

University of California Santa Barbara
Writing 2
M W 3:00- 4:50
GIRV 2112

Name Dr. Christopher Dean Office: Girvetz 1314 Phone: (203) 313-1343 Email: cdean@writing.ucsb.edu Mailbox: Located in South Hall 1519. (Note: box is <i>above</i> name.)	Office Hours Monday: 1:00-3:00 p.m. Tuesday: 1:00-3:00 p.m. And By Appointment
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Course Enrollment Code: 45419

Credit Hours: 4

Course Title: Writing 2: Academic Writing

COURSE CATALOG DESCRIPTION:

A writing course focusing on developing analytical skills, synthesizing multiple sources, sustaining coherent arguments, and revising for clarity of style. Reading and writing assignments are drawn from a range of academic disciplines.

COURSE'S CONTRIBUTION:

This is a course about reading, writing, and thinking in their broadest and best senses. This course emphasizes these **ten key ideas**:

- That reading and writing are related in important ways to each other.
- That reading at the collegiate level is a process that can be taught and learned in a variety of academic disciplines.
- That challenging texts in a variety of disciplines are accessible to students through reading strategies that they will be taught in this class.
- That writing is an ongoing process of creation and revision.
- That research at the collegiate level is a process of following a question to an answer that one does not already know.
- That grammar and mechanics matter in writing, but that they must be learned in context.
- That analysis, synthesis and interpretation are tied directly to learning to read, write, and research well.
- That writing and reading can be informal or formal experiences, and that both experiences matter.
- That writing and reading are not chores to be performed, but activities that should provide you with intellectual stimulation, an almost physical sense of happiness, and, by the by, **fun**.
- That writing and reading comes in all shapes and sizes, and is done for a variety of reasons.

To get at these **ten key ideas**, we will read and write a great deal, and we will write around the idea of **“the role of music in our and other’s lives.”** By writing and reading in three distinct genres and disciplines, the introductory essay (English); a researched essay on an aspect of music history (History); and a scientific report on iPods and hearing loss (Science), we will learn about academic reading and writing in very real ways. I am **very open** to having you work in a variety of genres that you choose, and these will show up in the **blogging** and **in-class writing** that you will be doing in class. You will also find that I encourage, and actually force you, to come up with ideas that you want to write about within the parameters of our readings, your research, and this course.

One final bit of advice. You will have lots of freedom to write and read about things that interest you in this class, so please find ways to get excited and engaged about our shared topic for the course and the pieces you will be writing. If you do this you will never have to utter my least favorite phrase, “This (fill in the blank) is boring.” **I’m begging you folks: please write about stuff you care about.**

STUDENT OUTCOMES AND ASSESSMENTS

At the end of this course through class discussions, group activities, debates, reading, and written work students will be able to do the following¹:

Reading:

- Comprehend and respond to essays and non-fiction texts, which will be contextualized with additional reading materials—including the Internet and other types of research.
- Respond to readings in analytical and argumentative ways—with a focus on synthesizing new knowledge.
- Extend their ability to analyze the structures and effectiveness of argument.
- Engage in multiple readings of texts to extend their understanding of said texts.
- Extend their knowledge of rhetorical terms to include terms for analyzing arguments, such as appeals to emotion, character, and logic; fallacies of argument; and claims, reasons, and warrants.

*These objectives will be assessed **via student's written work in papers, portfolios** and in their writing in their **Blog**. Also these goals will be informally assessed via **online and face-to-face discussions, meetings with the teacher, and other classroom interactions**.*

Writing:

- Write in a variety of genres in a variety of disciplines to think about what it means to study in a particular academic area.
- Analyze strengths and weakness of written arguments, including their own.
- Extend their ability to reflect on their writing processes.
- Extend their ability to analyze, synthesize, and interpret reading via writing.
- Extend their ability to provide evidence and learn to evaluate the credibility of sources.
- Practice research-based writing in order to join a conversation in a discipline about a topic rather than simply report on facts about a topic.
- Extend their practice and experimentation with the conventions of writing that clarify and enhance meaning; students will learn that error is a necessary and productive part of the learning process. **(We will talk about grammar in this class, but not just about what is “right” and “wrong.” We will discuss the options that grammar provides.)**
- **Ultimately create 18-20 pages of well-edited, thoughtful texts that students can be proud they wrote.**

*These objectives will be assessed **via student's written work in papers, portfolios** and through their work in their **Blog**. Also these goals will be informally assessed via **online and face-to-face discussions, writing conferences with the teacher, and other classroom interactions**.*

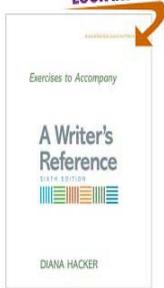
MODES OF LEARNING

- Direct instruction (i.e. minilectures)
- Demonstration and presentation
- Cooperative and collaborative group work
- Large and small group discussion
- Reflective work
- Individual research
- Electronic discourse

¹ These outcomes and assessments are tied to the Writing II Curriculum Guidelines, which you can view at <http://www.writing.ucsb.edu/courses/curriculum.html>

REQUIRED TEXTS

- **Class Packet**—available at the Alternative Copy Center in Isla Vista.
- **Handouts distributed in class.**
- The class website, located at <http://www.writing.ucsb.edu/faculty/dean>
- **A Writer's Reference: Sixth Edition** by Diana Hacker. (Available at the bookstore in the University Center at UCSB.)



COURSE REQUIREMENTS

The Papers:

Since all papers are part of a writing process, students will be expected to turn in drafts of papers—as per the classroom schedule. You will also receive in writing the following: sample papers, rubrics, and complete descriptions of **each writing assignment** as you do the writing for this class. **Also, to receive full-credit for a paper you must turn in your paper on the day it is due by 5 p.m. Each day it is late, it drops a grade. (You can turn in your papers to me in class or to the Writing Program Drop box, located in front of the Writing Program Office, which is located in South Hall 1520.)**

- **Introductory Essay:** An essay (of 4-6 pages) that involves you picking three of your favorite poems or songs by a **particular** artist or poet and writing a piece that looks that introduces the poet or artist to an audience of your peers. This work will result in an ebook collection.
 - Graded in Midterm and/or Final Portfolio.
- **History of Popular Music Piece:** A paper (4-6 pages) in which the student writes about a particular artist, movement, or genre in the history of popular music—in a format that a historian would recognize. Students will have a series of options to write about, or they can propose (in a one page paper proposal) their own topic. **This paper will also involve outside research.**
 - Graded in Midterm and/or Final Portfolio.
- **Music and Attitudes or the Technology of Music Paper:** A paper (6-8 pages) in which the student uses classroom readings, a survey and outside research to create a paper about the influence of a particular musician, subgenre of music, musical technology or musical subculture. This will be a scientific research paper, and it will follow a particular form that we will discuss at length. **Students may work alone or in groups on this project**, and they can propose (in a one page paper proposal) their own topic. **This paper will also involve outside research.**
 - Graded in Midterm and/or Final Portfolio.
- **Your Blog** (kept through the duration of the class).
 - Evaluated twice during the semester. Once before midterms, and once towards the end of class. Students will be evaluated on completing the appropriate number of entries in sufficient depth. You will create your own blog in the second week of class (using the Blogger site, <http://www.blogger.com>), and then you will be required to write **once a week** about a musician, a genre of music, or something to do with music that you choose. You should write the equivalent of nine pages. **This is a multimedia project**, so you are encouraged to include pictures, links to cool websites, and other media. Also, you must respond at length (at least 250 words) to a peer's blog entry five times over the course of the semester. Again, I will show you how to do this.
 - Percentage of total grade: 20%

- **Portfolios:** A collection of the best work by the student in our class. There will be a midterm portfolio and a final portfolio submitted. You will receive instructions on how to assemble portfolios in class, and you will also receive rubrics for these portfolios prior to handing them in to be graded.
 - **60% of final grade (25% midterm, 35% final).**
- **Attendance and Participation:** Since this is a class where attendance is a necessity (due to peer feedback, in-class activities, out of class conferences, and in-class writing assignments), I will take roll. Also, your drafts and your participation will factor into this part of the grade. Also, to do well in this area of the class you need to keep your absences to **two absences in conferences or class. We will meet two times outside of class to conduct one-on-one conferences. This will be an opportunity for you to ask questions about papers, the conduct of the class, and even more far ranging questions, like “What’s the secret to a happy life?”** (The answer to this, by the by, is chocolate—lots of chocolate.)
 - **20% of total grade**

OTHER MATTERS

- **Our Class-based, CLAS Tutor:** We are fortunate to have a CLAS tutor, Mr. Jonathan Forbes, who works **exclusively with this class.** I am requiring, this quarter, that you see him twice this semester to talk about writing issues. You must see Jonathan before the end of the fifth week of class, and then before the end of the tenth week of class. If you find working with Jonathan helpful, as I’m sure you will, then you can see him more than twice. Everytime you see Jonathan more than two times you will get 10 points of extra credit added to your overall score in this class. The only consistent way to “make up points” is to see Jonathan. Also, if you make an appointment with Jonathan, make sure that you attend that appointment. In the unlikely event that you cannot make the appointment, be sure to call Jonathan or email him at jforbes@umail.ucsb.edu. **Keep your appointments, or barring that, make sure that you do not rudely stand up Jonathan.**
- **Additional Help:** I strongly encourage you to get help with your writing from friends, family, and the tutors (which you pay for through tuition and student fees) from CLAS (Campus Learning Assistance Services). CLAS is located just across from South Hall. Their physical locations are Buildings 300 and 477, and you can see more about CLAS by checking out their website located at <http://www.clas.ucsb.edu/Info.htm>. **Remember every good writer uses others to help them make their writing better.** You can also call and set up an appointment with CLAS by calling 893-3269. There are also two other organizations on campus that might prove helpful to you, and they are Counseling & Career Services (893-4411) and Disabled Students Program (DSP) (893-2668). Counseling and Career Services can help you many questions you might have as a student and person, and DSP is a place that can help you if you have a documented disability that might impinge on your ability to do academic work at UCSB.
- **Notice To Students With Disabilities:** If you are a student with a documented disability and would like to discuss special accommodations, please contact me during office hours, after class, or in whatever way would be best for you to talk to me privately.²
- **Rewrites:** Once your final drafts of papers are done you can rewrite them. You can rewrite a paper as many times as possible, and you will **choose** the pieces that will be graded in your midterm and final portfolios. Revision is **heavily emphasized in this class.**
- **Plagiarism:** As my colleague and officemate Professor Doug Bradley writes, “Plagiarism is the copying of a part or whole of another person’s work while representing the work as your own; it is an extremely serious academic offense.” (Read more of Professor Bradley’s views on plagiarism at <http://www.1startists.com/courses/writ2e/syllabus.html>.) The best way to avoid plagiarism is to cite all the sources you use in a paper correctly, and never ever try to pass off someone else’s writing as your own—period. I will teach you everything I know about properly citing sources, so that

² This statement adapted from the “Guide to Constructing a Writing Program Syllabus,” which is available at <http://www.writing.ucsb.edu/information/info.html>.

you will never face charges of unintentional plagiarism, but I have no patience with people who engage in intentional plagiarism. **Plagiarism offenses are treated seriously by the University, and may result in failure of the paper and of the course, in addition to further potential sanctions by the Student Faculty Conduct Committee.**

- **Access to an email account.** You will have one by virtue of being a UCSB student.
- **One 3.5" floppy disk or CD-ROM or Flash Drive (for your work done in this class).**

TENTATIVE COURSE SCHEDULE: SUBJECT TO CHANGE AT THE DISCRETION OF THE TEACHER

Week One

Unit One: *Poetry and Lyrics*

Monday: 4/2/07

- Reading: In class. "Introduction to Poetry" by Billy Collins (<http://www.loc.gov/poetry/180/001.html>) and "Fastbreak" by Ed Hirsch: <http://www.loc.gov/poetry/180/109.html>.
- Assignments: **In class**, brainstorm for your essay.
- Class Activities: Getting to know you exercise, in-class reading, and writing exercises. Brainstorm favorite pieces of music.

Wednesday: 4/4/07

- Reading: Timeline of Aaron Copeland's life: <http://memory.loc.gov/ammem/collections/copland/actime.html>. Also read Aaron Copeland's "How We Listen to Music" (**handed out in the previous class**).
- Assignments: Bring in your favorite poem or set of song lyrics.
- Class activities: Discussion of Copeland and "What is Music?" Literature circle work on your favorite poem or lyrics.

THIS IS THE LAST DAY TO DROP THIS CLASS.

Week Two

Unit One: *Poetry and Lyrics*

Monday: 4/9/07 (Computer Lab)

- Reading: Sample essay for our collection by Chris—**on our webpage**. "Writing About a Poem" from *An Introduction to Poetry* by X.J. Kennedy and Dana Gioia. (**Handed out on 4/4/07**).
- Assignments: **Blog creation—in class. Start first draft of your piece—due on 4-17-06. (Bring paper and electronic copy).**
- Class activities: Creating Your Blog. Deconstructing Chris' essay. Start on first essay.

Wednesday: 4/11/07

- Reading: Glossary from Teachlit. (**Handed out on 4/4/07**).
- Assignments: Bring in 3 lyrics or poems into class to discuss.
- Class Activities: Discussion of your lyrics or poems in literature circles. In-class lyric or poetry creation: as group and singly. **Start of our dictionary of terms for poetry and music.**

Week Three
Unit One: Poetry and Lyrics
CONFERENCE WEEK

Monday: 4/16/07 (Computer Lab)

- Reading: Your essay. **READ IT BEFORE YOU COME TO CLASS AND EDIT IT.** Also, bring in your **handbook** for editing and reference work.
- Assignment: **Bring first draft of paper (electronic version) to class for peer review.**
- Class Activities: Peer review. Mix-mastering work, using Big break (http://www.shockwave.com/sw/musicphotos/music_mixers). Debate: topic TBA. **Selection of a poem or song for discussion in class on Wednesday.**

Wednesday: 4/18/07

- Reading: Lyrics or poem chosen in class on Monday.
- Class Activities: Actual debate. Literature circles work. **Work on dictionary of terms.**

Week Four

Unit Two: The History of Popular Music (Writing for the Humanities and the Social Sciences)

Monday: 4/23/07 (Computer Lab)

- Reading: “Blues Falling Down Like Rain” (**The piece is in our course reader**). Also, review the popular music timeline at <http://kclibrary.nhmccd.edu/music-2.html> (for music from 1900-1950) and <http://kclibrary.nhmccd.edu/music-3.html> (1950-2000).
- Assignments: **Bring in two copies of your final draft of our first paper for peer and teacher review.**
- Class Activities: The beginnings of American popular music—miniecture and listening session. (We will look at <http://www.library.ucsb.edu/speccoll/pa/cylindersgenre.html> to hear early-recorded music.) Online Discussion Topic: why is it important to know the history of music?

Wednesday: 4/25/07

- Reading: “Classic Rocker—the First Generation” and “Classic Rockers—the Second Generation” from *A Social History of Rock and Roll* by Paul Friedlander. (**The piece is in our course reader**).
- Assignments: **Start Paper Number 2. The first draft is due on 5/7/07.**
- Class Activities: Peer review. Primary vs. secondary sources. Discussion of Reading. Writing exercise to start paper number two. **Coffee house lyric and poetry reading. Work on dictionary of terms.**

Week Five

Unit Two: The History of Popular Music (Writing for the Humanities and the Social Sciences)

Monday: 4/30/07 (Computer Lab)

- Reading: David Ritz’s “The Last Days of Brother Ray.” (**The piece is in our course reader**). **Optional Reading:** Also, listen to this online interview with “Brother Ray”: http://www.bbc.co.uk/worldservice/arts/highlights/010412_raycharles.shtml if you’re interested in hearing more about Ray Charles. Click on the link labeled, “**Listen to the programme here.**” Also, bring in your **handbook** for editing and reference work.
- Class Activities: Early rock and roll listening session. Discussion: “What is Soul?” Clip from *Ray*. Does race play a role in rock and roll?

Wednesday: 5/2/07

- Reading: “Rap’s Got Roots” from Richard Oliver and Time Leffel’s *Hip-Hop Inc.: Success Strategies of the Rap Moguls*.
- Class Activities: Discussion of rap. Rap listening session. Looking at lyrics. Social History of rap learning stations.

Week Six

Unit Two: The History of Popular Music (Writing for the Humanities and Social Sciences)

CONFERENCE WEEK

Monday: 5/7/07 (Computer Lab)

- **Reading:** Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth by Steven C. Martino, PhD, Rebecca L. Collins, PhD, Marc N. Elliott, PhD, Amy Strachman, MA, David E. Kanouse, PhD and Sandra H. Berry, MA at: <http://pediatrics.aappublications.org/cgi/content/full/118/2/e430>. **Also, bring in your handbook for editing and reference work.**
- Assignment: **Bring in first draft of Paper 2.**
- Class Activities: Discussion of Reading. Debate: "Is rap worth the trouble?" Play with groovemaker (http://www.shockwave.com/sw/musicphotos/music_mixers).

Wednesday: 5/9/07

- Reading: Selections from Nelson George's *Hip Hop America*. (**The piece is in our course reader**). Also, if you're interested in writing about Hip Hop, then read Roni's Sarig's "Dungeon Family Tree" (about the Atlanta hip hop scene) and **definitely read** "Hip Hop's Founding Fathers Speak the Truth" (an interview with the originators of NYC hip hop).
- Class Activities: Debate: Is hip hop worth the trouble? Student led discussion of dueling hip hop pieces. **Chosen in Previous class. Roundtable discussion of popular music.**

Week Seven

Unit Three: The iPod and Hearing Loss (Writing For the Sciences)

Monday: 5/14/07 (Computer Lab)

- Reading: "The iPod and the Fury" by Gregory Mott, "Apple Sued Over Hearing Loss in iPod Buyers" by Dan Goodin, and "Apple Hears Complaints, Offers Volume Controls." (**These pieces are in our course reader, and they are only six pages in length**). Also, bring in your handbook for editing and reference work.
- Assignments: **Turn in final draft of paper two. Start to prepare midterm portfolio and make sure your blog is up to date (should have 5 blog entries by now, if not more).**
- Class Activities: Discussion of texts. Questionnaire design workshop. Prep for scientific reading.

Wednesday: 5/16/07

- Reading: "Poll of Popular Technology Usage" (read first three pages and skim rest). (**The piece is in our course reader**) and "Hearing Loss and the Invention of the Phonograph: The Story of Thomas Alva Edison" (**The piece is in our course reader**).
- Assignments: **Turn in Midterm Portfolio. Proposal for third paper, due 5/22/06.**
- Class Activities: Discussion of poll. In-class writing on third paper. Preliminary research on your topic. **Work on dictionary of terms.**

Week Eight

Unit Three: The iPod and Hearing Loss (Writing For the Sciences)

Monday: 5/21/07 (Computer Lab)

- Reading: Read the Purdue OWL's work on survey and interview questions: <http://owl.english.purdue.edu/owl/resource/559/01/>. Be sure to read **all nine sections of this webpage**. Also, read sample paper 3 in reader. (**The piece is in our course reader**). Also, bring in your **handbook** for editing and reference work.
- Assignment: **Blog**.
- Class Activities: Bounce ideas off each other for topics and guiding questions. Provisional questions. Topic Gallery Exercise. Group work on survey design. Start in with my3q.

Wednesday: 5/23/07

- Reading: "The Science of Hit Songs" by Bjorn Carey. And "Tuned in, Zoned out" by Abigail Leichman. (**Both pieces are in our packet.**)
- Class Activities: Discussion of iPods and social aspects. Mp3 experiment in class. Presentation by Caitlin Mule. **Chose piece of music to discuss for next class. Work on dictionary of terms.**

Week Nine

Unit Three: The Argumentative Researched Essay (Writing For the Sciences)

CONFERENCE WEEK

Monday 5/28/07

NO CLASS—MEMORIAL DAY.

Wednesday 5/30/07

- Reading: "Output Levels of Commercially Available Portable Compact Disc Players and the Potential Risk to Hearing" by Brian Filgor and Clarke Cox. Bring in your **handbook** for editing and reference work.
- Assignment: Bring in opening four pages of your researched essay. **Work on Final Draft of Essay—due 6-6-07.**
- Class Activities: Peer review of your essay. Q and A work on your piece. **Student chosen piece on music. Work on dictionary of terms.** Discussion of reading on iPods.

Week Ten

Unit Three: The Argumentative Researched Essay (Writing For the Sciences)

Monday 6/4/07 (Computer Lab)

- Reading: "Big World" by Jeff Sharlet. (**The piece is in our course reader**). Also, bring in your **handbook** for editing and reference work.
- Assignment: Bring in final draft, on disk and paper copy.
- Class Activities: Peer review on page one of your essay. Q and A work on your piece. Further Online Research.

Wednesday 6/6/07

- Reading: Also, bring in your **handbook** for editing and reference work.
- Assignment: Bring in pieces for peer review on your final portfolio. **Blog should be up to date: Eight total entries and five responses to other blogs.**
- Class Activities: Peer review on your essay. How to cite exercise. Portfolio design party. Sharing of work.

Your final portfolio must be turned into me by the day that we would have our final. THERE IS NO FINAL FOR THIS CLASS OTHER THAN YOU TURNING IN YOUR PORTFOLIO.

HAVE A GREAT SUMMER BREAK!