



# Welcome . . . A Turn to Writing

by John Barton

to the first issue of *Writing Coordinates*, a periodical report on the culture of writing at UCI from the perspective of the Campus Writing Coordinator. Our purpose is to highlight successful writers and teachers of writing across the campus, to provide a forum for exchange about writing issues, and to inform the community about writing initiatives across the campus.

In this inaugural issue, we profile two fine writers at different stages in their careers: Rowland Davis, professor of Molecular Biology and Biochemistry, and Sara Robinson, recent UCI undergraduate in English and current graduate student in Creative Writing. Their experiences confirm that writing is a life-long, evolving project, not a one-dimensional skill.

The proliferation of student newspapers on campus—the subject of another feature—speaks to the significance of public writing for a growing number of our students. The turbulent world events unfolding over the past two years have perhaps created a sense of urgency—a need to explore existing opportunities for written, spoken, and graphic responses, and to create new ones. You'll read about how students across the political spectrum have carved

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Rowland H. Davis has recently closed the doors of his laboratory in order to devote himself full-time to writing about science. This move from the laboratory to the writer's study signals an important shift in how Davis sees himself as a writer. Although as a professor of Molecular Biology and Biochemistry at UCI he has published more than a hundred articles in scientific journals over the years, Davis has looked forward to returning to a kind of writing that values style as much as it does research.

Davis' turn—or return—to writing has been a long time coming. As an undergraduate at Harvard, he took several creative writing courses, including an advanced course on the short story in which John Updike was one of his classmates. Students in the class took turns reading from their work, and after Updike read one of his stories, Davis recalls with a laugh,

“I realized that science was probably going to claim me after all.” Yet Davis' interest in writing began prior to his years as an undergraduate: “Even in grade school, I was

interested in writing with some exactness about descriptive things to see if I could communicate them. As I got older, and particularly when I got interested in science where the emphasis on style wasn't as great as it was in English, I then began to allow



“After I closed my lab in 1998-99, I could become a writer again.”  
--Rowland Davis

myself some fairly elaborate prose.” Given the complex concepts his writing engages, Davis has come to value a simple, direct prose-style. He learned this important lesson about clarity while in graduate school at Harvard. Early drafts of his dissertation, he explains, were written in a very elaborate style which masked the lack of content in his project and revealed at this point his own failure to clarify his ideas: “The critiques of my dissertation were

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out new rhetorical spaces for their views.

Teaching writing in large classes—impossible? Not for Ann Van Sant, professor of English and Comparative Literature. For our “Best Practices” column, she shares her ingenious method of conducting peer review in a class of ninety students.

How do students make their way as writers through the undergraduate years? The Campus Writing Coordinator suggests ways for instructors in any discipline to use writing as a means of helping students build on previous learning in new contexts.

We hope you enjoy our first newsletter, and we welcome your responses.

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Published by the Office of the  
Campus Writing Coordinator  
(949) 824-9532

[www.writing.uci.edu](http://www.writing.uci.edu)

# Finding the *Write Voice*

by John Barton

Sara Robinson wrote an historical novel as a UCI undergraduate, but not in her spare time. She found a way to put writing at the center of her academic agenda. Now a first-year graduate student in the Master of Fine Arts program in English, Sara is both student and teacher, devoting herself full-time to fiction writing and soon to teach a course like the one that first sparked her serious interest in the field.

Although an avid reader while growing up, Sara has not thought of herself as a “writer” for very long. She always did well in English classes in junior high and high school, but she didn’t write poetry as a child or think of herself as a writer while in school. In fact, Sara entered UCI with the intention of becoming a high-school English teacher. After her positive experience in a lower-division creative writing course, however, she went on to take upper-division courses in fiction writing, and it was through these experiences that Sara discovered a real passion. She cultivated that passion by enrolling in the Humanities honors program for her senior year.

Sara’s participation in the honors program was a creative act in itself. Rather than writing a conventional research paper in English—for instance, a thesis addressing the role of hats in F. Scott Fitzgerald’s work—Sara proposed an historical novel, a daunting undertaking for a writer at any stage in her career. Writing a novel within the

institutional framework of the honors program not only provided Sara with valuable resources but helped formalize her interest in creative writing by making it part of her academic course load. “Since I had an interest in creative writing,” Sara explains, “I wanted to use the thesis program as a way to make myself *do* a creative project. I was writing short stories here and there, but I knew if I was doing a regular thesis I wouldn’t have much time for my creative writing.” Moreover, writing the novel as an honors thesis enabled Sara to work with two excellent advisors: professors Alice Fahs in History and Geoffrey Wolf in English.

Sara further cultivated—or “institutionalized,” as she says—this project through a grant from the Undergraduate Research Opportunities Program (UROP).

Support from UROP especially helped Sara during the early stages of her research and writing process: “I think I spent about six months doing research, planning, and writing character sketches and rewriting the



“I’m one of those people you can see at a coffee shop hunched over and typing away in the afternoon.”  
--Sara Robinson

first chapter four or five times. I probably wrote the first 100 pages during this time. But once I got to a certain point, I had a lot more specific ideas about how the story was going to develop. Then it was just a matter of getting the words on the page, and at that point I couldn’t write fast enough. After writing 100 pages during the initial six months, I

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# A Culture of Publication

## Two new independent papers offer alternative perspectives to the UCI student community

by John Barton and Sean Hill

For over 35 years the *New University* has been the “official” newspaper of UCI students. In recent years, however, a variety of alternative student papers has covered campus news from diverse perspectives. Past and present student publications include *Alkalima*, the Muslim paper; *Womyn’s Quarterly*; *InQueery*, the Gay, Lesbian, Bisexual paper; *La Voz Mestiza*, the Chicano/Latino paper; *Umoja*, the African American paper; *Definition*, an Asian and Pacific Islander paper; and, most recently “*F*,” a paper providing a campus forum for radical free speech. Given this recent surge of student newspapers, one might think of the

culture of writing at UCI as a culture of publication.

Two new papers, the *Irvine Review* (*IR*) and the *Irvine Progressive* (*IP*), have recently entered into this student publishing culture. But unlike the other alternative presses, which target specific groups, *IR* and *IP* are challenging the *New University* (*NU*) for a broader student readership.

The office of the Campus Writing Coordinator conducted separate interviews with Nathan C. Masters, editor of *IR* and a third-year political science student, and Alexander Phillips, editor of *IP* and a first-year



drama student. In what follows, we have juxtaposed excerpts from each editor’s responses to common questions. [Note: Differences in style arise from the fact that Masters responded to questions electronically, while Phillips met with us for an oral interview.] For the complete interviews, please see our website: [www.writing.uci.edu/news.html](http://www.writing.uci.edu/news.html).

*Describe the purpose of your paper.*

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probably wrote 350 pages [the rest of the novel] in about three months.”

Sara set her novel, *Time of Singing Birds*, in Chicago during World War II. But instead of telling the story of American soldiers at home or going abroad—a common theme in the work of Hemingway, Fitzgerald, Mailer, Heller, and other writers of war fiction—Sara’s novel focuses on the lives of women and the roles they played in the war effort. The premise for the novel came to Sara in a moment: “I wondered, while there are a lot of stories about soldiers going off to war or coming home, what would it be like to have a soldier coming home injured in the middle of the war? His life would affect the lives of many others, including a girl he was involved with. Once I began writing, however, I realized the girl was the main part of the story.” Indeed, seeing the war through the eyes of a young woman

opened up for Sara a different way of viewing this historical period.

“Looking at women’s lives during this period is important,” Sara explains. “There’s a lot of focus on the bravery of the soldiers, but I was curious about how life goes on at home with all these absences and how people work through and beyond them.”

As one example of how life goes on, Sara describes the workplace and the roles women assumed in the absence of men. In particular, what struck Sara about this scene was the blatant yet apparently unnoticed discrepancy between the media’s representation of women’s contributions to the war effort and their actual experiences. As Sara puts it: “I was especially interested in how advertisements depicted all these happy women with handkerchiefs on their heads sandblasting the sides of airplanes, versus the reality that these women had no subsidized childcare and they had to work fourteen hour shifts with

no breaks. And if there were any men working, they automatically got all the choice positions and were paid a third more than the women.”

Sara encountered two major difficulties while writing the novel. The first was the immense historical research required for a novel of this kind. In conducting research for the novel’s background and setting, Sara read about World War II from several disciplinary perspectives: historical, economic, and sociological. In addition, Sara immersed herself in popular music and literature of the period. She studied personal memoirs and oral histories of the period and even spent several days perusing the pages of *Life* magazines from the 1940s, whose advertisements gave a vivid and telling picture of social positions and gender relations during the time.

The second difficulty Sara faced was finding the right narrative voice to

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tell her story. To capture a sense of immediacy, Sara decided to tell the story in the present tense and from the perspective of an eighteen-year-old girl. The first-person narrator and present tense combine to convey the urgency of a world at war: “Since the voice I was working with was so immediate, the world had to be very present so that readers would be moving through it with her.” Sara intentionally made the narrator very different from herself, but at the same time she didn’t worry about keeping her own personality from creeping into the narrator’s character: “It’s hard to completely efface yourself when writing fiction, and in certain ways you don’t want to because what most writers are working for and working toward is to find their voice in writing.” While Sara didn’t model the narrative voice after any particular writer, she does acknowledge the work of Carson McCullers, especially McCullers’ novel, *The Heart is a Lonely Hunter* (1940), as an important influence. “McCullers,” Sara explains, “was my permission slip: ‘you can write about a young female character in this informed way, and you can write about this very small family and their relationships.’”

Sara’s advice to students interested in creative writing is to use the university itself as a kind of permission slip: “Do what I did and find ways to formalize your creative writing. School gives you permission to give your writing full attention. Prioritize it. I found ways to institutionalize my writing, so that I had the time and energy to focus on it as opposed to feeling guilty about it because I wasn’t doing my homework.” ☞

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extremely valuable in showing me that what I had said could be said in many fewer words. And the economy would be passed on to the reader as well, in addition to sharpening up my thinking about science.”

Davis attributes one of the earliest and most important influences on his writing to his father, also a scientist and author who wrote a textbook and many scholarly articles. He describes his father as a “master of declarative prose,” someone who was “very good at synoptic talking and summarizing things well and coming

across as very clear, often with quite original ways of seeing things because they were so simple.” Besides his father, Davis’ brother has helped shape his writing—but in quite a different way. Whereas his father served as a model for Davis’ scientific writing, his brother influenced Davis’ general orientation toward language use by introducing him to “E-prime,” a philosophy and practice of writing English without the verb, “to be.” In Davis’ words: “The discipline of being aware of the word ‘to be’ makes you completely conscious at all times of the passive voice; it also keeps you from empty introductions and sentences which say nothing, such as ‘there is’ and ‘it is.’” This approach toward writing has enabled Davis to express his ideas in a more vivid, concrete way. “As one single rule,” he says about the importance of the active voice,



“This book in a sense is a biography . . . of the organism that initiated the molecular revolution in biology . . .”  
—Rowland H. Davis,  
*Neurospora*

“this probably is one of the most useful.”

The greatest impact on Davis’ writing came after he completed his graduate work. He went from Harvard to the California Institute of Technology, where the new field of molecular biology was beginning to take hold of

the scientific community in a profound way. Within this new field of science, a new discourse community emerged. At Cal Tech, Davis explains, “a new style of thinking and presenting results were in the making . . . , and here the elegance and simplicity of presenting a finding were a large part of the persuasiveness of the articles coming out. I tried to adopt that style very quickly because

it was an admirable one, a beautiful economy of speech and writing which indicated an elegance of the experiments themselves.” The work of James Watson, who co-wrote *The Double Helix* and *The Molecular Biology of the Gene*, exemplified this new way of thinking and writing about science.

Since his turn to writing, Davis has recently published two books. His first, *The Gist of Genetics: Guide to Learning and Review* (co-authored with Stephen G. Weller, professor of Ecology and Evolutionary Biology at UCI), provides an overview of the major themes of genetics for students and more general readers of biology. As its title suggests, *The Gist of Genetics* (Jones and Bartlett 1996) covers the underlying principals of the subject without overwhelming its readers with too many details. In contrast to his first book, Davis’

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second book, *Neurospora: Contributions of a Model Organism* (Oxford 2000), offers a detailed history of a single organism for the diverse body of scientists who work with it. In the study, Davis summarizes all the past research on *Neurospora* (a mold) since 1927. As the model organism that introduced biochemical genetics to the field of molecular biology, *Neurospora* played a significant role in various subfields of biological research—physiological, cellular, population, and developmental. Several prestigious journals such as *Science*, *Genetical Research*, *Trends in Genetics*, and *Cell* have reviewed *Neurospora* favorably.

Despite the fact that Davis has been working with *Neurospora* for the last 40 years, he encountered two difficulties while writing the book. In fact, writing the study exposed Davis to many aspects of research on *Neurospora* with which he had had little or no prior contact. Studying the latest articles on the organism, Davis came to realize that he didn't share some of their assumptions and terminology. This difference in orientation and critical vocabulary constituted the first difficulty Davis confronted. He resolved the predicament by reading the most recent reviews of the field, giving him an interpretive framework for past and current research on *Neurospora*. From this experience, Davis offers the following advice: "Get your orientation first and then go into details." The second obstacle Davis faced while writing his book was selectivity. Having worked with the organism for so long enabled him to develop the overall structure for the work as a whole and each chapter in particular, but deciding what *was* and *wasn't* important enough to include in the study presented the next challenge. One must find a way to narrow and focus such a project. Davis drew on Elmore Leonard for a

solution: "I generally omit the things people will skip."

Davis' most recent book, *The Model Microbes of Molecular Biology*, will be published next year by Oxford. What intrigued him about this project was the challenge of organizing a book around "the succession of model organisms that displaced one another as the field progressed." In Davis' words, *The Model Microbes of Molecular Biology* describes "a history of twentieth-century biology through the eyes of the organisms used in molecular biology." "What I'm proudest of," Davis says about his latest book, "was my ability to articulate it to my readers as a newcomer—that's the teacher in me." 🐸

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**IR:** I started *IR* to introduce conservative ideas to a student body that, in my view, was being fed only one point of view. I know that *IR* has succeeded in that primary goal; thousands of students have read our newspaper. Some have liked what they've read and actually joined our staff. Others have reacted negatively. But at the very least, I know that *IR* has forced students to re-examine their beliefs. On another level, I wanted to help create a truly free marketplace of ideas on the UC Irvine campus. True, there were never any negative restrictions on speech, but there weren't necessarily any positive attempts to facilitate fruitful discourse. The right to free speech has little meaning unless it can be exercised effectively. I like to think that we've helped in that regard . . .

**IP:** The [*IP*] is the brainchild of the Young Democrats (YDs) of UCI, although it is technically a nonpartisan paper. So, that means that yes, it's liberal, but liberalism right now is so diverse, and liberalism isn't just democrats, but

## Small Grants to Improve Writing Instruction

Faculty, lecturers, and graduate students are invited to apply for a small grant to create a writing intensive course, add a writing component to an existing course, or improve undergraduate writing instruction in some other way. The deadline for applications this year is **Monday, June 9th**. For complete information, see the "Grants" page of our website: [www.writing.uci.edu](http://www.writing.uci.edu).

it's Greens—I happen to be a Green myself—and other parties. The idea was that we could represent the whole spectrum of liberalism. Basically, [*IP*] is just a means for us to get our liberal issues out there and to counter the *IR* and the *NU* . . . the *NU* is conservative and *IR* is ridiculously conservative. [*IP* expresses the perspective of] . . . the students who have been involved in antiwar activities, groups like CalPirg, which are technically nonpartisan but tend to cover liberal issues, and various ethnic groups we are hoping to work with in the future.

*Is your newspaper modeled after any other papers?*

**IR:** We have looked to conservative student publications at other campuses for guidance and inspiration, but we have tried to develop our own style. As far as national publications are concerned, our favorite magazines or newspapers will of course influence us. Many staff members read *National Review* and the editorial pages of the *Wall Street Journal* and *Orange County Register*. Personally, I've been looking to the *National Review* of the 1950s and 60s (under William F. Buckley, Jr.) for inspiration recently. Our news section, which covers stories objectively (on the face) but with a distinctly conservative angle, may also be influenced by

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# Writing Trajectories, Teaching Strategies

by Susan C. Jarratt

Student writers cross our paths at many different points in their own development. Some bring histories of writing success and the rhetorical flexibility to adapt to new contexts. Others may have done well with lower-division writing but flounder as new content demands more complex writing responses. A few are still language learners, struggling with fundamentals.

To find out where your students have been as writers, ask them to construct a brief writing history during the first week of the quarter. Most instructors prefer to make this an ungraded, in-class assignment. This exercise serves several purposes:

- Helping students remember where they've come from as writers will strengthen their ability to draw on successful writing strategies. Such a task works against the fragmented quality of learning on our very decentered campus. Did they take the 39 sequence here at UCI, or the Humanities Core Course? If so, they will have drafted and revised critical analyses of readings, arguments, and lengthy, research-based papers. (To find out more about lower-division writing courses at UCI, see <http://eee.uci.edu/programs/comp/>.) If a student took writing courses at a community college, what kinds of writing did she or he do there?
- Beginning with a writing task, even in a course primarily devoted to lecture, program-writing, or problem-solving, makes the point that writing is necessary in every profession. Students in some majors believe that

they will never have to write again after they complete the required courses. When they move through class after class with no writing, their belief is confirmed. Counter this assumption by discussing the importance of writing in your field and your own writing experiences. (For more assignment ideas, see "Writing in Large Classes" on our website—[www.writing.uci.edu/udw.html](http://www.writing.uci.edu/udw.html).)

- Reading a sample of in-class writing allows you to catch serious problems early in the quarter. You can inform students whose writing is very weak that they won't do well in your course without taking steps to remedy their writing problems. Encourage them to take Humanities 29, Grammar for Writing, or a section of Writing 139 designed for students still working with language fundamentals. They can take advantage of the Learning and Academic Resource Center (<http://www.larc.uci.edu>) or work independently with websites offering practice in grammar and language (see <http://e3.uci.edu/programs/esl/links.html>).

You can respond to these papers as a group in class, noting common experiences, endorsing writing practices that will work well in your field, and correcting misapprehensions. Establishing starting points increases the probability of your students moving successfully into new disciplinary realms of writing. ✍

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conservative newspapers like *Human Events* and the *Washington Times*.

**IP:** Yes, we looked very heavily at the *IR* because, although we don't care for their views obviously, they are a very successful alternative publication on campus, and so we'd like to model ourselves after them

and hopefully emulate their success. [We are also interested in] how *The Nation* does things. We are hoping to emulate their respectability and their journalistic integrity . . .

*Is your paper affiliated with any campus groups or organizations? Does the paper primarily cover stories related to UCI? Is its audience primarily UCI students? How, if at all, does your newspaper participate in the "culture of writing" at UCI?*

**IR:** Our primary audience is UCI students, although we do have many subscribers who read our publication but aren't connected to UCI. Because we are a campus publication, we try to cover as many UCI-related stories as possible. Of course, it's difficult to fill twenty pages by exclusively covering campus issues, so we also write on issues not directly related to UCI. The *IR* Foundation, which we set up to serve as *IR*'s parent organization, funds and sponsors the Freeman Society, an intellectual conservative reading and discussion group. With that notable exception, we are not affiliated with any campus organizations.

*IR* does participate in the "culture of writing" at UCI. I know that a lot of our writers like to write, but usually won't unless they know that they'll get published. In that sense, the presence of *IR* as a publishing medium has encouraged many students to write. I think we've also contributed to that culture by spurring those with a different viewpoint to start their own publications, like the *IP*. The emergence of this new alternative publication is a veritably good thing for UCI, and I believe that its continued presence will bring about the same benefits that I've outlined above (enriching free speech and forcing students to understand their own beliefs better).

**IP:** We are just getting started. Most of the members involved in this

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project are also affiliated with the YDs, although we don't want it to be a YD thing. Something that we've really been working on since we finally got our first issue out is the relationship between the paper and the YDs. We try to cover a broad range of issues, including issues around UCI, but we do also talk about broader issues with the state, the city of Irvine, and of course the nation and the world. But since this is still a brand new thing we are still figuring ourselves out. It remains to be seen [how the *IP* will fit into a "culture of writing" at UCI].

*What criteria do you use in selecting stories to be covered?*

**IR:** In our opinion section, we try to select stories that introduce conservative ideas to the reader while commenting on campus issues. In our news section, which was a bit neglected in this issue, we select stories that we feel are ignored by the *NU* or that we can cover from a different angle.

**IP:** Because student media is all about freedom of speech, the criterion is what will fit in the space that we have. We do, however, want to make sure that we are very professional about that. And that's something that I have been very careful of, especially with such a strong conservative paper on campus. We don't want it to just be mudslinging. We want to maintain a very professional relationship with the *IR*. And so far, for the most part, the *IR* has been very gracious to us as we've started up. On our cover we printed an article on a college Republican event with David Horowitz. When I received that article from the author, I didn't want to run it as news, as it editorializes so much, and also we don't want to give too much attention to what the conservatives are doing and just be a reactionary force to

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## Best Practices: Using Peer Review in a Large Class

*by Susan C. Jarratt*

The 94 students in Ann Jessie Van Sant's class in Restoration and Revolution last fall not only wrote a 7-page paper; they engaged in a process of peer review. Reading the draft of another student's paper and giving helpful responses, according to Van Sant, enables students to develop critical reading abilities and to reflect on their own writing strategies. Van Sant, assisted by her TA, Genevieve Van de Merghel, assigned the paper to her English 102B students last fall and instructed them to bring two drafts to class two weeks before the due date. The key to peer review in a class this size was the website. Using a numbered list posted on the web, students sat in alphabetical order for several days running in order to get acquainted, then, on the review day, handed their draft to the student ahead of them in the list. A copy of each student's draft also went to Van Sant. Students responded to drafts at home using a set of instructions available on the website. They focused on the paper's thesis, argument, and transitions, concluding the review by recounting what they learned from the paper and making suggestions for improvement. The reviews were then e-mailed to the writer. For those interested (over 50 students, as it happened), Van Sant or Van de Merghel held an individual conference about the draft.

Why include a writing assignment in that large a class? Van Sant, an associate professor in the Department of English and Comparative Literature, believes that writing is

even more important in a large class than a small one for shaping students' learning experiences. While students can use frequent discussion in a small class as a way of thinking through the material of the course, they don't have that advantage in large classes. Van Sant, who previously taught at private colleges (Columbia and Tufts), wants to bring small-class advantages to her students at UCI, and writing is one of the most important of those advantages.

Writing is not only a necessary practice for English majors, Van Sant says; it is crucial for students in every discipline as a way of organizing their thinking about the material of the course. They need the opportunity writing provides for "trying ideas out for size, developing something of the material on their own." She believes that "we owe it to our students to allow them to work out their thinking" about our course content; otherwise, "they'll have only a shallow experience" with the material we work so hard to communicate. In addition to papers and essay exams, Van Sant uses short, in-class writings. Asking students to write briefly about the reading for the day, she then instructs them to turn to their neighbor and discuss what they've written. Instead of producing a sense of mass chaos, as one might expect, the exercise creates a more intimate feel in the class, Van Sant reports, effectively halving its size.

Was the mass peer review successful? No doubt about it, Van Sant reports. Students were very cooperative, filling in where others were absent or floundering with the task. The quality of writing was improved, in part simply because students were forced to begin the assignment two weeks in advance of the deadline. Because students were required to turn in the reviews with their papers, Van Sant and Van de Merghel know that some writers clearly benefited from the comments of their peers.

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## Best Practices

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Would she do it again, or recommend it to others? Absolutely! ✍

To read instructions for the assignment and peer review process, go to the course website: <http://eee.uci.edu/02f/21444>, and click on “course requirements.”

Do you have a successful writing assignment or practice you’d be willing to share? Contact the Campus Writing Coordinator (x49533; [sjarratt@uci.edu](mailto:sjarratt@uci.edu)). See the CWC website for a wide range of local and national resources for teaching writing in every discipline: [www.writing.uci.edu](http://www.writing.uci.edu).

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them. So we called it a “news commentary” as a bit of a compromise.

*Who are the writers of your paper?*

**IR:** Out of a staff of about 25, all but one of our writers are UCI students. The exception, Jorge Pena, graduated from UCI last year. None of us is a professional writer, and the only prospective journalist (to my knowledge) is myself; I am going to intern as a reporter for an online news wire agency (Cybercast News—CNSNews.com) this summer. Regarding our writers’ fields of study, I don’t have a detailed list to give you, but I know that they represent a variety of majors: political science, ICS, classics, mathematics, mechanical engineering, economics, etc. For those who care about such things, I might add that our staff is

also diverse in its ethnic and religious composition.

**IP:** Well, there’s myself obviously. I am a Green. Of course with the war in Iraq I’m paying a lot of attention to international affairs. I’m actually a drama major, and beyond political writing, I am also interested in playwriting. Most of our staff are history and political science majors. I would say, most of the editors are a little more moderate; they’re all democrats, I believe. Some of our writers we actually attracted from the *NU* because they were really disgruntled by the conservatism. One of our editors writes for the *NU* and so do the two writers we have for our first issue. We are all students. But because some people will be graduating, they may stay on with the staff as columnists. Most of the staff has to be somehow UCI affiliated. ✍

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