

Writing 2: Choice and Apologies

Amy Vidali, PhD
Associate Teaching Professor
UCSC Writing Program
avidali@ucsc.edu

Stevenson 268
Office Hours: 11:30-12:30 Tue/Thu or by appt



Life is often characterized as a series of choices. Sometimes this is true, as we are often choosing one thing over another, from a type of coffee to whom to date. At the same time, framing life as a series of choices ignores how various mundane, well-intentioned, and pernicious forces shape our choices and/or make some choices impossible. Returning to my previous examples, we might want a latte but can only afford stale tea at home, or we might find ourselves in relationships we can't afford to leave. Most of us are aware that the privileges we inherit sharply delineate our "choices." For example, the #1 predictor of whether you will graduate from college is whether you had a parent that graduated from college.

And yet, we often move through our lives - and talk about our lives - as if they are a series of choices within our control. In this class, we'll challenge this by considering the particularly rhetorical nature of choices. By "rhetorical," I mean how choices are framed by the relationship of written and spoken texts (like apologies written in the newspaper), audiences (both recognized and ignored), and communicators (writers, speakers, and ugh, "influencers"). We'll particularly consider how we "choose" words to "apologize," the contemporary pressure to "choose" happiness and wellness, and choices to (not) listen to those with whom we disagree. At each turn, our goal is to engage choice in ways that inform our writing and make us better writers and researchers. In this sense, the "theme" of this course is writing and researching (as it should be).

What You Will Learn

This course prepares you for writing in your later courses at UCSC. It does this well, but there is no set of "academic essays" I can teach you to replicate later, as academic genres and expectations vary widely. I could try to make you grammar experts, but studies consistently show that the explicit teaching of grammar - such as worksheets, comma exercises, and the like - is ineffective (and super-boring). I could force you to research what I think you should know about in higher education, and probably make you hate research in the process.

This course will not do any of these things. Instead, it is a project-based course where each smaller activity and assignment prepares you to do the bigger projects. As I discuss in the coming pages, a big part of this class is coming to understand yourself as a writer, as this is what you will carry into your future writing. I also ask that you be open to writing in new ways and prepare to write, rewrite, and revise more than you have before. I'll support you at each step, but you can't succeed if you don't *choose* to leave your comfort zone.



The outcomes for this course, and all Writing 2 courses, are contained in the course outcomes for the UCSC Writing Program. I've added notes under each to clarify and expand. In Writing 2 you will:

1. *Compose in more than one genre by responding to rhetorical situations and genre conventions according to readers' expectations and writers' purposes.* You're not here to write five-paragraph essays and/or just like you did in high school (or even like some college courses you've taken). Instead, you will write different kinds of papers and projects (not just the essay genre) that respond to different situations and topics. Your choices will always be informed by what your audience needs and wants (and sometimes, just figuring out who your audience is) while keeping your own goals in sight.
2. *Ask questions and be guided by a strategic exploration of those questions in order to generate research topics and sustain meaningful inquiry.* Prior to college, student life is often about answering teachers' questions. Now you're shifting to developing and asking the questions that you're interested in, and how to ask meaningful questions that can be deeply researched ("inquiry") is something you'll learn through activities and discussions. Sometimes you'll answer the questions you pose, and sometimes those questions will just lead to new questions and/or be revised and rewritten as you research.
3. *Locate relevant source material, evaluate its credibility, and cite it appropriately.* You will learn how to use the library's databases and Google way better (as you won't have library access forever). This means deciding what material is relevant and credible (and we'll talk a lot about what these terms mean). Citation will be a little bit about "doing it right" (and avoiding plagiarism down the road), but it is also about how to be in conversation with the research you read.
4. *Analyze and synthesize ideas in source material to produce projects that interpret and evaluate their own ideas and assumptions, as well as those of other writers.* You'll learn to deeply analyze class texts and research materials and bring them into your own projects. This might mean summarizing the ideas of others, but because students are often already good at that, we'll focus on critiquing published work. We'll also talk about how to bring the ideas of others into your writing, both in terms of content (what's relevant to bring into a project?) and style (how do I get this paraphrase or quote to work in my writing?). You'll also learn to be a meaningful participant in peer review, where you work together on each others' writing.
5. *Apply strategies when composing, revising, or evaluating their own work that enable them to follow conventions of professional English, such as arrangement, language use, mechanics, or documentation style.* This is a big one! This class is a lot about reframing what you think you know about writing. So I'll be asking you to write and rewrite more than you ever have. Part of this is finding ways to have the "polish" (conventions) so that others don't misjudge your work, but it's also about assessing the needs of your audience.
6. *Reflect critically on how to apply their processes for writing and analysis to writing projects in other contexts, within and outside the university.* This is probably the biggest surprise to many students - how much time I ask you to spend reflecting and writing about your writing processes and yourself as a writer. I ask you to do this because lots of research shows that what you learn is much more likely to stay with you if you take the time to reflect on it. (This is called "metacognition" - more in class!)

Assignments and Projects

At various points, I'll ask you to slow down and take some time to think about your writing and yourself as a writer in a **Writer's Log** and **Revision Notes**. This is what will ultimately make you a better writer (and the research proves this!), as just mindlessly churning out writing doesn't make anyone improve.



Revision Notes will be written. You have three options for how you complete your Writer's Logs: (1) You can write out your response. I'll let you know if you're writing too much or too little, but it shouldn't be less than about a page. (2) You can make a short video of yourself talking through the issues or a screencast. Upload the video to Canvas and/or a YouTube link. (3) You can propose another way of responding (subject to my approval). One option here is coming to talk to me in person, though I can't reasonably offer this to everyone at every point (or I'd have to live in my office).

In both Revision Notes and Writer's Logs, try to identify "take-aways" about your writing and yourself as a writer. Examples:

- I need to stop trying to write in the library because it is too loud.
- In this draft, I printed out the paper and cut it up into pieces, and this really helped organization. Woo hoo! (But did I take any risks?)
- Zotero is turning me into a research hoarder. I need to be more discerning in what I select and avoid a "take it all and sort later" approach.
- I'm not clear how much work I can ask my reader to do in terms of my experimental organization. I need to ask my peers about this in workshop.
- I did much more proofreading and my peers were much more helpful in peer review - guess they weren't as distracted!

At the end of the course, you'll produce a **Mega-Log** that reflects on the entire quarter and where you are going next as a writer. To do this, you'll review all your entries, and you'll be happier if you did a great job along the way.

For some of you, the Writer's Logs and Revision Notes will be a joy. For others, this may feel, at least initially, like a chore. The thing to remember is that these activities are really about *you* keeping your own priorities clear. Given our grading system, there is no reward for bullshitting!

The **major class projects** are as follows:



Choice Words/Annotating Apology: This project is about doing close textual analysis and making multiple arguments about a text (not one thesis). We'll talk about what makes a good apology (mostly by critiquing bad apologies) and then you'll choose an apology of your own to analyze. You'll "annotate" the apology with your arguments to make a visual dissection. More in class!

Annotated Bibliography: This project dives deeply into academic research. We'll begin with critiques of positivity ("choose happiness!") and you'll pick a choice-related topic to research on your own or opt to join a group of others on a shared choice-related topic. Unlike annotated bibliographies you may have done in the past, this one asks you to make arguments and research relevant for your purposes. The project will cover the essential skills needed to write a research paper without making you write one, and we'll research with an understanding of ethical lapses in research (including the paywalling of academic research).

Choosing to Listen: For this project we will consider what it means to choose to listen to those we disagree with, particularly about topics we feel strongly about. This project draws from principles of creative nonfiction and asks you to write a reflective story about your experience, and reflective storytelling prepares you for the future writing you'll have to do about yourself (to explain why you're qualified for jobs, to write a personal statement for further study, to write grant applications, and more).

~~**Make It a Paper:** The final project for this course will ask you to return to the first project (Choice Words/Annotating Apology) and turn it into a full paper. This will mean taking the arguments from that project and using the other skills you learned in the course (such as integrating quotes, citation, introductions and conclusions, etc.) to make it a full paper. This project is also a model for how to write a textual analysis – do the analysis *first* and make that the heart of the paper (rather than beginning with a “thesis” you try to prove).~~

Mega-Log: This metacognitive piece will be the final project in the course (project #4). More details to come.

You will prepare for each project but doing a series of **pre-assignments**, and it will be impossible to do well without completing these smaller, building-block assignments. Also, we will almost always be using your pre-assignments in class, so have them handy and be prepared to share what you've done with others.

How You Will Be Graded

As I inch toward my 20th year of teaching, I find myself becoming increasingly open with students about how much I hate grading. (Not reading student writing, I still like that - I mean assigning student writing letter grades.) In addition to my distaste for traditional grading, it doesn't seem to motivate students to really learn or take any risks. Further, research shows that traditional grading tends to replicate existing inequities; that is, students who came from better schools continue to do well and those who didn't continue to do poorly. Further, traditional grading systems don't line up with what I know about the teaching and learning of writing (which is informed by *a lot* of scholarship), which is that becoming a better writer is about learning a process, not mastering a product. Over the years, I've put in place some work-arounds to honor the writing process in my grading, but these policies haven't been transparent to students.

So I'm choosing to make a change and do things differently, which of course comes with risk. I've spent a good chunk of the summer reading about what is called “contract grading,” and I'll be using it in this class. Like anything new, we may need to make some tweaks as we go. But the basic rule is this: ***if you do everything in the “contract,” which I am calling “The List for a B Grade” (or The List), you'll get a B in the course.***

This type of grading is not harder or easier than traditional grading. It's just different. For weaker writers, it more clearly rewards all the work the course requires - and this is the work you need to do to improve as a writer, so the B is earned! For stronger writers, it pushes you to go further and really develop new skills, rather than leaning on previous knowledge.

The previously-mentioned outcomes shape the work in the course, so when the The List requires you to complete a pre-assignment or a full draft, you'll be completing tasks that fulfill the outcomes. At the same time, The List somewhat challenges the idea that we can all arrive at the same destination - meeting all the outcomes - by the end of 10 weeks. It respects that writing is a process, and that's what we're here to learn.

THE LIST FOR A B GRADE

write about writing

- _____ submit three Writing Logs (of five assigned)
- ___ submit the MegaLog at the end of the course
- _____ submit Revision Notes with for three major projects (three assigned)

write and revise drafts

- _____ submit full first drafts for all four major projects
(full = all requirements met, including length)
- _____ revise thoroughly for all four major projects
(we'll talk about revising to the 40% standard)
- _____ submit final drafts for all four major projects

be in our writing community

- _____ participate in peer review for the four major projects
- ___ attend required conference
- ___ meet with me during the first three weeks of the quarter
(in office hours or otherwise)
- ___ have no more than one *unexcused* absence
- ___ contact class buddies if you miss class (kind of the honors system here)
- ___ avoid academic dishonesty (see plagiarism policy)

prepare to write

- _____ submit seven pre-assignments (on Canvas); one may be turned in late or missed without penalty but may interfere with your ability to do well on the project, so I suggest you do all eight!
- _____
- ___

IMPORTANT:

- To meet expectations and get credit for items on “The List,” all work (pre-assignments, drafts, final drafts, etc.) must be submitted **ON TIME** unless otherwise arranged (see late policy).
- To get credit on “The List,” you need to meet the expectations for each assignment. So if I ask you to write Revision Notes about all the changes you made in your draft and you only write about one small change and don't comment on the rest, this would not meet expectations for The List and I will ask you to resubmit. If I ask you to resubmit more than twice (either the same assignment or two different ones), you'll need to come meet with me to talk through expectations and we'll draft a written agreement for the plan going forward.

You will receive narrative feedback, but not grades, on your projects. Because I won't be constrained by “justifying a grade,” the feedback I give will give you will be **direct** and give you a clear sense of how you're doing. (This should avoid the feeling of, “the teacher said I did some things well and some things badly and I don't know why I got a C+.”) To keep track of what you are doing on The List, look in the Gradebook on Canvas. I will be marking all items as either “complete” or “incomplete. Because I am not using points, all assignments on Canvas have zero points (and there is obviously no “grade”).

If you don't meet the requirements on The List for a B grade, your course grade will be a C+ or lower and is at my discretion. This includes the assignment of non-passing grades (C- or lower). My assessment for those who do not meet the requirements on The List will be based on my holistic appraisal of your writing in the course according to the Writing 2 course outcomes and whether I think you need to take the course again to be successful in future college writing.

That said, I will automatically assign a D or F grade if you do not submit a first and final revised draft of each major assignment, along with the MegaLog at the end of the course. (Cases of academic dishonesty will follow my plagiarism policy.) Further, any student who has more than four unexcused absences (20% of the course) will receive a D or F grade. To be clear, these are not the only ways to receive a non-passing grade in this course, but they are surefire ways!

To receive a grade higher than a B, you must meet all the criteria in The List and submit a portfolio due at the finals period with revisions to major projects. I will provide more detail on portfolio requirements in week 8. I will assess the portfolio and assign a B+, A-, or A by considering the Writing 2 course outcomes and your ability to exceed expectations articulated on the assignments. Grades above a B are reserved for superior work, and you will need to meet with me to discuss your plans to submit a portfolio.

Our Writing Community

Most of you will have few chances to take classes at UCSC that are as small as this one, particularly a lower-division course. This alone is reason enough to invest yourself in our classroom community, but perhaps more importantly, writing communities are essential to good writing - you'll learn a great deal by reading and commenting on the writing of others and listening to what others say about your writing.

There are three pillars of our writing community:

I DON'T KNOW!

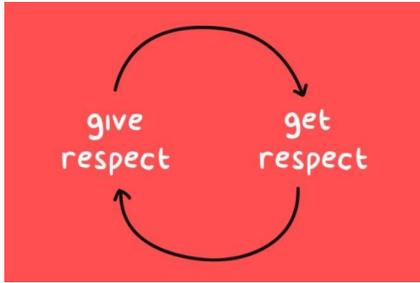
~ Engaged classroom discussion and analysis, where you discuss ideas and approaches to learn from each other and prepare for the major projects.

There is no one-size-fits all to classroom participation - I recognize that some students are more comfortable participating in class than others. At the same time, there will be many "low stakes" ways to participate, such as reading the question you prepared in advance. Also, this is a class where you can say "I don't know" or "I need to pass for now" if I ask you a question or ask you to share. You can say this if you really don't know (as that happens to all of us) or if you're

just too anxious or distracted to jump in at that moment. Another strategy that is welcome is to ask for clarification, such as, "Are you asking me to read what I wrote?"

~ Peer workshops ("peer review"), where we will read each others' work and thoughtfully respond. I'll ask you to engage with each other's work in workshops that last the whole class period and mini-workshops, in pairs and groups of five, in class and online. The more you give in workshop, the more you get!

~ Interaction with me, both in-person in conference and across the pages as I respond to your work. I do what I do because I love teaching writing and talking about teaching writing, and I strive to be a challenging, engaging, approachable teacher. I expect students to work hard, and I will reciprocate with feedback and support. In terms of my written response to you, I hope that you approach my formal and informal response to your work as invitations to discussion, and I expect you to ask questions about my feedback and maybe even argue back.



I find that most students come to class with great ideas and are **respectful** to other students and to me. But occasionally students get a little over-excited or are disrespectful. If necessary, I'll refer to university policy on student conduct, but mostly, I'll contact you privately if an issue arises. Should you feel uncomfortable or unsafe in our course, please tell me immediately (during class or after). **There is NO room in this course for disparaging anyone in our class or engaging in hate speech.**

My **cell phone policy** is straightforward: put it on vibrate and do not keep it on your desk while in class. If you need to check in, please do so quickly and then promptly put it away. If you need to return a call or text, step into the hall (but don't make this a regular thing – it's distracting). You get one warning if you are distracting our class with your phone; if it happens again, I will not accept your work for that day (what a bummer). Same goes for laptop and tablet use that wanders from class purposes.

Attendance, Lateness, and Life

I understand you all have lives beyond my course. Some of you are working multiple jobs, some of you face housing and/or food insecurity, some of you are experiencing trauma that ignores timelines (and so am I). I encourage you to be in touch with me when your life and our class are not in harmony. We can all get across the finish line if we work together.

In a small, project-based course, much of the learning happens in class, and we'll often make decisions as a class. For this reason, I prioritize **attendance**. At the same time, life happens, and some of us have bodies that do not always participate with our plans. What I ask is that you be in touch when life is getting in the way of coming to class.



In this class, there are two types of absences: **excused and unexcused**. *Excused absences* are negotiated with me, and we'll work out submitting work due that day. Absences granted with a DRC accommodation are of course excused. Note that a work or extracurricular schedule that regularly conflicts with this class is not an excused absence – it's best to wait and take the course when you can attend.

Unexcused absences are days you miss class for reasons you choose not to discuss with me, or for reasons that aren't likely excused (you have a friend in town, etc.). Everyone gets one unexcused absence, though work for that day will not receive credit. As previously noted, any student who has more than four unexcused absences (20% of the course) will automatically receive a D or F grade. Also, being late to class disrupts our work. You may be late one time with no penalty. After that being late to class (arriving after 9:50a) will be marked as an unexcused absence (see notes above).

All required work must be submitted by Canvas due dates (typically, 9:30a the day the work is due). Because this is not an online class, *you must be present in class for the entire day you submit assignments on Canvas to receive credit for them* (except excused absences). I reserve the right to refuse any work submitted late if we do not have an agreement in place regarding its lateness. The Make It a Paper and Mega-Log assignments will not be accepted late (as I have to get my grading in).

Plagiarism & Academic Misconduct

The majority of plagiarism happens because students are panicking. But if you're struggling with how to incorporate the ideas of others into your writing, or you're so stressed that you're considering taking someone's work and turning it in as your own, come talk to me and we'll figure it out. If I suspect that

you have plagiarized, I'll begin with a private conversation with you. In many cases, we can figure out what went wrong and you can take another swing at it. In other cases, I will charge you with plagiarism and formally write you up, following UCSC's Academic Misconduct guidelines. I reserve the right to issue an F on the plagiarized assignment, and if I decide, an F in this course.

Disability Accessibility & Inclusivity

The most recent National Council of Education Statistics (NCES) report states that 19.4% of college students reported having a disability, and I am dedicated to creating accessible and inclusive environments for disabled people in my courses. I work to make this classroom as accessible as I can, but **I need your input about how you learn and how the class is working for you.** As someone with depression and anxiety, I know that sometimes you can identify a problem but not see a solution and that's okay - we can work together toward what works.



If you have a disability or think you have a disability and need accommodations to succeed in this course, I encourage you to contact the [Disability Resources Center \(DRC\)](#) and/or speak with me as soon as you can. (The DRC is located in 125 Hahn Student Services, at 831-459-2089, and at drc@ucsc.edu.) While I do not require that you have documentation from the DRC, I do recommend that you speak to them about what they can offer.

I ask that you refrain from strong scents (perfume, cologne, heavily scented lotions, etc.) when coming to my office (and in class if they are strong), as I have scent-triggered migraines. Also, I'm somewhat famous for not remembering things I don't write down, so please don't hesitate to remind me (that I'd email you, bring you a resource, etc.) if you don't hear from me or don't see me write down your request.

Using Canvas & Working Ahead

This class is organized in Canvas using **Modules**. A few notes:

- To prepare for each class, open the Modules folder with the date of the class you are preparing for. Everything you need to read or complete before class is in that folder. Also, after class, I'll post the handouts, slides, and what-not for that day (often as links to Google Drive files). Note that I bundle the readings and whatever is due in the same file - this is just so Canvas sends a reminder for the reading and homework at once!
- You can find some of the documents for the class elsewhere, such as under "Files" and "Assignments." But they'll just be in HUGE unorganized piles in those spaces, so I suggest you always navigate through Modules.
- While not a replacement for attending class, if you miss class, begin by checking the folder for that day. I also expect you to revisit class materials as you prepare your projects (for example, you might revisit slides with models of the writing you're doing!).
- For smaller assignments (not full drafts), you are welcome to simply type in the text box and submit. If you link to a Google Drive file, be sure I can edit or comment (not just "view"). On these smaller assignments, I don't need your name, the class name, and all that - Canvas will tell me. For more formal assignments, avoid the text box and submit Google Drive docs as PDF uploads.
- This class is a living organism and I change some things as I go. So if you're planning to work far in advance, let me know. Also, in some cases I'll have assignments locked until the week before assignments are based on what we did in class, so just hang tight or email me with questions.

Despite my best efforts, sometimes I screw up on Canvas. Please ask questions and let me know if a link is broken or something isn't working! As a professor, there is nothing worse than getting to class and realizing nobody did the reading because of a Canvas error and nobody told me. *Help a teacher out!*

Resources

Planning and Procrastination

When students reflect on their performance in my class (in their MegaLogs), most mention that if they had not procrastinated so much they would have done better (mostly because they would have had more time to revise). But most of the time they didn't just laze around - they just didn't plan well, or didn't realize that you should expect three hours of out-of-class work per unit (and this class is five units = 15 hours per week).

So if this is a problem you face (because most humans do), I want to suggest you take a look at UCSC's [resources on time management](#). [This related resource](#) helps you map step-by-step, but you need to block out your study time *by course* (not just in general).¹ The video is a little cheesy, but it has good advice, and the weekly schedules (under the video) are GOLD. Without your weekly time blocked out, success in college (and life) is hard. Also consider Procraster, HeyFocus, or another app. Also some students avoid procrastination with the writing desk (as sitting still is the issue). [Here is a \\$40 one](#).

Counseling and Support

There are several [campus options for mental health support](#). Keep in mind that some are confidential and some are not. Counseling and Psychological Services (CAPS) has many great services, and try to get involved with an event or a group so you're in touch when you really need them.

<https://caps.ucsc.edu/>

Writing Resources!

UCSC has several Writing Centers, and *everyone* should go:

- o [Westside Writing Center](#) (in Oakes but serving all)
- o [Kresge's Writing Center](#)
- o [Crown Writing Center](#)

[Learning Support Services](#) also offers writing support! This might mean help getting started on starting or finishing an assignment. You can sign up for individual session, work in the Writing Studio (a free-form writing space), or drop-in. Also, McHenry Library offers [reservable study/writing spaces](#). Sometimes it's great to get away from laundry and friends to get writing done...

Other Resources!

- [The National Student Campaign Against Hunger and Homelessness](#) and [other sources](#) note that many (if not most) college students do not get enough to eat at some point in their college careers. There are many [food pantries on campus](#), and feel free to talk to me as well.
- [Hate and bias incidents](#) can be reported to the Dean of Students. Again, keep in mind that most university staff are "mandated reporters," so ask about confidentiality up-front. (I'm also happy to talk more about this.)
- While our campus offers [early education/preschool](#), resources for students (and faculty/staff) with children or other dependents are generally lacking. All nursing mothers are welcome to bring their children to class. Also, I understand that schooling and after-care are often disrupted, and in these cases, please feel free to bring your child to class (and I will do the same!). I suggest you bring headphones for your child in case our conversation involves adult topics.
- The [Lionel Cantu Queer Center](#) offers many resources, from a clothing closet to crisis resources.

¹ If you're reading the paper syllabus, head to: <https://advising.ucsc.edu/success/online/time-management.html>.

- [The First Generation Initiative](#) seeks to create inclusive environments for first-generation students (of which there are many on our campus!). I am not a first-generation college student (my privilege in this respect is pretty large), but I'm happy to answer questions that seem "obvious" to other students.
- Our campus also has an [African American Resource and Cultural Center](#), an [American Indian Resource Center](#), an [Asian American/Pacific Islander Resource Center](#), and [El Centro: Chicano/Latino Resource Center](#).

Schedule

I am providing this schedule to give you a sense of the course. It will be regularly updated and *you should follow along in Canvas via Modules (not with this syllabus)*. Sources without links are uploaded on Canvas (and not freely available online).

WEEK ONE

Thu, 9/26 Welcome!

Discussed in class (no need to pre-read):

- Murphy, Kate. "No Time to Think." *The New York Times*. 15 June 2014.
- "[The Dunning-Kruger Effect and Why You're Dumber Than You Think](#)." MindfulThinks. 28 March 2017.
- Lang, James. "[Metacognition and Student Learning](#)." *Chronicle of Higher Education*. 17 January 2012.

WEEK TWO

Tue, 10/1

- learning styles inventories:
<http://vark-learn.com/the-vark-questionnaire/>
https://web.csulb.edu/divisions/aa/grad_undergrad/lac/learning/learning_style/assessment.php
<http://www.emtrain.eu/learning-styles/>
- Grandin, Temple. *Thinking in Pictures*. New York: Vintage Books, 1995. 19-42. OR Grandin, Temple. "[The World Needs All Kinds of Minds](#)." TED 2010.
- Crosley, Sloane. "[Why Women Apologize and Should Stop](#)." *The New York Times*. 23 June 2015.

Resource (not required)

- Young, Stella. "[I'm Not Your Inspiration, Thank You Very Much](#)." TED. April 2014.
- Simon, Cecilia Capuzzi. "[Disability Studies: A New Normal](#)." *The New York Times*. 1 Nov. 2013.
- Brueggemann, Brenda. "[Why I Mind](#)." *Digital Archive of Literacy Narratives*. Ohio State University. (This video contains a description of an unintentional death by force.)

DUE: Writing Log #1 (required)

Thu, 10/3

- Kampf, Zohar. "Public (Non-) Apologies: The Discourse of Minimizing Responsibility." *Journal of Pragmatics* 41.11 (November 2009): 2257-70.
- Ulaby, Neda. "[How To Apologize For Sexual Harassment \(Hint: It Takes More Than 'Sorry'\)](#)." *NPR.org*. 22 November 2017.
- "[Louis C.K. Responds to Accusations: 'These Stories Are True'](#)." *The New York Times*. 10 November 2017.
- Fessler, Leah, and Leah Fessler. "[We Edited Louis C.K.'s 'apology' to Make It a Real Apology](#)." *Quartz*. 10 November 2017.

Resource (not required)

- D’Zurilla, Christie. “[How Do You Apologize When Accused of Sexual Misconduct? In Hollywood, It Runs the Gamut.](#)” *Los Angeles Times*. 1 Dec. 2017.
- Sykes, Tanisha. “[Sexual Harassment: How Some Apologies Fall Flat.](#)” *USA TODAY*. 9 January 2018.
- Bean, John, Virginia Chappell, Alice Gillam. *Reading Rhetorically*. 3rd ed, brief. New York: Pearson Longman, 2011. 3-19.

DUE: Pre-assignment 1.1

WEEK THREE

Tue, 10/8

- Graff, Gerald, Cathy Birkenstein, and Russell Durst. “[Yes/No/Okay But: Three Ways to Respond.](#)” *They Say/I Say: The Moves that Matter in Academic Writing*, second edition. New York: Norton, 2012. 55-67.
- Graff, Gerald, Cathy Birkenstein, and Russell Durst. “[So What? Who Cares? Saying Why It Matters.](#)” *They Say/I Say: The Moves that Matter in Academic Writing*, second edition. New York: Norton, 2012. 92-101.

Preview for class:

- “[A Note from Mario.](#)” Mario Battali website. [undated by posted 16 December 2017] (details regarding accusations are [here](#))
- Fandos, Nicholas. “[Al Franken, Battling for His Political Life, Apologizes for Groping.](#)” *The New York Times*. 27 November 2017.
- Chappell, Bill. “[Kevin Spacey Apologizes To Anthony Rapp Over Alleged Sexual Misconduct.](#)” *NPR.org*. 30 October 2017.
- Rubin, Rebecca. “[George Takei Apologizes for Joking About ‘Touching Men.’](#)” *Variety*. 14 Nov. 2017.
- Robinson, Joanna. “[After Accusations of Sexual Misconduct, Jeffrey Tambor Steps Away from Transparent.](#)” *Vanity Fair*. 19 November 2017.

DUE: Pre-assignment 1.2

Thu, 10/10

- Martinelli, Marissa. “[Dan Harmon Acknowledges That He Sexually Harassed Community Writer Megan Ganz in a Seven-Minute Podcast Monologue.](#)” *Slate*. 11 Jan. 2018. We will listen to this in class, but you may want to preview.

DUE: Pre-assignment 1.3

WEEK FOUR

Tue, 10/15 Workshop

DUE: Draft; Writing Log #2

Thu, 10/17

- “[Stress Management.](#)” Health Living. Mayo Clinic.
- Burkeman, Oliver. “[The Power of Negative Thinking.](#)” *The New York Times*. 4 October 2012.
- Ehrenreich, Barbara. “[What Causes Cancer? Probably Not You.](#)” *Huffington Post*. 19 July 2007.

Pre-assignment 2.1

WEEK FIVE

Tue, 10/22

- Brown, DeNeen L. [“You've Got Bad Blood': The Horror of the Tuskegee Syphilis Experiment.”](#) *The Washington Post*. 16 May 2017.
- McKenzie, Lindsay. [“UC Drops Elsevier.”](#) *Inside Higher Ed*. 4 March 2019.
- We will explore [Zotero](#) in class. Consider downloading this freeware!

Resource (not required)

- Levine, David and Rebecca Greenberg. [“More Minorities Needed in Clinical Trials to Make Research Available to All.”](#) *Association of American Medical Colleges (AAMC) News*. 20 December 2016.
- [“How Flawed Science is Undermining Good Medicine.”](#) *NPR*. 16 April 2017.
- Newkirk, Vann. [“A Generation of Bad Blood: New Research Suggests a Strong Link between the Public Revelation of the Tuskegee Study and Poor Health Outcomes for Black Men.”](#) *The Atlantic*. 17 June 2016.
- [Annotated Bibliographies](#). California State University Northridge.
- [Annotated Bibliographies](#). University of North Carolina.

DUE: Final draft; Revision notes

Thu, 10/24

- [Academic Search Complete Tutorial](#). UCSC Library. (I did not create a specific version for this course, so just hit “next” on the second screen.)
- [Introduction to UCSC “Library Search.”](#)
- Wander around in two of the [“popular databases”](#) and [a few of the other ones](#).
- [Crafting a Savvy Search](#). UCLA Library. (This seems a little cheesy, but it’s actually a great step-by-step process!)

DUE: Pre-assignment 2.2

WEEK SIX

Tue, 10/29

- Graff, Gerald, Cathy Birkenstein, and Russell Durst. “The Art of Quoting.” *They Say/I Say: The Moves that Matter in Academic Writing*, second edition. New York: Norton, 2012. 55-67.
- Lopez, Tyler. [“Stop Citing Your Papers. Start Hyperlinking.”](#) *Slate*. 3 February 2014.

DUE: Writing Log #3

Thu, 10/31 TBD

DUE: Pre-assignment 2.3

WEEK SEVEN

Tue, 11/5: Workshop

DUE: Draft; Writing Log #4

Thu, 11/7

- [“Urban Confessional: A Free Listening Movement.”](#)
- De-Wit, Lee, Cameron Brick, Sander Van Der Linden. [“Are Social Media Driving Political Polarization?”](#) *Greater Good Magazine*. UC Berkeley. 16 January 2019.

DUE: Revision Notes #2

WEEK EIGHT

Tue, 11/12

DUE: Final draft

<ul style="list-style-type: none"> • Steinberg, Michael. "Finding the Inner Story in Memoirs and Personal Essays." <i>Fourth Genre: Explorations in Nonfiction</i> 5.1 (Spring 2003): 185-188. • Carver, Raymond. "Cathedral." <i>Cathedral</i>. Vintage Contemporaries, 1993. <p>Resource (not required)</p> <ul style="list-style-type: none"> • Miller, Brenda and Suzanne Paola. <i>Tell It Slant: Writing and Shaping Creative Nonfiction</i>. Boston: McGraw Hill, 2004. 28-47. <p>DUE: Pre-assignment 3.1</p>
Thu, 11/14: Class Canceled (Amy at a professional conference)
WEEK NINE
<p>Tue, 11/19</p> <ul style="list-style-type: none"> • Lamott, Anne. <i>Bird by Bird: Some Instructions on Writing and Life</i>. New York: Doubleday, 1994. 195-201. ("Finding Your Voice") If you would like to listen along/instead, listen to the audiobook (note the reader is not Lamott). Begin at 5:17:20. However, there are no captions. • Lopate, Phillip. "On the Necessity of Turning Oneself into a Character." <i>Tell It Slant: Writing and Shaping Creative Nonfiction</i>. Boston: McGraw Hill, 2004. <p>DUE: Writing Log #5</p>
<p>Thu, 11/21</p> <ul style="list-style-type: none"> • Didion, Joan. <i>The Year of Magical Thinking</i>. Vintage: New York, 2006. 3-8. • Kleege, Georgina. "Blind Imagination: Picture Into Words." VSA Arts. 2008. <p>Resource (not required)</p> <ul style="list-style-type: none"> • Suggested: Bradway, Becky and Doug Hesse. <i>Creating Nonfiction: A Guide and Anthology</i>. Boston: Bedford St. Martin, 2009. 94-105. (on revision) <p>DUE: Pre-assignment 3.2</p>
WEEK TEN
<p>Tue, 11/26 Workshop</p> <p>DUE: Draft</p>
Thu, 11/28: Thanksgiving
WEEK ELEVEN
<p>Tue, 12/3</p> <ul style="list-style-type: none"> • TBD, introduction to MegaLog <p>DUE: Final draft; Revision notes</p>
<p>Thu, 12/5 Workshop</p> <p>DUE: Draft (Make It A Paper)</p>
FINALS: MegaLog; Make It A Paper