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**Summer 2015**  
**WRIT 2-02: Rhetoric and Inquiry**  
**MW 10:00-11:45AM**  
**J Baskin Engr 165**

**Critical Geographies**  
**Course Syllabus**

**Course Description**

This course uses writing to explore the spaces and places that shape our lives. We will approach our subject matter from the standpoint of individual experience, culture and society, history, economics, politics, science and technology, art, literature, philosophy, and more. Topics include wilderness and “nature,” landscape, agriculture, the environment, sustainability, climate change, cosmopolitanism and localism, the media, architecture, the city and urban planning, suburbanization and sprawl, gender, racial, and ethnic dynamics, segregation, inequality, globalization, protest movements, and social change. The course is first and foremost about writing, and its goal is to help you develop your writing skills through a host of assignments ranging from informal writing exercises to analytical essays to a final research project. We will emphasize writing as a process through regular revision, peer groups and workshops, and writing conferences.

Writing 2 satisfies 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.

**Required Texts (Available at Bay Tree Bookstore)**

Course Reader

**Assignments**

In addition to shorter writing assignments both in and out of class, required coursework will include these five formal papers:

1. Memoir (3-4 pages), due week 2
2. Position Paper (4-5 pages), due week 3/4
3. Comparative Analysis Paper (5-7 pages), due week 5/6
4. Research Paper (8-12 pages), due week 8
5. Memoir, revisited (Critical Memoir) (4-5 pages), due week 10

Reading Responses: The standing assignment is to read (and re-read) the texts thoughtfully and

come to class prepared to engage in discussion of the material. In addition to in-class writing assignments, you will regularly be assigned reading responses to be completed outside of class. These will be 250-500 words in length, typed, and handed in at the end of the following class.

**Final Portfolio:** At the end of the quarter, you will submit a Writing Portfolio with all five formal writing assignments and drafts in addition to some of our shorter writing exercises. Your portfolio will also include a full revision of the research paper and your choice of papers two or three.

### **Attendance and Participation**

The work we do in class is vital to your overall success in this course, and your attendance and participation (via class discussions, group work, peer workshops, and in-class writing assignments) are required. I expect each student to speak *at least once* during each class meeting. Any more than three absences—there is no distinction between “excused” and “unexcused”—will put you at risk of not passing the course. If you miss a class, you are still responsible for any material discussed and any written work done in class that day. Repeated late arrivals to class will be treated as absences.

### **Paper Format**

All papers must be typed, stapled, double spaced, and formatted according to MLA guidelines (Times New Roman, 12-point font, 1” margins, parenthetical notation, etc.). Please consult the *Purdue OWL* website for details: <https://owl.english.purdue.edu/owl/resource/747/01/>.

### **Academic Integrity**

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community; it tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to present as their original work only that which is truly their own. In the event a student is found in violation of the academic integrity policy, he or she may face both academic sanctions imposed by the instructor (i.e., failing the course) and disciplinary sanctions imposed either by the provost of his or her college or the academic tribunal convened to hear the case. Violations of the academic integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript.

### **Disability Statement**

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the Disability Resource Center (DRC) to me during my office hours in a timely manner, preferably within the first two weeks of the quarter. Contact DRC at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu)

### **Technology Policy**

Please turn off all phones, tablets, laptops, etc. before class begins and keep them put away until class ends.

### **Grading Policy and Rubric**

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 Rhetoric and Inquiry (C2) General Education Requirement. Students who receive the grade of either D or F must repeat Writing 2 to satisfy the 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 2. Students receiving a D must repeat Writing 2 to satisfy the C2 requirement.

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

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

## Weekly Schedule

### I. Memory, Identity, and Narration

#### Week 1

M 6/22 Introduction(s)

W 6/24 William D. Pattison, "The Four Traditions of Geography"  
Mike Crang, "Self and Other: Writing Home, Marking Territory, and Writing Space"

#### Week 2

M 6/29 Gloria Anzaldúa, from *Borderlands/La Frontera*  
Barbara Bender, "Subverting the Western Gaze: Mapping Alternative Worlds"  
***memoir draft due***

W 7/1 handout and discussion: *pathos*, *ethos*, and *logos* in arguments  
Jennie Germann Molz, "Guilty Pleasures of the Golden Arches: Mapping McDonald's in Narratives of Round-the-World Travel"  
Thomas M. Heaney, "How to Travel with a Male"  
***memoir due***

### II. Argument and Counterargument

#### Week 3

M 7/6 Kenneth T. Jackson, "The Drive-in Culture of Contemporary America"  
[Jared Diamond, "The Worst Mistake in the History of the Human Race"  
Jerome E. Dobson, "Every Step You Take, Every Move You Make"]

W 7/8 Bronwyn Jewell and Susan McKinnon, "The Commercial and Dream Landscape Cultures of Films"  
Ann R. Markusen, "City Spatial Structure, Women's Household Work, and National Urban Policy"  
***position paper draft due***

#### Week 4

M 7/13 Melissa R. Gilbert, "'Race,' Space, and Power: The Survival Strategies of Working Poor Women"  
Alastair Bonnett and Anoop Nayak, "Cultural Geographies of Racialization: The Territory of Race"  
***position paper due***

### III. Comparison and Analysis

W 7/15 handout and discussion: structuring arguments  
Douglas S. Massey and Nancy A. Denton, "Segregation and the Making of the

Underclass”

Teresa P. R. Caldeira, “Fortified Enclaves: The New Urban Segregation”

Week 5

M 7/20

citation workshop: parenthetical citations

Sharon Zukin, “Whose Culture? Whose City?”

Don Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy”

W 7/22

Mike Crang, “Geographies of Commodities and Consumption”

Don Mitchell, “Dead Labor and the Political Economy of Landscape: California Living, California Dying”

***comparative analysis draft due***

IV. Research

Week 6

M 7/27

research assignment handed out

V. Gordon Childe, “The Urban Revolution”

Jane Jacobs, “The Uses of Sidewalks: Safety”

William H. Whyte, “The Design of Spaces”

***comparative analysis paper due***

W 7/29

library/research workshop

***please bring preliminary research topic ideas to begin researching in class***

Week 7

M 8/3

thesis workshop

James Q. Wilson and George L. Kelling, “Broken Windows”

David Ley and Roman Cybriwsky, “Urban Graffiti as Territorial Markers”

***research questions and preliminary thesis statement due***

W 8/5

citation workshop: bibliography/works cited, integrating sources

Saskia Sassen, “The Urban Impact of Economic Globalization”

Jan Lin, “Globalization and the Revalorizing of Ethnic Places in Immigration Gateway Cities”

***prospectus (w/ revised thesis) and annotated bibliography due***

Week 8

M 8/10

writing conferences/extended office hours: no class

W 8/12

Suzanne Speak, “Desperation, Delight, or Deviance: Conflicting Cultural Landscapes of the Urban Poor in Developing Countries”

***research paper due***

## V. Rhetoric and Revision

### Week 9

M 8/17

Chad F. Emmett, "Sharing Sacred Space in the Holy Land"  
 Carolyn V. Prorok, "Transplanting Pilgrimage Traditions in the Americas"

W 8/19

Maria Elisa Christie, "Kitchenspace, Fiestas, and Cultural Reproduction in Mexican House-Lot Gardens"  
 Nora J. Mitchell and Brenda Barrett, "Envisioning New Cultural Landscapes: Agricultural Traditions and Adaptation"

### Week 10

M 8/24

William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature"

Malcolm Andrews, "Land into Landscape"

*critical memoir draft due*

W 8/26

Julie Cupples, "Rural Development in El Hatillo, Nicaragua: Gender, Neoliberalism, and Environmental Risk"

Christine Drake, "Water Resource Conflicts in the Middle East"

*critical memoir due*

F 8/28

*final portfolio due: 12-3PM in Page Smith 181*