

English 1A: First-Year Writing
Summer 2022, Section 01

Instructor: Scott Jarvie.

Class Time: Mondays & Wednesdays, 9:00AM – 11:00AM.

Location: [Online](#).

Office Hours: Wednesdays, 11:00AM - 1:00PM or by appt., online.¹

So many people have said, “I write to find out what I think,” which may be less glib than it sounds. The thinking is obviously going on at some level, but the writing is a kind of antenna pulling in the signals and converting them to music.

—Sven Birkerts

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 their section of the course; ours will be 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 synchronously online via Zoom.

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.

¹ If you'd like to meet for office hours, send me an email ahead of time and we'll set up a Zoom.

Required Texts

There is no required text for this course. Readings will be linked in our syllabus or provided on Canvas.

Assignments

There are three major assignments in the course: the personal inquiry (worth 25% of final grade; ~1000 words, due 6/22); the multimodal project (25%, ~1500 words, due 7/18); and the critical review (25%, 1500 words, due 8/4). Details for each assignment, including grading criteria, will be addressed in class and uploaded to Canvas.

Short reading responses and classroom writing exercises will also be assigned regularly. The final 25% of your grade will be determined by these activities, as well as your participation in the course. Your participation makes all the difference in the experience we'll have together this summer. We'll proceed with the expectation that you'll (a) do the reading and writing, and (b) share your perspective on it in insightful, challenging, and creative ways during class. The goal of all this participation is to co-construct our learning about writing: You are invited to contribute whatever interests or moves or bothers or confuses you, and I'll do the same.

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(01) Summer 2022 Calendar (subject to change)

Date	Agenda
6/1	Introductions.
6/6	Personal inquiry.
6/8	Personal inquiry. – Beck, “ The Friends Who Listen to BTS Together Stay Together ”, <i>The Atlantic</i> . – Grosinger, “ Bill Hader on the Music That Made Him ”, <i>Pitchfork</i> . – Serrano, “1985: ‘La Di Da Di’, Doug E. Fresh and Slick Rick”, <i>The Rap Year Book</i> .
6/13	Personal inquiry. – Serrano, “2013: ‘Control’—Big Sean ft. Kendrick Lamar & Jay Electronica”, <i>The Rap Year Book: The Most Important Rap Song From Every Year Since 1979, Discussed, Debated, and Deconstructed</i> . – Jenkins, How Does That Make You Feel, Kendrick? <i>Vulture</i> .
6/15	Personal inquiry. – Abdurraqib, “A Night in Bruce Springsteen’s America”, <i>They Can’t Kill Us Until They Kill Us</i> . – Hopper, “Emo: Where the Girls Aren’t”, <i>The First Collection of Criticism by a Living Female Rock Critic</i> .
6/20	Personal inquiry. – Abdurraqib, “On Future and Working Through What Hurts”, <i>They Can’t Kill Us Until They Kill Us</i> . – Bangs, “ ‘Astral Weeks’, Van Morrison ”, <i>Psychotic Reactions and Carburetor Dung: Rock ‘N’ Roll as Literature and Literature as Rock ‘N’ Roll</i> .

6/22	Multimodality. * Personal Inquiry due.
6/27	Multimodality. – Zauner, “Japanese Breakfast: 10 Songs That Made Me” , <i>Spotify</i> .
7/4	Multimodality. – Harvilla, “Selena–‘Dreaming of You’” , <i>60 Songs That Explain the 90’s</i> .
7/6	Multimodality. – Cuchna, “‘White Ferrari’ by Frank Ocean” , <i>Dissect</i> .
7/11	Multimodality. – Coscarelli et al., “Watch How a Pop Hit Is Made: ‘The Middle’, Zedd & Maren Morris” , <i>The New York Times</i> . – No Life Shaq, “FIRST TIME HEARING LYNRYD SKYNYRD ‘Free Bird’” , <i>You Tube</i> .
7/13	Multimodality. – Various music videos.
7/18	Critical analysis. * Multimodal project due.

7/20	<p>Critical analysis.</p> <ul style="list-style-type: none"> - Cohen, "Japandroids 'Celebration Rock' 10th Anniversary Review", <i>Stereogum</i>. - Hyden, "The New Big Thief Album is a Masterpiece", <i>UPROXX</i>. - Tolentino, "Kanye West's Sunday Service Is Full of Longing and Self-Promotion", <i>The New Yorker</i>. - Shepherd, "Rosalía: MOTOMAMI", <i>Pitchfork</i>.
7/25	<p>Critical analysis.</p> <ul style="list-style-type: none"> - Larson, "Greta Van Fleet's: 'Anthem of the Peaceful Army'", <i>Pitchfork</i>. - Strauss, "Jack Harlow: 'Come Home the Kids Miss You'", <i>Pitchfork</i>. - Wells, "As Not Seen on TV", <i>The New York Times</i>.
7/27	<p>Critical analysis.</p> <ul style="list-style-type: none"> - Serrano, "1998: 'Ruff Rydaz Anthem'—DMX", <i>The Rap Year Book</i>. - Mays, "A Strange Bolt of Lightning: The Oral History of the Gaslight Anthem's 'The '59 Sound'", <i>The Ringer</i>.
8/1	<p>Critical analysis.</p> <ul style="list-style-type: none"> - Klosterman & Ryan, "Does Any Opinion Actually Matter?", <i>Music Exists</i>.
8/4	<p>Conclusions.</p> <p>* Critical Review due.</p>