

English 1A: First-Year Writing
Fall 2021, Section 73

Instructor: Scott Jarvie

Class Time: Tuesdays & Thursdays, 12:30 – 1:45PM

Location: Sweeney Hall 444

Office Hours: Wednesdays: 2:00 – 4:00PM, Faculty Offices 108 or online, or by appt.

*The world changes according to the way people see it, and if you alter, even but a millimeter the way people look at reality,
then you can change it.*

—James Baldwin

Course Description

English 1A is an introductory writing course that helps students understand the writing process and the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, students learn to think clearly and write effectively as they give form and coherence to complex ideas. Students practice these skills by writing for various audiences and rhetorical situations.

Instructors in English 1A typically pick an organizing theme for the course; ours is music. Together we'll develop our writing skills as we listen to, think through, and write about music from a variety of angles, considering our own relationship to music, how language intersects with sound, and how we might critically evaluate what we hear in our writing.

Format

This course will meet in-person and on campus, barring an update in campus policies on COVID-19.

Course Learning Outcomes

Students shall achieve the ability to write complete essays that demonstrate college-level proficiency in all of the following:

1. read actively and rhetorically.
2. perform the essential steps in the writing process (prewriting, organizing, composing, revising, and editing) and demonstrate an awareness of said performance.
3. articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals.
4. integrate your ideas and those of others by explaining, analyzing, developing, and criticizing ideas effectively in several genres.
5. use college-level language with clarity and grammatical proficiency.

Required Texts

There is no required text for this course. Readings will be provided on Canvas.

Assignments

There are four major assignments in the course: the personal inquiry (worth 20% of final grade; ~1000 words, due 9/12); the multimodal essay (20%, ~1500 words, due 10/28); the critical review (20%, 1500 words, due 11/30); and the final portfolio (10%, ~500 words, due 12/16).

Details for each assignment, including grading criteria, will be addressed in class and uploaded to Canvas.

Three workshops will be offered for most assignments. The first will introduce the assignment and its grading criteria. The second will provide opportunities for development and peer feedback. The third will allow students to share their penultimate draft and complete final edits.

Short reading responses and classroom writing exercises will also be assigned regularly. The final 30% of your grade will be determined by these activities, as well as your participation in the course.

Grading Information

I will always give you detailed instruction and support in class for major assignments. When applicable, I will also distribute rubrics that should help guide your thinking. Additional grading info related to the assignments above will be addressed in class. If you have questions or concerns about your grades, contact me within a week of receiving the grade.

Late work will not receive full credit. I know things happen. Please communicate with me as needed.

Requirements for each assignment will vary, but in all cases, grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression. The following are the criteria by which writing is typically evaluated in first-year writing courses:

An "A" writing assignment 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" writing assignment 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" writing assignment will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.

A "D" writing assignment 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" writing assignment does not fulfill the requirements of the assignment.

We'll use the following grading scale to determine final grades:

93-100	A	80-82	B-	67-69	D+
90-92	A-	77-79	C+	63-66	D
87-89	B+	73-76	C	60-62	D-
83-86	B	70-72	C-	0-59	F

University Policies

Relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g., learning assistance, counseling, and other resources) are listed on the Office of Undergraduate Education's [Syllabus Information page](#).

ENGL 1A(73) Fall 2021 Calendar (subject to change)

8/19	Introductions.
8/24	Personal Inquiry. -- Abdurraqib, "Carly Rae Jepsen Loves You Back", <i>They Can't Kill Us Until They Kill Us</i> .
8/26	Personal Inquiry. -- Serrano, "1998: DMX, "Ruff Rydaz Anthem", <i>The Rap Yearbook</i> .
8/31	Personal Inquiry -- Hyden, "Welcome to the Machine", <i>Twilight of the Gods</i> .
9/2	Personal Inquiry Workshop 1. -- Hopper, "Kacey Musgraves' Pageant Material", <i>The First Collection of Criticism by a Living Female Rock Critic</i> .
9/7	Personal Inquiry. -- Klosterman, "This Is Emo", <i>Sex, Drugs, & Cocoa Puffs: A Low Culture Manifesto</i> .
9/9	Personal Inquiry Workshop 2. -- Serrano, "2012: "Same Love", Macklemore and Ryan Lewis", <i>The Rap Yearbook</i> .
9/14	Personal Inquiry. -- Bangs, "Astral Weeks", <i>Psychotic Reactions and Carburetor Dung</i> .
9/16	Personal Inquiry Workshop 3. -- Abdurraqib, "On Future and Working Through What Hurts", <i>They Can't Kill Us Until They Kill Us</i> .
9/21	Personal Inquiry. -- Tolentino, "The Unexpected Sunlight of Waxahatchee's 'Saint Cloud'", <i>The New Yorker</i> . * Personal Inquiry due.

9/23	Multimodality. -- Coscarelli et al., “Watch How a Pop Hit Is Made: ‘The Middle’, Zedd & Maren Morris”, <i>The New York Times</i> .
9/28	Multimodality. -- Hirway, “Dua Lipa: Levitating”, <i>Song Exploder</i> .
9/30	Multimodality. -- Cuchna, “Tyler the Creator: Flower Boy”, <i>Dissect</i> .
10/5	Multimodality -- Various music videos.
10/7	No class. Independent writing.
10/12	Multimodal Essay Workshop 1. -- Various music videos.
10/14	Multimodality. -- Various music videos.
10/19	Multimodal Essay Workshop 2. -- Becky G, “10 Songs That Made Me”, <i>Spotify</i> .
10/21	Multimodality. -- Serrano & Jenkins, “Kendrick Lamar: ‘good kid, m.A.A.d city’”, <i>No Skips</i> .
10/26	Multimodal Essay Workshop 3. -- Ryan & Klosterman, “What Means More: Lyrics or Music?”, <i>Music Exists</i> .
10/28	Multimodality. -- Harvilla, “Mariah Carey: All I Want for Christmas Is You”, <i>60 Songs That Explain the 90’s</i> . * Multimodal project due.
11/2	Critique. -- Cohen, Review of “Spiral” by Darkside, <i>Pitchfork</i> .
11/4	Critical Review Workshop 1. -- Hyden, “We Crash Into Each Other Just So We Can Feel Something: Taylor Swift vs. Kanye West”, <i>Your Favorite Band is Killing Me</i> .
11/9	Critique. -- McCarthy, “Notes on Trap: A World Where Everything is Always Dripping”, <i>n+1</i> .
11/11	Critique Review Workshop 2. -- Hopper, “Janelle Monae is Breaking Rules and Creating Space for Others to Do the Same”, <i>The First Collection of Criticism by a Living Female Rock Critic</i> .

11/16	Critique. -- Harvilla, "Billie Eilish and the Loneliness of Megastardom", <i>The Ringer</i> .
11/18	No class. Independent writing.
11/23	Critical Review Workshop 3. -- Tolentino, "The Ordinary Brilliance of Big Thief", <i>The New Yorker</i> .
11/25	No class. Thanksgiving.
11/30	Critique. -- Larson, "Review of Greta Van Fleet's 'Anthem of the Peaceful Army'", <i>Pitchfork</i> . * Critical Review due.
12/2	Conclusions.