

# (re)writing the collective unconscious: a metacognitive exploration of selfhood (writing two)

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summer 2016 | monday, wednesday 1:00pm-2:45pm | soc sci2 71

anthony s. breakspear | crown 111

office hours: MW 11:30am-12:30pm, or by appointment/chance

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## WRITING 2 OBJECTIVES:

This course satisfies the C2 (Rhetoric and Inquiry) requirement. Students must have satisfied the Entry-Level Writing Requirement (ELWR) and the Core/C1 (Introduction to University Discourse) requirement before enrolling. As stated in the C2 Course Evaluation, the goals of this course are: to teach you strategies for reading and understanding challenging texts; teach you strategies for critically analyzing arguments; provide you with tools for generating paper ideas; help you write purposefully for specific audiences; teach you strategies for crafting persuasive arguments; help you develop research strategies; teach you ways of incorporating information from other sources into your own writing; teach you techniques for evaluating the credibility of sources; teach you proper citation of sources; teach you skills for revising your writing; teach you skills for editing your writing for grammar and precision; help you develop an effective writing style; provide useful approaches to collaborative learning; and help you develop writing processes and habits you can use in the future.

## REQUIRED MATERIALS:

READINGS WILL BE POSTED TO OUR COURSE GOOGLE DRIVE – PLEASE PRINT AND BRING TO CLASS

A STAPLER, FREE-WRITE/DREAM JOURNAL, WORDPRESS ACCOUNT, AND OPEN MIND.

## GRADING:

PRESENTATION &  
PARTICIPATION 25%  
WRITING PORTFOLIO 75%

*you must earn a C or higher to satisfy C2*

## COURSE DESCRIPTION:

Together we will collaboratively explore epistemological constructions of the self in today's society, in order to more comprehensively understand -- perhaps even revise and reimagine -- what it means to write: with meaning and with purpose. Therefore, as writers you will be asked to engage with an array of interdisciplinary texts that offer frameworks for knowing and being in the world. Sound exciting? I hope so, because although you will be joining a challengingly liminal and "metacognitive" discussion on life (yeah, deep), we will do so by crafting creative projects and interacting with cultural hegemony -- i.e. music videos, documentaries, social media, etc. In short, this course is an inquiry into why and how, as David Foster Wallace writes, *"The most obvious, important realities are often the ones that are hardest to see and talk about."*

## *Participation:*

Due to the brevity of our time together, participation—in and out of the assigned class time—will be essential to succeeding in the course; therefore, to earn full credit for participation you need to:

1. Work with an experienced reader—submitting a reflective piece on your experience (to be discussed).
2. Meet with me in office hours once during the term
3. Attend each class on time and prepared to actively engage in discussion
  - a. You are allotted one “free” absence, any additional will result in a significant loss of points/ a NP
  - b. Do not be late—I will lock you out (half kidding).
4. Critically respond to blog post assignments & short writing projects.
5. Keep open lines of communication with your peers and with me—in short, R E S P E C T.

## *Presentation/Point Persons:*

Each Writing Community will present an assigned text to the class. In your presentations, or role as point persons, you will offer the class a summary of the main points from the text in order to “move the conversation forward.” In other words, you will have to apply the given theoretical framework to a contemporary “issue” or construction of selfhood. Please prepare a handout—for the class—that outlines your presentation; no powerpoints. A quick note: these presentations are an opportunity for you to share and request feedback on your exploration of the subject, which will be beneficial for your development of each Sequence Project.

## *Blog Posts:*

Every other week you will be expected to post to our course blog site—these posts will be due by 5pm. In your response I will ask you to closely—and critically—read, respond, and reflect on a prompt provided in class. Although these postings are intended to be informal and function more as a mode for discussion between you and your peers, failure to complete these responses will not only result in a loss of points, but will inevitably prevent you from critically participating in our discussions as a writing community.

[rewritingthecollectiveunconscious.wordpress.com](http://rewritingthecollectiveunconscious.wordpress.com)

## *Sequenced Writing Project:*

You will develop, write, and revise three major writing projects throughout the quarter. That being said, each “sequence” is also designed to complement the course material and foster an opportunity for you to practice writing within different genres. The Sequences will be broken down into the following:

- \*Sequence One: Welcome Video
- \*Sequence Two: Entering & Situating the Conversation
- \*Sequence Three: Arguing for Change
- Writing Portfolio Zine
- Reflective Analysis

On late work: I will not accept it. *#period*

## *Don Rothman Endowed Award in First Year Writing*

The purpose of the Don Rothman Endowed Award in First-Year Writing is to honor the achievements of one or more first-year students in the genre of nonfiction, academic, analytic writing, and to recognize excellence in writing pedagogy. Up to five students will receive an acknowledgment and monetary award up to \$300 during a Fall 2015 awards ceremony. Any first-year C1 or C2 student is eligible to submit a Core, Writing 20, Writing 21, or Writing 2 essay to the 2014-15 competition. The submission deadline will be announced next year.

### *Plagiarism and Academic Integrity:*

According to UC Santa Cruz's Campus Administrative Manual 684.3 states:

"Plagiarism is defined as the act of using the ideas or work of another person or persons as if they were one's own without giving proper credit to the source. Such an act is not plagiarism if it is ascertained that the ideas were arrived through independent reasoning or logic or where the thought or idea is common knowledge. Acknowledgement of an original author or source must be made through appropriate references; i.e., quotation marks, footnotes, or commentary. Examples of plagiarism include, but are not limited to the following: the submission of a work, either in part or in whole completed by another; failure to give credit for ideas, statements, facts or conclusions which rightfully belong to another; failure to use quotation marks when quoting directly from another, whether it be a paragraph, a sentence, or even a part thereof; close and lengthy paraphrasing of another's writing without credit or originality; use of another's project or programs or part thereof without giving credit."

In other words, any acts of plagiarism will be reported to the University and result in a failing grade. Please don't plagiarize. If you have any questions or concerns about plagiarism, please refer to page 499 in *Writing Today*.  
*#justdontdoit*

### *Inclusion and Diversity Statement:*

The University of California considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCSC expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Title IX prohibits sex discrimination, including sexual misconduct, sexual violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential resources and information concerning reporting options on the University website.

**If there are aspects of the design, instruction, and/or experiences within this course that result in barriers to your inclusion or accurate assessment of achievement, please notify me as soon as possible!**

OPEN LINES OF COMMUNICATION ARE VITAL!!

## week one

monday, june 20: hello! my name is... course introductions and such.

wednesday, june 22: intro to epistemology and its relationship to rhetoric in the wake of technology

reading: "Is Google Making Us Stupid?" (pdf)

please accept my invitation to join the course blog

dream journal analysis #1 due.

*sequence one due electronically on saturday by 12pm.*

## week two

monday june 27: social constructivism

reading: "Language, Power, and the Social Construction of Animals" (PDF)

wednesday, june 29: social construction activity

reading: "food cycle" from Samsara (vid)

*blog post #1 due Friday by 5pm.*

## week three

monday, july 4: no class

reading: Phillips on de Man's "Semiotics and Rhetoric" (pdf)

wednesday, july 6: cultural hegemony

reading: "Decoding Cultural Oppression" (pdf)

reading response #1 due.

## week four

monday, july 11: knowledge/Power

reading: excerpts from *Discipline and Punish* (pdf)

draft of annotated bibliography due in-class as a hard copy

wednesday, july 13: Docile bodies?

reading: tbd

*blog post #2 due Friday by 5pm*

## week five

monday, july 18: writing communities workshop

reading: "Shitty First Drafts" (pdf)

**bring a draft of your Sequence Two Project**

wednesday, july 20: style

reading: "Style: The Hidden Agenda in Composition Classes" (pdf)  
dream journal analysis #3 due.

**sequence two due electronically on friday by 5pm.**

### **week six**

monday, july 25: eastern philosophical thought  
reading: excerpts from *The Bhagavad Gita* (pdf)  
Reading Response #2 due

wednesday, july 27: documenting consciousness  
reading: tbd  
*sequence three paper proposal due in-class*

*blog post #3 due Friday by 5pm*

### **week seven**

monday, august 1: gender trouble  
reading: excerpts from *Bodies that Matter* (pdf) & bell hooks' "Is Paris Burning?" (pdf)

wednesday, august 3: is paris burning?  
reading: tbd  
reading response #3 due

### **week eight**

monday, august 8: creative writing day  
reading: "Smoke, Lilies, and Jade" (pdf)

wednesday, august 10: writing communities workshop  
**please bring a 6-8 page draft of your sequence three project**

**sequence three due electronically saturday by 10pm**

### **week nine**

monday, august 15: biopower and queerness  
reading: excerpts from "No Future: Queer Theory and the Death Drive" (pdf)

wednesday, august 17: to queer or not to queer, is that the question?  
reading: tbd  
dream journal analysis #4 due  
reading resposne #4 due.

### **week ten**

monday, august 22: writing portfolio workshop  
wednesday, august 24: writer's party! **WORKSHOPS DUE**