

Performance Writing

Writing 2/20
University of California, Santa Cruz
Summer Session 2014

Roxi Power Hamilton
Writing 2/20
MWF: 10:15-12:45
Social Sciences 2, 159

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Course Description: “Performance Writing”

In this course, we will have the option to write a variety of essay forms—a thesis-driven research paper, a performance review, an artist’s profile, a lyric essay, and a written speech—that respond to diverse performance genres, including theater; film; performance art; performance poetry; interventionist art; bebop jazz; invisible theater; happenings; and other improvisational forms. In many respects, our every day lives require us to “perform” different roles and identities such as classroom participant, scholar, writer, etc. We will focus on the relationship between speech and writing, and between everyday life and performance, becoming attentive to the ways in which our spoken and written words have powerful effects on our audiences and immediate environment. Our main goal is to learn how to write strong analytical essays that emerge from a variety of writing situations, such as lyric essays, rhetorical analyses, and researched position papers. This course will encourage students to work together as readers of each other’s papers and will require a significant amount of reading, informal writing for yourself, and more formal writing for others.

Required Texts

Course Reader: Purchase in class no later than second class meeting: \$20 cash or check made out to Roxi Hamilton

Style manual of your choice (prefer Andrea Lunsford’s *Easy Writer*; you can use a style manual purchased in a previous class, such as Core; there are used ones at Bay Tree Bookstore).

Required Writing

- Essay 1: Writing history
- Essay 2: Rhetorical analysis of a passage in *A Streetcar Named Desire*
- Essay 3: Analytical paper of *Streetcar* with complex thesis and rhetorical analysis
- Essay 4: Analytical paper on Performance Studies topic of choice
- Essay 5: Lyric essay
- Essay 6: Major revision of previous essay with research

Class participation (talking in class; oral presentations; informal writing) is a substantial part of your grade. Please do all readings and discuss them openly in class.

Policies (the following constitutes a contractual agreement if you take this class):

More than 1 absence will lower your grade. Inform me when/why you must miss a class in advance, or immediately after. E-mail me. I will work with you if you communicate.

Complete readings when they're due. All readings are due by the date listed on the agenda. Failing to read or forgetting to bring reading to class counts as an absence.

Active participation in class is a significant part of your grade. Talk once every class. Your oral presentation is part of your participation grade. Each student is required to give one oral presentation on a course reading (10 min. max. Please time carefully). Presentations should focus upon the reading but do more than summarize or provide biographical background. Presentations should analyze the significance of the topic. Presentations can be creative as well as conventionally academic. *They should be carefully prepared to sustain audience interest!* Submit an outline of your presentation to me, the day of, before you begin. Speech presentation will occur in the final 2 weeks. In addition to the oral presentation (see above), each student will give a short speech or memorize a poem or scene from a play and present it, with an eye and ear toward capturing the audience's attention.

You must be available to show up for group conferences during times you list and show up in order to receive feedback on certain essays. Two days' notice required if you can't attend.

Academic integrity and scholarship must guide our conduct as members of a university community. You must properly cite all sources. See <http://library.ucsc.edu/help/howto/why-cite-your-sources> Plagiarism can and will result in not passing and possible suspension from the University. See UCSC's Rules of conduct: <http://www2.ucsc.edu/judicia/hadbook.shtml>.

Enrollments

Writing 2 satisfied the C2 (Rhetoric and Inquiry) requirement. Students must have satisfied the Entry-Level Writing Requirement and the C1 (Introduction to University Discourse) requirement before enrolling. Students who did not pass their college Core class with a grade of C or better have not satisfied the C1 requirement. Writing 2 satisfies the C (Composition and Rhetoric) requirement for students who first enrolled at UCSC before fall 2005, only. Students must have satisfied the Entry-Level Writing requirement before enrolling in Writing 2. Students who have not satisfied the Entry-Level Writing requirement may enroll in Writing 20.

Class room accommodations

If you qualify for classroom accommodations because of a disability, please get an Accommodation authorization from the Disability Resource Center and submit it to me in person outside of class (e.g. office hours) within the first two weeks of the quarter. Contact DRC at 45902089 (voice), 459-4806 (TTY), or <http://drc.ucsc.edu/> for more information on requirements or process.

Grading Policy and Rubric (Adopted by the Writing Program 9/01)

Final grades given in Writing 1/2 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 1 or Writing 2 grants credit towards graduation, but it does not satisfy the Composition (C) or Rhetoric and Inquiry (C2) General Education Requirement. Students who receive the grade of either D or F must repeat Writing 1 or Writing 2 to satisfy the C or C2 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 may 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 may 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 1/2. Students receiving a D must repeat Writing 1/2 to satisfy the C or C2 requirement.

F or (NP)

The grade of F is appropriate for students whose work in Writing 1/2 is so incomplete or so careless that it does not represent a reasonable effort to meet the requirements of the course.

Agenda:

Week 1: June 23-27: A Streetcar Named Desire (rhetorical analysis; complex thesis)

M. In class: Course introduction.

Watch movie: *A Streetcar Named Desire*.

Reading due: Your syllabus, assignments, important updates, and some readings will be e-mailed to you. You must check your UCSC email account regularly since I send assignments and important correspondence frequently. Print syllabus and assignments and bring to class from here on. **Refer to your syllabus and check email before each class.**

Writing due: Essay 1: a 1-2 page writing history: emailed to me by **Tuesday morning, preferably Monday evening.** Please tell me as much as you can about relevant writing history: your experience of yourself as a writer (challenges, enthusiasms, goals, interests, process, etc.); what writing classes you have taken at UCSC or elsewhere and with whom; why you signed up for this particular class, your goals or what you hope to learn; and if possible, what you have been taught about "the essay": what it *is* or is supposed to *do*, especially in the context of academic writing. Do you agree with these ideas, or do you have others? What kind of writing would you like to practice this term? Address any or all of these questions, or pose your own relevant questions and address them. Please type and take some care shaping this brief piece.

W. In class: Watch movie, *A Streetcar Named Desire*; discuss rhetorical analysis and essay 2 drafts in small groups.

Important: bring \$20 to class for Course Reader no later than today (cash in correct denomination, or check made out to Roxi Hamilton).

Reading due: Read the entire play, *A Streetcar Named Desire* (in your Course Reader): pp. 26-58.

Writing due: **Essay 2, draft 1:** (3 copies, 1-2 pp.). As part of a scaffolded approach to writing the formal essay 3 on *Streetcar*, write a 1 page rhetorical analysis of a passage or two from the play. The key to rhetorical analysis (RA) = *quoting and analyzing the actual language and HOW it means rather than simply WHAT it means. How do formal elements such as metaphor, imagery, sound, diction, etc. create meaning?*

F: In class: Oral presentations: essays by Philips, Kelly and Kleb.
Essay 2 writing groups.

Reading due: Course Reader: p. E (read carefully so you understand what a complex thesis is; it's in the revised version); Read final 3 essays in Reader related to play: and read essay by Philips, "Play and Film" (59-65); Kelly, "The White Goddess..." (66-79) and Kleb, "Marginalia..." (72-79).

Writing due: **Essay 2, final draft** (3 copies, 1-2 pp.): rhetorical analysis of a passage or two from the play that hopefully relates to a paper topic of interest to you for essay 3. The key to rhetorical analysis (RA) = *quoting and analyzing the actual language and HOW it means rather than simply WHAT it means. How do formal elements such as metaphor, imagery, sound, diction, etc. create meaning?*

Week 2: June 30--July 2: Mixing it up: Sound and the Inter-Arts (readability)

M: In class: Workshop of essay 3, draft 1. Today you will work in assigned groups of 3-4 students and give structured commentary on each other's essays leading to a revision. I will also give comments in student groups today. You will work with these comments, using them to produce a much more thoughtful final draft (with adequate rhetorical analysis and a complex thesis) by Weds. When you are not meeting in a writing group, please work in the Social Sciences Computer Lab finding sources or revising your essay.

Reading due: 1. Trimble: "Readability," pp. 1-9. (*Key reading! Read carefully.*)
2. Writing group guidelines: pp. B-C (from the A-Z section at the beginning of the CR. These pages are devoted to writing instruction, and we will refer to them often).
3. **Library tutorial: complete the library assignment before you begin writing essay 3; Email me proof of completion of each tutorial by Sunday noon.**

Writing due: **Essay 3, draft 1** (3 copies; 2-4 pp)

W. In class: Writing groups, essay 3.

Reading due: Duende: Lorca and Mackey, CR: (196-207). Beat writing and jazz: (208-226).

Writing due: **Essay 3, draft 2** (3 copies)

Notebook entry: approximately 1 page: copy a few phrases from the Lorca and/or Mackey reading OR the Coolidge reading on Bebop/Kerouac that explains or exemplifies the main ideas

of the essay you choose. Try to choose a variety of phrases (from the clear and concrete to the lyrical and metaphorical) that you could potentially use to explain the primary concept (e.g. duende or bebop) in an essay. Follow up with an analysis of these phrases and a summary of that concept in your own words. Try to be precise rather than general. Saying that duende is “passion” or “soul” is way too general. Saying that bebop is “improvisational jazz” is way too general. Look first to the authors’ words for precision of meaning. *Quote* and analyze.

Th. Writing groups outside of class TBA (make-up time for missing July 4).

F. No class: Happy 4th of July!

Reading due: (Don’t fall behind! CR: Futurism, Dada, and Surrealism (CR 80-97); John Cage: (CR 232-236).

Week 3: Performance Studies: art and life (genre choices)

M. In class: Oral Presentations: Dada, Futurism, Surrealism; Cage; Ehrenreich; Boal; Kaprow; Gabler; Montano.

Reading due: CR: Performance Studies 1: Schechner (98-100); Ehrenreich (101-114). Art and Life: Boal (147-150); Kaprow (150-156); Gabler (157-158); Montano (159-165).

Writing due: Notebook entry: write 1-2 pages, responding to Ehrenreich *or* the Art and Life readings (at least 2 of them). In p. J of your Course Reader, there is an “Asking questions” exercise designed to help you explore your own curiosities about a reading or set of related readings. List at least 5 key themes from the reading(s) you chose then ask at least 5 who/what/where/when/why/how questions about each theme. Model your questions after those on p. J. They should be complex enough to stimulate analysis in an essay writing situation.

W. In class: Oral Presentations: Thompson; Gomez-Pena; Reverend Billy

Reading due: CR: Performance Studies 2: Interventionist art: Thompson (166-176); Gomez-Pena (177-185); Reverend Billy (187-195).
Optional: if you plan to write a *review* for essay 4, read the Q pages in the Reader

Writing due: 1) Take-home reading quiz: summarize the key points of 2 of the essays due for today. Do not generalize or cover just the beginning. Make sure you read all of the essays all the way through and summarize as many of the key points as possible in no more than 2 pages. Hand-written okay if legible.

2) Notebook entry: having read all of the essays due Mon. and Weds., along with essay 3 assignment and suggested topics, come up with 2 or 3 potential topics for essay 3 that you are interested in (they can be topics from my list, or ones you modify or write yourself). Write at least a paragraph on each topic exploring potential directions you could take in essay 3. It’s always a good idea to write down quotes and ask questions about them so that you can have a conversation with the authors or artists.

F: In class: Writing groups for essay 4.

Reading due: Trimble: “Openers” (from emailed PDF); Course Reader: Lamott: “Shitty first drafts” and “Looking around”: pp. O-O7 (in the A-Z section of CR). The “N” pages (especially N-N3 on “Clarity”). Review any primary or secondary sources from Reader or research that you need to complete the first draft of essay 3 according to guidelines.

Writing due: **Essay 4, draft 1** (3 copies for workshop; approx. 2-3 pp). Before you write your first draft, do either the cluster outline/brainstorming technique and/or the “Asking questions” exercise on p. J to generate lots of ideas!

Week 4: The Lyric Essay (storytelling in essays)

M. In class: Writing groups for essay 3, draft 2 with me. Those not working with me will work in the lyric essay discussion groups (preparing to present your ideas to the whole group Weds.), after which you will begin

Reading due: Trimble, “Dramatizing your ideas” (10-18) and “New Terrain (on the lyric essay—19-25).

Writing due: 1) **Essay 4, draft 2** (3 copies for workshop): a substantial revision since last workshop focusing on developing the elements of writing specific to your purpose, including your voice, argument, examples—and complex thesis if you’re writing a thesis-driven paper).

2) Notebook entry: each of you were assigned to a small group to discuss 1-2 of the assigned lyric essays (emailed to you and in the PDF entitled “New Terrain.”) Your small group discussion will be based on the notes each of you take on the short essay you were assigned, after which you will present your group’s ideas to the large group.

Process: Please underline at least 3 instances of interesting rhetoric or lyrical language that makes the reading come alive or accomplish the essay’s purpose in some way. Refer to the introduction to the “New Terrain” reading as well as Trimble’s “Dramatizing your ideas” reading and write down a few goals of lyric essays or writing that “dramatizes its ideas” and say how these passages accomplish these goals.

W. In class: Small groups present written comments on assigned lyric essays to whole class. Writing groups for final draft of essay 4.

Reading due: Course Reader: Revision cartoon. Dance: Hijita and Duncan (227-231) (+ see above, which should have been completed by Mon.: Trimble, “Dramatizing your ideas” (10-18) and “New Terrain (on the lyric essay— 19-25).

Writing due: **Essay 4, draft 3** (3 copies for writing groups).

F. In class: Writing groups for essay 5. (W20: practice timed writing. W2: look for sources for Essay 6. Bring laptops if possible). Oral presentation: present Trimble’s “Openers” + read aloud your own essay 4’s opening and discuss what ideas about writing the opening of the essay you are following and what you plan to do to improve, based on Trimble’s reading or any other ideas about writing we have read/practiced so far.)

OPTIONAL PRESENTATION:

How to write a Review (based on Q pages, sample reviews I can email you, & your own writing)

Writing due: **Essay 5 (lyric essay) draft 1** (3 copies for writing groups).

Notebook: write a one paragraph summary, along with correctly formatted bibliographic information, of 1-2 sources related to essay 6 (one must be a reference source).

Week 5: Recursive stances (returning to your draft: research, revise)

M. In class: Writing groups for final of essay 5. Writing groups for draft 1 of essay 6. Bring laptops to perform research related to essay 6.

Reading: Find and read *all* sources you will use for essay 6.

Course Reader: The Actor's Method: Stanislavski, Strasberg, Grotowski, Barba (237-253).

Writing: 1) **Essay 5, final draft** (3 copies) +

2) 3 copies of whichever essay you plan to revise (by adding some research to it) along with a 1-2 page revision plan that includes quotes and summaries from all sources you will use and how they will be used to support your own original analysis.

W. In class: Writing groups for essay 6. Oral Presentations: The Actor's Method readings.

Reading due: If you haven't read Monday's readings on "The Actor's Method" (237-253), do.

Writing: **Essay 6, draft 1** (3 copies).

F. In class: In class speech presentations/ performances. Portfolios due. Evaluations. Party.

Writing due: **Portfolio** (collated in this order:

1. On top: 1-2 page letter to Roxi describing your writing process this term and its significance to you (and anything else you want to tell me).
2. Next: **Essay 6, final draft** paper-clipped to your original along with revision notes.
3. Below, in descending order (5, 4, 3, 2) 1 copy of all other essays other than #1 (clearly marked, and preferably with my comments where available).

