSB alumni who might be willing to donate to an emergency fund if the budget is ratified.

**Once you have identified two distinct audiences that you want to reach, *decide what genre would best reach each of these audiences.*** You can translate into any written genre, such as a Tweet, a blog post, an op-ed, an advertisement, a BuzzFeed listicle, a poster or flyer, etc. If you'd prefer, you can also translate into any "form" or technological medium that you clear with me in advance—this means it could be a comic strip, a song, a public service announcement video, or a podcast. There are many potential options, so get creative!

For example, to reach UCSB students who use CalFresh, I might translate the article into an infographic to distribute via social media, a flyer to post in the Arbor or the SRB bathrooms, or an op-ed for *The Daily Nexus*. To reach State Senator Hannah-Beth Jackson, I could write a strongly-worded letter, or I could write a script of talking points that I could read from when calling her office to complain about this issue.

**Finally, *translate your original source into these new genres, paying attention to the content of the original source, the needs of each audience, and the conventions of each genre.*** Your WP3 submission will *consist of three parts, described in detail below:*

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<sup>3</sup> The length of each translation may differ considerably, depending on the conventions of the genre you've chosen (ex. a Tweet will only be 140-280 characters long). If you have questions about length or fit, don't hesitate to ask.

- 1) The two genre translations themselves
- 2) A brief Companion Explanation, written for a general audience, that explains how and why you translated into these new genres
- 3) A cover letter, written for me, that reflects on your writing process and asks questions

***Part 1: Genre Translations***

- Two genre translations
- Format your translations according to the conventions of your chosen genre

For Part 1, *translate* the content from your original source into the different genres you have chosen. For example, if you are translating a news article into a Facebook post, you will submit something that actually looks like a Facebook post, including paratextual elements like a name and profile picture, or even images, hashtags, and comments from friends. Three elements are critical for successfully completing this assignment:

1. Identifying *super specific audiences* that you think would care about the information in your source
  - Ex. Rather than an audience of “moms,” think “30-to-40-year-old moms who work from home and live in the greater LA area.” The more specific you are about your audience, the better your translations will be!
2. Identifying *which parts of your original source are important* for each audience and which should be cut
  - Ex. Doctors might really care about technical jargon and citations, but a 7-year-old might care more about the big idea or how something will affect their day-to-day life
3. Identifying and following the *textual and paratextual conventions* of the genre that you are translating into
  - Ex. Your reader should be able to figure out what genre you are writing in just by looking at it

***Part 2: Companion Explanation (Audience: General Audience)***

- **MAXIMUM** 2 pages, double-spaced, 12-point font
- Include an MLA Works Cited page citing your original source and any secondary sources you use (not included in page count)

In addition to your translations, you must also *write* a **MAXIMUM** 2-page Companion Explanation that explains your project and the rhetorical choices you’ve made to a **general audience** who may come across your translations. Think about this explanation as an author foreword or artist statement that allows you to give the reader context about your project and to point out the most important features. Your purpose is to help your audience see the many, many choices you made while translating from your original source and understand *why* you made those choices. Your Companion Explanation should “show” rather than “tell,” so feel free to *include* quotes or *refer* to specific examples from your translations.

You might find it useful to build off your project proposal, but remember that you are writing for a general, intelligent audience who is *NOT* enrolled in Writing 2 and who likely does *NOT* have a background in Writing Studies or rhetorical analysis. Remember that this audience probably won’t know (or care) what a Writing Project is and might need some additional explanation

about what a genre is or what a convention is. The tone and structure are up to you, but make sure that your Companion Explanation includes the following elements:

- A detailed description of your original source, including its original audience, purpose, and context
- A detailed description of your two new audiences and two new genres
- Specific examples that *show* how you translated from your original source
- A theme or takeaway from doing this translation: What do you want your reader to know about these translations or about the process of translating across these genres?

Beyond the content of the paper, we will be working on identifying and tailoring writing to a particular audience, identifying and implementing textual and paratextual conventions, and revising for concision.

***Part 3: Reflective Cover Letter (Audience: Rachel)***

- 1 page, single-spaced

In addition to the final Submission Draft of your two translations and your Companion Explanation, you will submit a metacognitive cover letter that reflects on your writing choices and process. Unlike your Companion Explanation, which addresses a general audience, the cover letter is addressed directly to me (Rachel). We will start this reflective cover letter in class on Wednesday, 5/30 and you will upload the completed version to Gauchospace along with your Submission Draft on Friday, 6/1.