

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

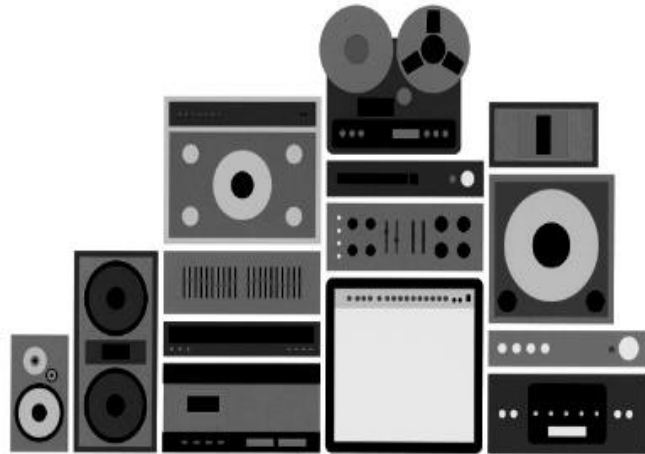
ENGLISH 1A: DON'T STOP THE MUSIC
DH DE LA O, FALL 2013

OFFICE HOURS: Mo/We 9:00 – 10:00 AM, FOB 111
PHONE: 408.924.5019
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SECTION 03 (40347):
Mo/We 7:30 – 8:45 AM, BBC 120

SECTION 23 (40358):
Mo/We 10:30 – 11:45 AM, HGH 124

SECTION 86 (50011):
Tu 6:00 – 8:45 PM, MQH 233



COURSE THEME

IN 1977, NASA LAUNCHED THE DEEP SPACE PROBES, VOYAGER 1 AND 2. ONBOARD EACH VESSEL WAS A SO-CALLED “GOLDEN RECORD,” A DISC INTENDED TO EXTEND INTERSTELLAR GREETINGS TO ALIEN CIVILIZATIONS. AMONGST INFORMATION ABOUT EARTH’S BIOLOGICAL MAKE UP, DISTINCT CULTURES, AND TECHNOLOGICAL CAPABILITIES, WERE EXAMPLES OF OUR MUSIC, RANGING FROM MARIACHI TO BACH TO “JOHNNY B. GOODE.” THE INCLUSION OF MUSIC ON THESE DISCS ILLUSTRATES ITS SIGNIFICANCE TO HUMANITY. EVEN CRUDE PREHISTORIC ERA INSTRUMENTS POINT TO THE OMNIPRESENT ROLE MUSIC HAS PLAYED IN HUMAN DEVELOPMENT. IN THE INFORMATION AGE, MUSIC REMAINS FIRMLY ENTRENCHED IN ALL ASPECTS OF OUR CULTURE. THUS, THIS SEMESTER WE WILL BE READING AND WRITING EXCLUSIVELY ABOUT MUSIC IN ORDER TO BETTER UNDERSTAND ITS CULTURAL SIGNIFICANCE, AS WELL AS ITS IMPACT ON DAILY LIFE IN AMERICA.

REQUIRED MATERIALS

- *THE HIP HOP WARS: WHAT WE TALK ABOUT WHEN WE TALK ABOUT HIP HOP—AND WHY IT MATTERS* BY TRICIA ROSE (ISBN: 0465008976)*
- *OWEN NOONE AND THE MARAUDER* BY DOUGLAS COWIE (ISBN: 1582344973)**
- *SONGBOOK* BY NICK HORNBY (ISBN: 1573223565)*
- *THIS IS YOUR BRAIN ON MUSIC: THE SCIENCE OF A HUMAN OBSESSION* BY DANIEL J. LEVITIN (ISBN: 0452288525)*
- *THE EVERYDAY WRITER WITH EXERCISES* (5TH EDITION) BY ANDREA A. LUNSFORD (ISBN: 9781457600043)

FURTHERMORE, THIS COURSE WILL REQUIRE THE USE OF A DIGITAL MUSIC PLAYER (E.G. ITUNES, GOOGLE MUSIC, WINDOWS MEDIA PLAYER, AMAZON CLOUD PLAYER). MOST PLAYERS, IF NOT ALL, ARE FREE AND READILY AVAILABLE ONLINE.

*AVAILABLE IN AN ELECTRONIC EDITION (E.G. KINDLE, NOOK), THOUGH PAGINATION MAY VARY FROM PRINT EDITION

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COURSE DESCRIPTION

ENGLISH 1A IS THE FIRST COURSE IN SJSU'S TWO-SEMESTER LOWER-DIVISION COMPOSITION SEQUENCE; IT PROVIDES AN INTRODUCTION TO BACCALAUREATE-LEVEL COMPOSITION, WITH ATTENTION TO THE "PERSONAL VOICE" AND PERSONAL EXPERIENCE, ON THE ONE HAND, AND THE MORE FORMAL ATTITUDES AND DEMANDS OF WRITING AT THE UNIVERSITY (EXPOSITORY AND ARGUMENTATIVE ESSAYS), ON THE OTHER. STUDENTS WILL DEVELOP COLLEGE-LEVEL READING ABILITIES, RHETORICAL SOPHISTICATION, AND WRITING STYLES THAT GIVE FORM AND COHERENCE TO COMPLEX IDEAS AND FEELINGS.

- PREREQUISITES—
PASSAGE OF THE ENGLISH PROFICIENCY TEST (EPT), OR PASSAGE OF AN APPROVED SUBSTITUTE COURSE FOR THE EPT.
- COURSE GOALS—
STUDENTS SHALL ACHIEVE THE ABILITY TO WRITE COMPLETE ESSAYS THAT DEMONSTRATE COLLEGE-LEVEL PROFICIENCY IN ALL OF THE FOLLOWING:
 - CLEAR AND EFFECTIVE COMMUNICATION OF MEANING
 - AN IDENTIFIABLE FOCUS, TAILORED TO A PARTICULAR AUDIENCE AND PURPOSE (ARGUMENTATIVE ESSAYS WILL STATE THEIR THESIS CLEARLY AND SHOW AN AWARENESS, IMPLIED OR STATED, OF SOME OPPOSING POINT OF VIEW)
 - THE ABILITY TO PERFORM EFFECTIVELY THE ESSENTIAL STEPS OF THE WRITING PROCESS (PREWRITING, ORGANIZING, COMPOSING, REVISING, AND EDITING)
 - THE ABILITY TO EXPLAIN, ANALYZE, DEVELOP, AND CRITICIZE IDEAS EFFECTIVELY
 - EFFECTIVE USE WITHIN THEIR OWN ESSAYS OF SUPPORTING MATERIAL DRAWN FROM READING OR OTHER SOURCES
 - EFFECTIVE ORGANIZATION WITHIN THE PARAGRAPH AND THE ESSAY
 - ACCURACY, VARIETY, AND CLARITY OF SENTENCES
 - APPROPRIATE DICTION
 - CONTROL OF CONVENTIONAL MECHANICS (E.G., PUNCTUATION, SPELLING, REFERENCE, AGREEMENT)
- STUDENT LEARNING OBJECTIVES (SLO), GENERAL EDUCATION (GE)—
 - SLO 1: STUDENTS SHALL WRITE COMPLETE ESSAYS THAT DEMONSTRATE THE ABILITY TO PERFORM EFFECTIVELY THE ESSENTIAL STEPS IN THE WRITING PROCESS (PREWRITING, ORGANIZING, COMPOSING, REVISING, AND EDITING).
 - SLO 2: STUDENTS SHALL WRITE COMPLETE ESSAYS THAT DEMONSTRATE THE ABILITY TO EXPRESS (EXPLAIN, ANALYZE, DEVELOP, AND CRITICIZE) IDEAS EFFECTIVELY.
 - SLO 3: STUDENTS SHALL WRITE COMPLETE ESSAYS THAT DEMONSTRATE THE ABILITY TO USE CORRECT GRAMMAR (SYNTAX, MECHANICS, AND CITATION OF SOURCES) AT A COLLEGE LEVEL OF SOPHISTICATION.
 - SLO 4: STUDENTS SHALL WRITE COMPLETE ESSAYS THAT DEMONSTRATE THE ABILITY TO WRITE FOR DIFFERENT AUDIENCES.

COURSE CONTENT

- WRITING: IN ENGLISH 1A, YOU WILL FOCUS ON PRACTICING ALL PHASES OF THE WRITING PROCESS INCLUDING PREWRITING, ORGANIZING, WRITING, REVISING, AND EDITING. ALL SECTIONS OF ENGLISH 1A REQUIRE THAT YOU WRITE ESSAYS TOTALING A MINIMUM OF 8,000 WORDS. THIS TOTAL WORD COUNT DOES NOT INCLUDE THE JOURNALS, QUIZZES, OR ANY BRIEF OR INFORMAL WRITING ASSIGNED BY YOUR INSTRUCTOR. YOU WILL WRITE AT LEAST 3, BUT NO MORE THAN 4, ESSAYS IN CLASS. YOUR INSTRUCTOR HAS LISTED IN THIS SYLLABUS HOW YOU WILL MEET THE 8,000 WORD MINIMUM. YOU MUST WRITE ALL FORMAL ESSAYS TO PASS THE COURSE.
- READING: ENGLISH 1A INCLUDES EXTENSIVE AND INTENSIVE READING. THE READING YOU DO IN ENGLISH 1A PROVIDES USEFUL MODELS OF WRITING FOR ACADEMIC, GENERAL, AND SPECIFIC AUDIENCES.
- RESEARCH: IN THIS COURSE, YOU MIGHT LEARN TO USE THE TOOLS OF THE SJSU LIBRARY, INCLUDING ONLINE RESOURCES FOR RESEARCH, BUT LIBRARY RESEARCH IS NOT A REQUIREMENT OF THE COURSE.

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- DIVERSITY: THE CONTENT PRESENTED IN ENGLISH 1A WILL ADDRESS ISSUES OF RACE, CLASS, AND GENDER AS WELL AS THE PERSPECTIVES OF WOMEN AND DIVERSE CULTURAL GROUPS.
- COURSE MATERIALS: THE ENGLISH DEPARTMENT SUGGESTS THAT A DICTIONARY, A RHETORIC (OR RHETORIC/READER), AND A HANDBOOK ARE APPROPRIATE MATERIALS FOR THIS COURSE.
- GRADING: A-F. THIS CLASS MUST BE PASSED WITH A C OR BETTER TO MOVE ON TO CORE GE AREA C3 AND TO SATISFY THE PREREQUISITE FOR ENGLISH 1B. A PASSING GRADE IN THE COURSE SIGNIFIES THAT THE STUDENT IS A CAPABLE COLLEGE-LEVEL WRITER AND READER OF ENGLISH.

ESTIMATION OF PER-UNIT STUDENT WORKLOAD

SUCCESS IN THIS COURSE IS BASED ON THE EXPECTATION THAT STUDENTS WILL SPEND, FOR EACH UNIT OF CREDIT, A MINIMUM OF FORTY-FIVE HOURS OVER THE LENGTH OF THE COURSE (NORMALLY 3 HOURS PER UNIT PER WEEK WITH 1 OF THE HOURS USED FOR LECTURE) FOR INSTRUCTION OR PREPARATION/STUDYING OR COURSE RELATED ACTIVITIES INCLUDING BUT NOT LIMITED TO INTERNSHIPS, LABS, CLINICAL PRACTICA. OTHER COURSE STRUCTURES WILL HAVE EQUIVALENT WORKLOAD EXPECTATIONS AS DESCRIBED IN THE SYLLABUS.

ACADEMIC POLICIES

YOU ARE RESPONSIBLE FOR READING SJSU'S ACADEMIC POLICES WHICH ARE AVAILABLE ONLINE @ WWW.SJSU.EDU/ENGLISH/COMP/POLICYFORSYLLABI.HTML.

RECORDING POLICIES

COMMON COURTESY AND PROFESSIONAL BEHAVIOR DICTATE THAT YOU NOTIFY SOMEONE WHEN YOU ARE RECORDING HIM/HER. YOU MUST OBTAIN THE INSTRUCTOR'S PERMISSION TO MAKE AUDIO OR VIDEO RECORDINGS IN CLASS. SUCH PERMISSION ALLOWS THE RECORDINGS TO BE USED FOR YOUR PRIVATE, STUDY PURPOSES ONLY. THE RECORDINGS ARE THE INTELLECTUAL PROPERTY OF THE INSTRUCTOR; YOU HAVE NOT BEEN GIVEN ANY RIGHTS TO REPRODUCE OR DISTRIBUTE THE MATERIAL.

COURSE MATERIAL DEVELOPED BY THE INSTRUCTOR IS THE INTELLECTUAL PROPERTY OF THE INSTRUCTOR AND CANNOT BE SHARED PUBLICLY WITHOUT HIS/HER APPROVAL. YOU MAY NOT PUBLICLY SHARE OR UPLOAD INSTRUCTOR GENERATED MATERIAL FOR THIS COURSE SUCH AS EXAM QUESTIONS, LECTURE NOTES, OR HOMEWORK SOLUTIONS WITHOUT INSTRUCTOR CONSENT.

SJSU WRITING CENTER

THE SJSU WRITING CENTER IS LOCATED IN CLARK HALL, SUITE 126. ALL WRITING SPECIALISTS HAVE GONE THROUGH A RIGOROUS HIRING PROCESS, AND THEY ARE WELL TRAINED TO ASSIST ALL STUDENTS AT ALL LEVELS WITHIN ALL DISCIPLINES TO BECOME BETTER WRITERS. IN ADDITION TO ONE-ON-ONE TUTORING SERVICES, THE WRITING CENTER ALSO OFFERS WORKSHOPS EVERY SEMESTER ON A VARIETY OF WRITING TOPICS. TO MAKE AN APPOINTMENT OR TO REFER TO THE NUMEROUS ONLINE RESOURCES OFFERED THROUGH THE WRITING CENTER, VISIT THE WRITING CENTER WEBSITE: [HTTP://WWW.SJSU.EDU/WRITINGCENTER](http://WWW.SJSU.EDU/WRITINGCENTER).

CLASS PROTOCOLS

- IN AN EFFORT TO MAKE YOU A BETTER EDITOR OF YOUR OWN WORK, I WILL SOMETIMES MAKE SENTENCE-LEVEL CORRECTIONS TO ONLY ONE PAGE OR PARAGRAPH OF YOUR ESSAY. YOU SHOULD ASSUME THAT THE CORRECTIONS I'VE MADE ARE APPLICABLE TO YOUR ENTIRE ESSAY.
- ALL WRITING ASSIGNMENTS ARE DUE ON THE DATES INDICATED ON EAUZONE, WHICH CONTAINS THE MOST UP-TO-DATE SCHEDULE AND INFORMATION.
- IN ORDER TO ASSIST YOU IN KEEPING TRACK OF YOUR GRADE, I HAVE PROVIDED YOU WITH A BLANK GRADING LOG. IT CAN BE FOUND INSIDE THE CHART UNDER THE "COURSE WORK" SECTION OF THIS SYLLABUS.
- I WILL NOT ACCEPT ANY ASSIGNMENTS THAT ARE UNSTAPLED.

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- LATE ASSIGNMENTS MUST BE EMAILED TO ME NO LATER THAN THE FOLLOWING CLASS AFTER THE DUE DATE. HOWEVER, THEY WILL BE LOWERED ONE LETTER GRADE—*I WILL NOT ACCEPT AN ASSIGNMENT BEYOND THIS POINT.*
- ASSIGNMENTS SUBMITTED VIA EMAIL, WILL BE GRADED AS ANY OTHER. HOWEVER, NO MARKED-UP HARD COPY WILL BE RETURNED TO YOU.
- WITHOUT PRIOR NOTIFICATION, MISSED IN-CLASS ESSAYS AND PRESENTATIONS CANNOT BE MADE UP. IF YOU MUST MISS YOUR PRESENTATION DATE, MAKE PRIOR ARRANGEMENTS WITH A CLASSMATE TO SWITCH DAYS.
- YOU WILL AUTOMATICALLY BE DOCKED 5 POINTS OFF YOUR FINAL DRAFT GRADE FOR COMING TO CLASS ON A WRITERS WORKSHOP DAY WITHOUT AN ESSAY.
- THERE IS A PARTICIPATION COMPONENT TO YOUR GRADE. THOUGH ONLY 10 POINTS, IT COULD MEAN THE DIFFERENCE BETWEEN LETTER GRADES. TO RECEIVE ALL OR MOST OF THESE POINTS, IT IS IMPORTANT THAT YOU ACTIVELY ENGAGE IN THE CLASSROOM EXPERIENCE (E.G. FREQUENTLY ASKING QUESTIONS AND/OR COMMENTING). SIMPLY ATTENDING CLASS IS NOT SUFFICIENT TO GARNER FULL POINTS, AS THEY ARE BASED ON ACTIVE PARTICIPATION, NOT ATTENDANCE.
- *IF* EXTRA-CREDIT IS OFFERED, IT WILL ONLY BE ONCE, SO PLEASE STAY UP-TO-DATE ON YOUR ASSIGNMENTS.
- THE USE OF LAPTOPS DURING CLASS IS RESTRICTED TO NOTE TAKING ONLY—*ABSOLUTELY NO SOCIAL MEDIA.*
- IT IS HIGHLY DISRESPECTFUL TO SLEEP IN CLASS. IF YOU FALL ASLEEP IN CLASS, YOU WILL BE AWOKEN AND ASKED TO LEAVE.
- IF YOU COME TO CLASS AFTER THE FIRST 15 MINUTES, PLEASE WAIT FOR AN APPROPRIATE MOMENT TO ENTER SO AS NOT TO DISTURB THE CLASS. LIKEWISE, PLEASE DO NOT PACK UP BEFORE OUR CLASS TIME IS OVER—*I'LL BE SURE TO GET YOU OUT OF CLASS ON TIME.*
- I AM ALWAYS HAPPY TO CORRESPOND VIA EMAIL. PLEASE:
 - INDICATE YOUR SECTION NUMBER IN THE SUBJECT LINE OR SOMEWHERE IN THE BODY. THIS HELPS ME REPLY TO YOUR EMAIL MORE QUICKLY.
 - NOTE THAT DUE TO THE HIGH VOLUME OF EMAIL I RECEIVE DAILY, IT MAY TAKE ME LONGER THAN 24 – 48 HOURS TO RESPOND.
 - DO NOT MESSAGE ME TO ASK WHAT HAPPENED IN CLASS ON THE DAY YOU WERE ABSENT. AS SOON POSSIBLE, OBTAIN THE EMAIL ADDRESSES OF AT LEAST TWO OTHER MEMBERS OF THE CLASS. THEY SHOULD BE ABLE TO FILL YOU IN ON ANY RELEVANT INFORMATION.

THE EVERYDAY WRITER AND LEARNINGCURVE

THE NEW FIFTH EDITION OF ANDREA A. LUNSFORD'S *THE EVERYDAY WRITER WITH EXERCISES* CONTAINS AN ACCESS CODE FOR LEARNINGCURVE ([HTTP://WWW.BEDFORDSTMARTINS.COM/BETA/EVERYDAYWRITER5E/LEARNINGCURVE/92533](http://www.bedfordstmartins.com/beta/everydaywriter5e/learningcurve/92533)) AN ONLINE ADAPTIVE QUIZZING PROGRAM. LEARNINGCURVE QUICKLY DECIPHERS WHAT YOU ALREADY KNOW AND HELPS YOU PRACTICE WHAT YOU DON'T YET UNDERSTAND. IT ALSO PROVIDES YOU IMMEDIATE FEEDBACK AFTER EACH QUESTION, AS WELL AS CROSS REFERENCES TO ADDITIONAL INSTRUCTION IN *THE EVERYDAY WRITER*.

IF YOU ARE A FALL 2013 INCOMING FRESHMAN, THE UNIVERSITY WILL PROVIDE YOU WITH A FREE ELECTRONIC COPY OF *THE EVERYDAY WRITER*. CHECK YOUR MYSJSU EMAIL DURING THE FIRST WEEK FOR DOWNLOAD INSTRUCTIONS.

ALL NON-INCOMING FRESHMAN STUDENTS (E.G. TRANSFER STUDENTS, SOPHOMORES) MUST PURCHASE *THE EVERYDAY WRITER*.

PURCHASING OPTIONS:

- PRINT EDITIONS MAY BE PURCHASED AT THE SPARTAN BOOKSTORE (ISBN: 9781457600043) OR FROM BEDFORD/ST. MARTIN'S ONLINE ([HTTP://BEDFORDSTMARTINS.COM](http://bedfordstmartins.com))
- TO PURCHASE AN ELECTRONIC EDITION (WHICH INCLUDES ACCESS TO LEARNINGCURVE), VISIT THE SPARTAN BOOKSTORE (ISBN: 9781457633423) OR BEDFORD/ST. MARTIN'S ONLINE ([HTTP://BCS.BEDFORDSTMARTINS.COM/EVERYDAYWRITER5E/](http://bcs.bedfordstmartins.com/everydaywriter5e/))

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- IF YOU OWN A USED COPY OF *THE EVERYDAY WRITER*, A NEW LEARNINGCURVE ACCESS CODE MUST BE PURCHASED FROM EITHER THE SPARTAN BOOKSTORE (ISBN: 9781457643637) OR BEDFORD/ST. MARTIN'S ONLINE ([HTTP://WWW.BEDFORDSTMARTINS.COM/EVERYDAYWRITER/LC](http://www.bedfordstmartins.com/everydaywriter/lc))
- IF YOU OWN AN EDITION OLDER THAN THE 5TH, YOU WILL NEED TO PURCHASE A NEW LEARNINGCURVE ACCESS CODE FROM EITHER THE SPARTAN BOOKSTORE (ISBN: 9781457643637) OR BEDFORD/ST. MARTIN'S ([HTTP://WWW.BEDFORDSTMARTINS.COM/EVERYDAYWRITER/LC](http://www.bedfordstmartins.com/everydaywriter/lc))

IF YOU HAVE ANY QUESTIONS OR PROBLEMS LOGGING IN, PLEASE CONTACT BEDFORD/ST. MARTIN'S TECHNICAL SUPPORT. YOU MAY REACH A REPRESENTATIVE VIA:

- PHONE: 1.800.936.6899—FOR FASTEST SERVICE
- EMAIL: BFW.TECHNICALSUPPORT@MACMILLAN.COM
- ONLINE: [HTTP://WWW.MACMILLANHIGHERED.COM/TECHSUPPORT](http://www.macmillanhighered.com/techsupport)

STANDARDS FOR PRESENTATION OF WORK

AS IS STANDARD IN AMERICAN ENGLISH CLASSES, ALL TYPED WORK MUST BE SUBMITTED IN MLA STYLE. SAMPLES ARE LOCATED IN BOTH *THE EVERYDAY WRITER* AND ONLINE AT EAUZONE. AGAIN, UNSTAPLED WORK WILL NEVER BE ACCEPTED. PLEASE FOLLOW THIS SAMPLE HEADING FOR ALL TYPED WORK:

NAME

1A: SECTION NUMBER

ASSIGNMENT

DATE

ADDITIONALLY, MLA STYLE DICTATES THAT SONG TITLES ARE PLACED INSIDE QUOTATION MARKS (E.G. "WHEN DOVES CRY"), WHILE THE ALBUM TITLES ARE ITALICIZED (E.G. *PURPLE RAIN*).

EDITING MARKS GUIDE

HERE IS A GUIDE TO SOME OF THE EDITING SYMBOLS (SOME STANDARD, SOME MY OWN) YOU'LL BE SEEING ON YOUR PAPERS THIS SEMESTER.

| SYMBOL | MEANING | SYMBOL | MEANING |
|--------|---|--------|--------------------------------|
| ^ | INSERT | AWK | AWKWARD PHRASING |
| ↑ | FIX SPACING ISSUE—USUALLY WHEN TEXT IS NOT PROPERLY DOUBLE-SPACED | ITL | EITHER ADD OR REMOVE ITALICS |
| → | INDENT 1X | FRAG | FRAGMENT |
| → → | INDENT 2X | HEAD | ISSUE WITH THE HEADER |
| + | GOOD POINT | CS | COMMA SPLICE |
| ? | MEANING UNCLEAR | RO | RUN-ON SENTENCE |
| # | ADD SPACE | SP | SPELLING |
| " " | ADD QUOTATION MARKS | SV | SUBJECT-VERB AGREEMENT |
| ¶ | START NEW PARAGRAPH | TNR | CHANGE FONT TO TIMES NEW ROMAN |
| Ⓞ | DELETE | WC | WORD CHOICE |
| 2X | DOUBLE-SPACE | | |

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EAUZONE

I MAINTAIN THE EAUZONE (EAUZONE.BLOGSPOT.COM) AS A CENTRALIZED LOCATION FOR ASSIGNMENTS, REMINDERS, DOCUMENTS, IMPORTANT DATES, LINKS, AND GENERAL CLASS INFORMATION. IT ALSO CONTAINS AN EASY-TO-REFERENCE ARCHIVE OF THE COURSE WORK. IN ADDITION, THIS WEBSITE WILL BE THE LOCATION OF THE COURSE'S EREADER (ER). THESE WEB ARTICLES ARE REQUIRED TO COMPLETE SOME ASSIGNMENTS.

ON THE HOMEPAGE, CLICK ON "ENGLISH 1A: DON'T STOP THE MUSIC" UNDER "FALL 2013 COURSES" TO BE ROUTED TO OUR PAGE. FEEL FREE TO USE THE "COMMENTS" FUNCTION IN EACH POSTING; IT IS OFTEN A HELPFUL WAY TO COMMUNICATE WITH CLASSMATES.

COURSE WORK

CLASS SESSIONS WILL EMPLOY A COMBINATION OF LECTURES, GROUP DISCUSSIONS, PRESENTATIONS, AND WRITING WORKSHOPS THAT WILL COVER A RANGE OF ACTIVITIES, INCLUDING ANALYZING, INTERPRETING, OUTLINING, REVISING, AND EDITING. ALL ESSAYS ARE APPROXIMATELY THREE FULL PAGES (750 WORDS) AND MUST BE IN MLA STYLE. ALSO, ALL TYPED ESSAYS MUST ALWAYS INCLUDE A WORKS CITED PAGE. YOUR SEMESTER'S COURSEWORK IS COMPRISED OF:

| ITEM | DESCRIPTION | SLO | WORD COUNT* | WRITERS WORKSHOP | IN-CLASS ESSAY | POINT VALUE | GRADE LOG |
|-------------|--|-----|-------------|------------------|----------------|-------------|-----------|
| DIAGNOSTIC | THIS IN-CLASS ESSAY WILL BE MY FIRST OPPORTUNITY TO EVALUATE YOUR WRITING. | 1-4 | 500 | | ✓ | 0 | |
| EXPOSITORY | YOU WILL WRITE AN EXPOSITORY ESSAY BASED UPON DANIEL J. LEVITIN'S <i>THIS IS YOUR BRAIN ON MUSIC</i> . | 2-4 | 750 | | | 20 | |
| CLOSE READ | FOR THIS ESSAY, YOU WILL CONDUCT AN IN-DEPTH ANALYSIS OF A SONG FROM A FEMALE SINGER/SONGWRITER. | 2-4 | 500 | | ✓ | 20 | |
| INFOGRAPHIC | FOR THIS ASSIGNMENT, YOU WILL CREATE AN ORIGINAL INFOGRAPHIC ILLUSTRATING THE PAST, PRESENT, AND FUTURE OF MUSIC TECHNOLOGY. | 2-4 | 750 | ✓ | | 15 | |
| EDITORIAL | IN THIS ESSAY, YOU WILL EXAMINE THE CURRENT STATE OF HIP HOP BASED UPON TRICIA ROSE'S <i>THE HIP HOP WARS</i> . | 1-4 | 750 | ✓ | | 15 | |

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| ITEM | DESCRIPTION | SLO | WORD COUNT* | WRITERS WORKSHOP | IN-CLASS ESSAY | POINT VALUE | GRADE LOG |
|---------------------------|--|-----|-------------|------------------|----------------|----------------|--|
| AUTOBIOGRAPHICAL | BASED UPON NICK HORNBY'S <i>SONGBOOK</i> , THIS ESSAY WILL ASK YOU TO EXPLORE THOSE SONGS THAT YOU BELIEVE DEFINE YOU AS A PERSON. | 1-4 | 500 | | ✓ | 20 | |
| SHORT ANSWER RESPONSES | FOR THIS IN-CLASS ESSAY, YOU WILL WRITE SHORT ANSWER RESPONSES BASED UPON DOUGLAS COWIE'S <i>OWEN NOONE AND THE MARAUDER</i> . | 2-4 | 500 | | ✓ | 20 | |
| PROCESS ANALYSIS | YOUR FINAL ASSIGNMENT ASKS YOU TO REFLECT ON YOUR GROWTH AS A WRITER AND THINKER OVER THE COURSE OF ENGLISH 1A. | 1-4 | 1,000 | ✓ | | 25 | |
| REFLECTIONS | YOU WILL WRITE EIGHT TWO-PAGE REFLECTIONS ON A VARIETY OF MUSIC-THEMED PROMPTS, INCLUDING "GIRL POWER" ANTHEMS, SINGING IN PUBLIC, AND INTERNATIONAL MUSICAL TASTES. | 2-4 | 3,000 | | | 80 [8 x 10] | 1. 2. 3. 4. 5. 6. 7. 8. |
| MULTIMEDIA PRESENTATION** | YOU AND A CLASSMATE WILL CREATE A 10-MINUTE MULTIMEDIA PRESENTATION (E.G. POWERPOINT, GOOGLE SLIDES, KEYNOTE, PREZI, SLIDEROCKET), INCLUDING A HAND-OUT, BASED UPON ONE OF A LIST OF MUSIC-RELATED TOPICS I WILL PRESENT IN CLASS. | 1-4 | 500 | | | 10 | |

| ITEM | DESCRIPTION | SLO | WORD | WRITERS | IN-CLASS | POINT | GRADE |
|------|-------------|-----|------|---------|----------|-------|-------|
|------|-------------|-----|------|---------|----------|-------|-------|

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| | | COUNT* | WORKSHOP | ESSAY | VALUE | LOG |
|--|--|--------|----------|-------|---------------|--------------|
| LEARNING CURVE GRAMMAR EXERCISES | IN ORDER TO ASSESS YOUR STRENGTHS AND WEAKNESS, YOU WILL BE RESPONSIBLE FOR COMPLETING A SERIES OF SHORT GRAMMAR EXERCISES ONLINE. | | | | 10 [2 x 5] | 1. 2. |
| PARTICIPATION | POINTS ARE GARNERED BY ACTIVE PARTICIPATION IN CLASS, NOT ATTENDANCE. | | | | 10 | |

TOTAL POINTS: 250

APPROXIMATE WORD COUNT: 8,750

**ONE TYPED PAGE IN MLA STYLE IS APPROXIMATELY 250 WORDS; ONE HANDWRITTEN PAGE IS APPROXIMATELY 200 WORDS.*

***YOU MUST PROVIDE YOUR OWN LAPTOP; MACS WILL REQUIRE A SPECIAL ADAPTOR TO CONNECT TO THE UNIVERSITY'S PROJECTION SYSTEM.*

ESSAYS WILL BE GRADED BY THE FOLLOWING CRITERIA:

- AN "A" ESSAY IS ORGANIZED AND WELL-DEVELOPED, DEMONSTRATING A CLEAR UNDERSTANDING AND FULFILLMENT OF THE ASSIGNMENT, WRITTEN IN A UNIQUE AND COMPELLING VOICE. IT WILL SHOW THE STUDENT'S ABILITY TO USE LANGUAGE EFFECTIVELY WITH A SOLID COMMAND OF GRAMMAR, MECHANICS, AND USAGE.
- A "B" ESSAY DEMONSTRATES COMPETENCE IN THE SAME CATEGORIES AS AN "A" ESSAY, BUT IT MAY SHOW SLIGHT WEAKNESS IN ONE OF THESE AREAS. IT WILL RESPOND TO THE TOPIC SUITABLY AND MAY CONTAIN SOME GRAMMATICAL, MECHANICAL OR USAGE ERRORS.
- A "C" ESSAY WILL COMPLETE THE REQUIREMENTS OF THE ASSIGNMENT, BUT IT WILL SHOW WEAKNESSES IN FUNDAMENTALS, SUCH AS DEVELOPMENT. IT MAY SHOW SIGNIFICANT WEAKNESS IN MASTERY OF GRAMMAR, MECHANICS, USAGE, OR VOICE.
- A "D" ESSAY WILL NEGLECT TO MEET ALL THE REQUIREMENTS OF THE ASSIGNMENT OR MAY BE SUPERFICIAL IN ITS TREATMENT OF THE TOPIC. IT MAY LACK DEVELOPMENT OR FAIL TO STAY ON TOPIC. IT MAY CONTAIN GRAMMATICAL, MECHANICAL, AND/OR USAGE ERRORS THAT INTERFERE WITH READER COMPREHENSION.
- AN "F" ESSAY DOES NOT FULFILL THE REQUIREMENTS OF THE ASSIGNMENT.

FINAL GRADE CALCULATIONS:

| | | | | | |
|----|-----------|----|-----------|---------|------------|
| A+ | 244 – 250 | B+ | 217 – 223 | C+ | 192 – 198 |
| A | 232 – 243 | B | 209 – 216 | C | 184 - 191* |
| A- | 224 – 231 | B- | 199 – 208 | No Pass | 0 – 183 |

**AT LEAST 184 POINTS MUST BE EARNED TO RECEIVE COURSE CREDIT*

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COURSE SCHEDULE

NOTE THAT THIS SCHEDULE IS SUBJECT TO CHANGE. ALWAYS CONSULT EAUZONE FOR THE MOST UP-TO-DATE INFORMATION AND SCHEDULE. CONSIDER ANY HARD COPY OF THIS SYLLABUS ONLY A ROUGH GUIDE AND ALREADY OUT-OF-DATE.

SECTIONS 03 & 23 MEET MONDAYS/WEDNESDAYS

SECTION 86 MEETS TUESDAYS.

KEY:

BRAIN (*THIS IS YOUR BRAIN ON MUSIC*)

ER (EREADER)

OWEN (*OWEN NOONE AND THE MARAUDER*)

SONG (*SONGBOOK*)

WARS (*THE HIP HOP WARS*)

WEEK 01: PRINCE

WE 08.21

- CLASS: SYLLABUS REVIEW

WEEK 02: THE BEACH BOYS

MO 08.26

- READ: ER—"IS 'BLURRED LINES' A 'RAPEY' SONG?" (*WALL STREET JOURNAL*), "PETER GABRIEL'S 'INTERSPECIES INTERNET'" (PRI), "HOW THE HOT 100 BECAME AMERICA'S HIT BAROMETER" (WWNO), "THE LOOK OF MUSIC" (*HARVARD GAZETTE*)
- CLASS: INTRODUCTIONS, LECTURE—"BALANCING CONTENT AND STYLE IN MULTIMEDIA PRESENTATION"

TU 08.27

- READ: ER—"IS 'BLURRED LINES' A 'RAPEY' SONG?" (*WALL STREET JOURNAL*), "PETER GABRIEL'S 'INTERSPECIES INTERNET'" (PRI), "HOW THE HOT 100 BECAME AMERICA'S HIT BAROMETER" (WWNO), "THE LOOK OF MUSIC" (*HARVARD GAZETTE*)
- CLASS: SYLLABUS REVIEW; INTRODUCTIONS, LECTURE—"BALANCING CONTENT AND STYLE IN MULTIMEDIA PRESENTATION;" MULTIMEDIA PRESENTATION SIGN-UPS

WE 08.28

- CLASS: DIAGNOSTIC ESSAY; MULTIMEDIA PRESENTATION SIGN-UPS
- DUE: REFLECTION 01

WEEK 03: BRUCE SPRINGSTEEN

MO 09.02

- NO CLASS—LABOR DAY

TU 09.03

- READ: BRAIN—"I LOVE MUSIC AND I LOVE SCIENCE—WHY WOULD I WANT TO MIX THE TWO?" – "BEHIND THE CURTAIN"
- CLASS: DIAGNOSTIC ESSAY; READING DISCUSSION; LECTURE—"WRITING AS A PROCESS"
- DUE: REFLECTION 01 & 02

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WE 09.04

- READ: BRAIN—“I LOVE MUSIC AND I LOVE SCIENCE—WHY WOULD I WANT TO MIX THE TWO?” – “BEHIND THE CURTAIN”
- CLASS: READING DISCUSSION; LECTURE—“WRITING AS A PROCESS”
- DUE: REFLECTION 02

WEEK 04: MARIAH CAREY

MO 09.09

- READ: BRAIN—“ANTICIPATION” – “AFTER DESSERT, CRICK WAS STILL FOUR SEATS AWAY FROM ME”
- CLASS: WRITERS WORKSHOP; LECTURE—“MLA STYLE: AN INTRODUCTION”
- DUE: LEARNINGCURVE GRAMMAR EXERCISES 1: ACTIVE AND PASSIVE VOICE, COMMA SPLICES AND FUSED (RUN-ON) SENTENCES, PARALLELISM

TU 09.07

- READ: BRAIN—“ANTICIPATION” – “THE MUSIC INSTINCT”
- CLASS: WRITERS WORKSHOP; LECTURE—“MLA STYLE: AN INTRODUCTION;” WATCH—“DR. DANIEL LEVITIN: THE WORLD IN SIX SONGS” (TED^XUSC); LECTURE—“CITING SOURCES IN MLA 101”
- DUE: REFLECTION 03; LEARNINGCURVE GRAMMAR EXERCISES 1: ACTIVE AND PASSIVE VOICE, COMMA SPLICES AND FUSED (RUN-ON) SENTENCES, PARALLELISM

WE 09.08

- READ: BRAIN—“WHAT MAKES A MUSICIAN?” – “THE MUSIC INSTINCT”
- CLASS: WATCH—“DR. DANIEL LEVITIN: THE WORLD IN SIX SONGS” (TED^XUSC); LECTURE—“CITING SOURCES IN MLA 101”
- DUE: REFLECTION 03

WEEK 05: PATSY CLINE

MO 09.16

- READ: ER—“WRITING ABOUT MUSIC” (UNIVERSITY OF CALGARY), “A GUIDE TO WRITING ABOUT MUSIC, PT. 2: THINKING” (INVISIBLE ORANGES), “THE NPR 100: THE MOST IMPORTANT AMERICAN MUSICAL WORKS OF THE 20TH CENTURY” (NPR)
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS
- DUE: EXPOSITORY ESSAY (ANNOTATED—INSTRUCTIONS TO BE GIVEN IN CLASS PRIOR TO DUE DATE)

TU 09.17

- READ: ER—“WRITING ABOUT MUSIC” (UNIVERSITY OF CALGARY), “A GUIDE TO WRITING ABOUT MUSIC, PT. 2: THINKING” (INVISIBLE ORANGES), “THE NPR 100: THE MOST IMPORTANT AMERICAN MUSICAL WORKS OF THE 20TH CENTURY” (NPR)
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; LECTURE—“ON WORDINESS: EXERCISES”
- DUE: EXPOSITORY ESSAY; LEARNINGCURVE GRAMMAR EXERCISES 2: FRAGMENTS, PRONOUNS, SUBJECT-VERB AGREEMENT

WE 09.18

- CLASS: READING DISCUSSION; LECTURE—“ON WORDINESS: EXERCISES”
- DUE: LEARNINGCURVE GRAMMAR EXERCISES 2: FRAGMENTS, PRONOUNS, SUBJECT-VERB AGREEMENT

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WEEK 06: CARLOS SANTANA

Mo 09.23

- READ: ER—"INFOGRAPHICS: SEPARATING THE GREAT FROM THE MEDIOCRE" (THE NEXT WEB), "WHAT MAKES A GREAT INFOGRAPHIC?" (DASHBURST), "70 BEST INFOGRAPHICS ON THE WEB" (CREATIVE BLOQ), "YOU SUCK AT INFOGRAPHICS" (WIRED)
- CLASS: CLOSE READ ESSAY

Tu 09.24

- READ: WARS—"HIP HOP CAUSES VIOLENCE" – "HIP HOP HURTS BLACK PEOPLE;" ER—"INFOGRAPHICS: SEPARATING THE GREAT FROM THE MEDIOCRE" (THE NEXT WEB), "WHAT MAKES A GREAT INFOGRAPHIC?" (DASHBURST), "70 BEST INFOGRAPHICS ON THE WEB" (CREATIVE BLOQ)
- CLASS: CLOSE READ ESSAY; MULTIMEDIA PRESENTATIONS; LECTURE—"THE MOST COMMON GRAMMATICAL ERRORS—AND HOW TO AVOID THEM"
- DUE: REFLECTION 04

We 09.25

- READ: WARS—"HIP HOP CAUSES VIOLENCE" – "HIP HOP HURTS BLACK PEOPLE"
- CLASS: MULTIMEDIA PRESENTATIONS; LECTURE—"THE MOST COMMON GRAMMATICAL ERRORS—AND HOW TO AVOID THEM"
- DUE: REFLECTION 04

WEEK 07: BLONDIE

Mo 09.30

- READ: WARS—"HIP HOP IS DESTROYING AMERICA'S VALUES" – "HIP HOP DEMEANS WOMEN"
- CLASS: READING DISCUSSION; WRITERS WORKSHOP
- DUE: INFOGRAPHIC (DRAFT 1, BRING 3 COPIES)

Tu 10.01

- READ: WARS—"HIP HOP IS DESTROYING AMERICA'S VALUES" – "'THERE ARE BITCHES AND HOES'"
- CLASS: READING DISCUSSION; WRITERS WORKSHOP; MULTIMEDIA PRESENTATIONS; LECTURE—"HOW TO BUILD A SOLID ARGUMENT"
- DUE: INFOGRAPHIC (DRAFT 1, BRING 3 COPIES)

We 10.02

- READ: WARS—"JUST KEEPING IT REAL" – "'THERE ARE BITCHES AND HOES'"
- CLASS: MULTIMEDIA PRESENTATIONS; LECTURE—"HOW TO BUILD A SOLID ARGUMENT"

WEEK 08: ELVIS PRESLEY

Mo 10.07

- READ: WARS—"WE'RE NOT ROLE MODELS" – "NOBODY TALKS ABOUT THE POSITIVE IN HIP HOP"
- CLASS: READING DISCUSSION; WATCH—EXCERPTS FROM *AND YOU DON'T STOP: 30 YEARS OF HIP-HOP* FROM VH1 (2004)
- DUE: INFOGRAPHIC (FINAL DRAFT; ATTACH DRAFT 1 TO BACK)

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TU 10.08

- READ: WARS—“WE’RE NOT ROLE MODELS” – “NOBODY TALKS ABOUT THE POSITIVE IN HIP HOP”
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; WATCH—EXCERPTS FROM *AND YOU DON’T STOP: 30 YEARS OF HIP-HOP* FROM VH1 (2004)
- DUE: INFOGRAPHIC (FINAL DRAFT; ATTACH DRAFT 1 TO BACK); REFLECTION 05

WE 10.09

- READ: WARS—“MUTUAL DENIALS IN THE HIP HOP WARS” – “SIX GUIDING PRINCIPLES FOR CREATIVITY, CONSUMPTION, AND COMMUNITY IN HIP HOP AND BEYOND”
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS
- DUE: REFLECTION 05

WEEK 09: TONY BENNETT

Mo 10.14

- READ: SONG—“YOUR LOVE IS THE PLACE WHERE I COME FROM” – “YOU HAD TIME”
- CLASS: WRITERS WORKSHOP; MULTIMEDIA PRESENTATIONS
- DUE: EDITORIAL ESSAY (DRAFT 1; BRING 3 COPIES)

TU 10.15

- READ: SONG—“YOUR LOVE IS THE PLACE WHERE I COME FROM” – “A MINOR INCIDENT;” ER—“MILLENNIALS NEED TO FIND A SOUNDTRACK FOR THEIR GENERATION (POLICYMIC), “TURN UP THAT DAMNED MUSIC!” (*URBAN TULSA WEEKLY*)
- CLASS: READING DISCUSSION; WRITERS WORKSHOP; MULTIMEDIA PRESENTATIONS
- DUE: EDITORIAL ESSAY (DRAFT 1; BRING 3 COPIES)

WE 10.16

- READ: SONG—“I’VE HAD IT” – “A MINOR INCIDENT;” ER—“MILLENNIALS NEED TO FIND A SOUNDTRACK FOR THEIR GENERATION (POLICYMIC), “TURN UP THAT DAMNED MUSIC!” (*URBAN TULSA WEEKLY*)
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS

WEEK 10: QUEEN

Mo 10.21

- READ: SONG—“GLORYBOUND” – “NEEDLE IN A HAYSTACK;” ER—“YOU ARE WHAT YOU HEAR: WHAT YOUR FAVORITE MUSIC SAYS ABOUT YOU” (NPR MUSIC), “SIX SONGS OF ME” (GUARDIANMUSIC), “DOES MUSIC DEFINE YOU?” (NPR MUSIC)
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS

TU 10.22

- READ: SONG—“GLORYBOUND” – “PISSING IN A RIVER;” ER—“YOU ARE WHAT YOU HEAR: WHAT YOUR FAVORITE MUSIC SAYS ABOUT YOU” (NPR MUSIC), “SIX SONGS OF ME” (GUARDIANMUSIC), “DOES MUSIC DEFINE YOU?” (NPR MUSIC), “MUSIC DEFINES ME” (AGGIE CENTRAL), “THE SOUND OF A GENERATION” (NPR MUSIC), “THE SONGS THAT DEFINE US” (CONVERSANTLIFE)
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; WATCH—“GOSPEL FOR TEENS” FROM *60 MINUTES* (2011)
- DUE: REFLECTION 06

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WE 10.23

- READ: SONG—"LET'S STRAIGHTEN IT OUT" – "PISSING IN A RIVER;" ER—"MUSIC DEFINES ME" (AGGIE CENTRAL), "THE SOUND OF A GENERATION" (NPR MUSIC), "THE SONGS THAT DEFINE US" (CONVERSANTLIFE)
- CLASS: MULTIMEDIA PRESENTATIONS; WATCH—"GOSPEL FOR TEENS" FROM *60 MINUTES* (2011)
- DUE: REFLECTION 06

WEEK 11: KANYE WEST

- MO 10.28
- READ: OWEN—PG. 1 – 50
- CLASS: READING DISCUSSION; WATCH—"DAVID HOLT: THE JOYFUL TRADITION OF MOUNTAIN MUSIC" (TED TALKS)

TU 10.29

- READ: OWEN—PG. 1 – 100
- CLASS: READING DISCUSSION; WATCH—"DAVID HOLT: THE JOYFUL TRADITION OF MOUNTAIN MUSIC" (TED TALKS)

WE 10.30

- READ: OWEN—PG. 51 – 100
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS

WEEK 12: ABBA

MO 11.04

- READ: OWEN—PG. 101 - 150
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; WATCH: EXCERPTS FROM "BBC FOUR SESSIONS: BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND" (BBC FOUR)

TU 11.05

- READ: OWEN—PG. 101 - 200
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; WATCH: EXCERPTS FROM "BBC FOUR SESSIONS: BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND" (BBC FOUR)
- DUE: REFLECTION 07

WE 11.06

- READ: OWEN—PG. 151 - 200
- CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS
- DUE: REFLECTION 07

WEEK 13: THE SUPREMES

MO 11.11

- NO CLASS—VETERAN'S DAY

TU 11.12

- CLASS: SHORT ANSWER RESPONSES

WE 11.13

- CLASS: SHORT ANSWER RESPONSES

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WEEK 14: RADIOHEAD

Mo 11.18

- CLASS: MULTIMEDIA PRESENTATIONS; LECTURE—“WRITING A PROCESS ANALYSIS: A GUIDE”
- DUE: REFLECTION 8

Tu 11.19

- CLASS: MULTIMEDIA PRESENTATIONS; LECTURE—“WRITING A PROCESS ANALYSIS: A GUIDE”
- DUE: REFLECTION 8

We 11.20

- NO CLASS—THANKSGIVING

WEEK 15: BARBRA STREISAND

Mo 11.25

- CLASS: WRITERS WORKSHOP; MULTIMEDIA PRESENTATIONS
- DUE: PROCESS ANALYSIS (BRING 3 COPIES)

Tu 11.26

- CLASS: WRITERS WORKSHOP; DEPARTMENT READING ASSESSMENT
- DUE: PROCESS ANALYSIS (BRING 3 COPIES)

We 11.27

- CLASS: WRITERS WORKSHOP; MULTIMEDIA PRESENTATIONS; DEPARTMENT READING ASSESSMENT

WEEK 16: NIRVANA

Mo 12.02

- CLASS: MULTIMEDIA PRESENTATIONS
- DUE: PROCESS ANALYSIS (FINAL DRAFT; ATTACH DRAFT 1 TO BACK)

Tu 12.03

- CLASS: MULTIMEDIA PRESENTATIONS; CLASS REVIEW
- DUE: PROCESS ANALYSIS (FINAL DRAFT; ATTACH DRAFT 1 TO BACK)

We 12.04

- CLASS: CLASS REVIEW

