

WRITING 2 Section 33  
Spring 2009  
Humanities and Social Sciences 350  
T/Th 10-11:45

Brij Lunine Instructor  
Office: Stevenson 268  
Office hours: M 11-12,  
Th 9-10  
and by appointment  
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### **And It Don't Stop... Writing About Hip-Hop Music and Culture**

The purpose of this course is for each student to become a confident, purposeful, versatile writer. Our emphasis will be on analyzing, writing, closely reading, listening to and debating the social issues, history and musical dimensions of the hip-hop musical genre and surrounding cultures. In addition to informal writing, students will write and revise a descriptive close reading piece, an expository research paper and two analytical essays. Readings include selections from Nelson George's Hip Hop America and Tricia Rose's Black Noise, Paul Beatty's novel, The White Boy Shuffle, and academic, newspaper and magazine articles. We will pay special attention to the form, purposes, rhetorical strategies and writing styles of authors to inform and inspire our own writing. Students can expect a variety of viewpoints, lively discussion and work with their peers in writing groups and workshops.

Our writing will take many forms, including in-class free-writes, short reading responses, informal expressions of opinions, descriptions, reflections and brainstorming or pre-writing. These various forms will help you develop ideas for your formal essays based on the readings and your research. Assignments will emphasize strategies for formulating, drafting, revising, and editing papers. Everyone will participate in class discussions.

#### **Your responsibilities:**

- **Attendance** I expect you to come to every class and response group meeting prepared to participate, having done all of the assigned writing and reading. If at all possible absences should be cleared in advance. *More than **three** absences from any course function can be cause for not passing the course.* If you are absent, you are still responsible for all assignments and deadlines. Missed in-class writing cannot be made up.

- **Peer Writing Response Groups** You will also meet in response groups of four-to-five participants. The sessions are a mandatory requirement of this course. They are for you to get feedback from your classmates and to share your writing. Attendance for writing response groups is mandatory as noted in the on-line course description.

Writing Assistants:	Mia Lobaco	alobaco@ucsc.edu
	Erin Ferguson	eefergus@ucsc.edu

- **Participation** You will be expected to share your ideas and questions in discussions of readings, and to work collaboratively with other members of the class on your own writing and theirs. Your participation in class should show you have done the reading, thought and written about it. You will also be asked to facilitate one part of a class discussion of a reading or film as a part of a small group.

• **Timeliness** Unless otherwise specified, all written assignments must be submitted during the class meeting on the given due date. This applies to both formal and informal written work. Do not e-mail me work.

• **Time Expectations**

Your time requirement for this course is conceived as follows: This is a five unit course, the expectation is fifteen hours spent per week on it. There are roughly 5 hours spent in class, that leaves 10 hours for writing, reading, reflecting and contemplating. If you are spending significantly more time than this and are unhappy please see me. If you are spending less time than this, please see me immediately.

• **Conferences** I will meet with each student at least once during the quarter. At times I may require a meeting as soon as possible to discuss a particularly problematic assignment. I am available for conferences during my office hours to discuss your work, progress and anything else that comes up. If my office hours are inconvenient we can try to schedule an alternative time. Any time you have a problem or question about any aspect of the course please be sure to get in touch with me. I will be happy to see you with or without an appointment.

• **Writing Assignments**

During many class meetings we will do short impromptu writing related to the reading and discussion. In addition to in-class writing *for each day's* reading assignment you will write a short response (1/2 to 1 1/2 pages depending on the amount of reading). These should NOT be summaries, rather, you should write about one part of the reading that interests you or that challenges your opinions or experiences. You can write about what ideas the reading brings up for you personally. Please refer to the text, especially specific passages, but do not summarize. *Be sure to bring your typed response to hand in at the end of each day.* Also, when I return responses SAVE THEM. I may collect all of your responses at the end of the course.

**Formal Essay Assignments**

- Descriptive essay, examining a song or live performance and closely “reading” it
- Analysis of nonfiction writing, theme or topic in the a series of readings and film
- Investigative essay on topic of choice
- Revision of investigative essay into a letter to relevant party
- Revision of descriptive essay into an analytical, contextualized review piece
- IN CLASS: Analysis of literature—theme or topic from *The White Boy Shuffle*

\*I would like your permission to share your writing (anonymously) with other writing teachers, administrators, high school students and your peers. Your work is also needed for assessment of the Writing Program and writing courses. If you have any objection to this please notify me.

• **Essay Format:** All essay drafts must be prepared according to the MLA guidelines explained in Hacker section C5. In general, you must use conventional font (Times New Roman, Times, or Palatino are your best options, 12 point font only), double-spaced, with margins no greater than one inch. Pages must be numbered and stapled. You will put you name, course and section number, date, and title on the first page of each paper. Also, we will use coversheets for you to reflect on your

writing and communicate with your readers. Please remember to fill these out before your writing groups or class,

- **Class Folder**

When you get back papers from me you need to put them in a folder. You will keep ALL of your work for me in this folder. This will establish a collection of your work and enable me to reference all of your work and my comments should I need them when I write your evaluations. Again, put all your papers in a folder as soon as I return them to you. We will be returning to papers to revise them as well. Be sure to save the copy *with my comments* for your final folder, other copies will not be accepted.

- **Evaluation and Letter Grades**

When you register for this course you are automatically registered for a letter grade. If you would like to receive a narrative evaluation only you will need to register for P/ NP by Friday 17 April.

Otherwise, you will receive a letter grade and a narrative evaluation. Please refer to the “Writing 2 Grading Policy & Rubric” (included) for how letter grades are determined.

- **Texts**

Hip Hop America, Nelson George

The White Boy Shuffle, Paul Beatty

Writing With Style, 2<sup>nd</sup> ed., John R. Trimble

A Writer's Reference, 6<sup>th</sup> ed., Diana Hacker

Course Reader

All texts including reader available at Baytree bookstore

Films: *Wild Style* (1982) Charlie Ahearn & Fred Brathwaite. Also (possibly) selections from: *Freestyle: The Art of Rhyme* (2001) Kevin Fitzgerald, *Scratch* (2001) Doug Pray, *Style Wars* (1983) Tony Silver & Henry Chalfant, *The Freshest Kids* (2002) Israel.

## **Syllabus**

Note: Subject to revision.

Readings are listed by due date—you are to have read the following readings by the class meeting on that day.

### **Week 1**

#### **Tuesday 31 March**

First day course procedures

Assign Writer's Profile and first readings/response

#### **Thursday 2 April**

Course reader: Chang, “Word Power,” Smith, “Dreaming America: Hip-Hop Culture,” LeBlanc, Anticon @ Slims” and Coates, “Keepin’ It Unreal.” Respond to one of the readings.

Trimble, 1-3, “Thinking Well,” “Getting Launched,” and “Openers”

Assign Descriptive Essay / Writer's Profile Due

BRING YOUR SCHEDULES—we'll organize and assign writing groups with Mia and Erin  
Writing Groups discussion, models, and forming groups

## **Week 2**

### **Tuesday 7 April**

Course reader: Halpern, "Selling the Beat," and Brewster & Broughton, Chapter 8, "Adventures on the Wheels of Steel"

Trimble, 4-5, "Middles" and "Closers"

WRITING GROUPS: Descriptive Essay

### **Thursday 9 April**

Course reader: Brewster & Broughton, Chapter 9, "Planet Rock," Winn, "Vandalism or Art?" (pp. 151-158)

Descriptive Essay Due

Assign Investigative Essay and Library exercises #1

## **Week 3**

### **Tuesday 14 April**

#### **LIBRARY ORIENTATION**

MEET at McHenry library, 2<sup>nd</sup> floor to the left of the information desk. Be prompt.

Library exercises #2

Library exercises #1 due

Course reader: Hjortshoj, "Investigative Writing" (course reader)

WRITING GROUPS: Meet in McHenry Topic Proposal due to group

### **Thursday 16 April**

Course reader: Rose, Introduction and Chapter 2 "All Aboard the Night Train" (Note: endnotes are included)

Library exercises #2 and Topic Proposal Due

(Note: last day to change grading option is Friday 17 APRIL)

## **Week 4**

### **Tuesday 21 April**

Course reader: Morgan, "From Fly Girls to Bitches and Hos" and Keyes, "Empowering Self, Making Choices, Creating Spaces" (both in reader)

WRITING GROUPS: MEET in McHenry: Prospectus Due to group

### **Thursday 23 April**

George, Introduction— Chapter 4, "The 'I' of Me"

Hacker MLA Citation and Works Cited (be prepared for a quiz)

Prospectus Due

## **Week 5**

### **Tuesday 28 April**

George: Chapter 5, “Black Owned?” Chapter 8, “Where My Eyes Can See,” Chapter 10, “National Music,” Chapter 11, “The Sound of Philadelphia—Dunking”  
Trimble, 6-7, “Diction” and “Readability”

WRITING GROUPS: Draft of Investigative Essay Due

### **Thursday 30 April**

Screen *Wild Style*

Investigative Essay Draft Due

Assign Analytical Essay

## **Week 6**

### **Tuesday 7 May**

George: Chapter 12, “Capitalist Tool,” Chapter 13, “Too Live,” Chapter 16, “Da Joint! And Beyond,”  
Chapter 17, “We Ain’t Goin’ Nowhere: Twenty-First-Century Bling,” and  
Trimble, 8-9, “Superstitions” and “How to Write a Critical Analysis”  
Conference sign up

WRITING GROUPS: Analytical Essay Due

### **Thursday 7 May**

CONFERENCES

## **Week 7**

### **Tuesday 12 May**

Course reader: Kelley, “Hip-hop Chicano: A Separate Parallel Story” and Sullivan, “Abodigital”  
Trimble, 10-11, 13, “Revising,” “Proofreading” and “Quoting”  
Analytical Essay Due

WRITING GROUPS: Final Draft Investigative Essay

### **Thursday 14 May**

McGrath, “The Radical”

Final Draft of Investigative Essay Due

Letter Assigned

## **Week 8**

### **Tuesday 19 May**

Beatty, Prologue—chapter 3

WRITING GROUPS: Letter

**Thursday 21 May**

Beatty, chapters 4—6 (continued)

Letter Due

Revision of Descriptive Essay Assigned

**Week 9**

**Tuesday 26 May**

Beatty, chapters 7—Epilogue

WRITING GROUPS: Revision of Descriptive Essay

**Thursday 28 May**

In-class essay on Beatty

**Week 10**

**Tuesday 2 June**

Course reader: Chang, “Stakes Is High” and Sanneh, “Gettin’ Paid”

Trimble, 12, “Punctuation”

Typed in-class essay due

Final folder instructions

**Thursday 4 June**

Last Class

Evaluations

Wrap Up

All work due including revision of Descriptive Essay

Note: NO FINAL EXAMINATION is given for WRITING 2 Courses

## **WRITING 2 GRADING POLICY & RUBRIC**

### **Adopted by the Writing Program 9/01**

Final grades given in Writing 2 are comprehensive. They account for all aspects of a student's work over the quarter -- the conceptual work of reading, thinking, and writing; the cooperative work of participating in a writing community; and the procedural work of completing reading and writing assignments, meeting deadlines, and attending class, writing group meetings, and conferences.

Writing Program faculty members will determine a student's final grade by considering all of his or her work at the quarter's end. During the quarter, students will receive written assessment and advice concerning what their work has accomplished and how it can be improved rather than letter grades on individual assignments.

Note: The final grade of D in Writing 2 grants credit towards graduation, but it does not satisfy the Composition (C or C2) General Education Requirement. Students who receive the grade of either D or F must repeat Writing 2 to satisfy the Composition requirement.

#### **A (or P)**

The grade of A is appropriately given to students whose preparation for and execution of all course assignments (for example, reading, in-class discussions, presentations, group projects, informal writing, essay drafts, and revisions, etc.) have been consistently thorough and thoughtful. In addition, by the end of the quarter students who earn an A are consistently producing essays that are ambitiously and thoughtfully conceived, conscious of the demands of a particular assignment, purposeful and controlled, effectively developed, and effectively edited.

#### **B (or P)**

The grade of B is appropriately given to students who have satisfactorily completed all class assignments, although some of these efforts have been more successful than others. By the end of the quarter, students who earn a B are consistently producing essays that are clearly competent in that they meet the demands of assignments, are controlled by an appropriate purpose, are sufficiently developed, and are accurately edited. A B performance well reveal areas of strength that are not sustained throughout.

#### **C (or P)**

The grade of C is appropriately given to students who have fulfilled course requirements although, in some instances, minimally so. By the end of the quarter, students who have earned a C have provided sufficient evidence that they can produce focused, purposeful writing that satisfies the demands of an assignment, is adequately developed, and is carefully edited although, in some instances, achieving that standard depended on multiple revisions.

#### **D or (NP)**

The grade of D is appropriately given to students whose work has been unsatisfactory in some significant way : they have not completed all the course requirements and/or their essays have not yet achieved the level of competency described in the Writing Program's standard for passing work in Writing 1. Students receiving a D must repeat Writing 1 to satisfy the Composition requirement.

#### **F or (NP)**

The grade of F is appropriate for students whose work in Writing 1 is so incomplete or so careless that it does not represent a reasonable effort to meet the requirements of the course.

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WRITING 2  
Lunine

**Rough** Determination of Letter Grade

Descriptive essay	12.5%
Descriptive revision	10%
Analytical essay	12.5%
Investigative essay	15%
Letter	5%
In-class literary analysis	10%
Presentation of investigative	5%
Writer's profile	5%
Worksheets	
Library exercises	
Reading responses	10%
Participation in class and peer responses groups	15%

**Writing 2 section 33**  
**Brij Lunine**  
**WRITER'S PROFILE**

Due **Thursday**, typed, double spaced: Writer's Profile. Address the following questions in any order and in any form you wish, but please make sure to directly reference each. I do not expect a formal essay. I'm merely interested in your histories as writers and your goals and expectations for this course. The more detailed you are the better. In other words, the more I will be able to help you and plan assignments accordingly. There is no page length requirement for this assignment, but I imagine you will need at least two pages to address these questions in sufficient detail.

1. What courses have you taken so far at UCSC that have required a significant amount of writing? What Core course did you take? What kinds of writing did you do in those courses? How successful do you think your writing for these courses has been?
2. What recurring criticism and advice or praise have you received? What do you think are your strengths and weaknesses as a writer?
3. Do you do any writing outside of your courses? If so, what kinds? What is your favorite kind of writing *to read*? (Please name specific titles of books, magazines, etc.)
4. How do you go about writing a paper? Describe the process.
5. Thinking back on your education, what kinds of writing courses, teachers, and assistance have you had and what do you think of them?
6. Has your attitude towards writing changed over the years?
7. What kinds of writing do you expect to do in the future? At the university? For a job? What kinds of writing might you want to do? For example, personal writing or public writing (journals, journalism, letters to the editor, speeches, reports, etc.). What skills or abilities do you think these kinds of writing will require?
8. What would you like to accomplish in this course?

[\*Please put on a separate sheet if you don't want your writing assistant to see your response:]

9. Important: Is there anything else you want me to know as we begin this quarter? *Please indicate if you were in an ELWR unsatisfied section fall quarter, or Writing 22, 20 or 21 previously*. Please let me know if English is your second language or if you grew up in a household where English was not the primary spoken language. Also, let me know if you are a registered DRC student.