



ENGL 1A: THE SOUNDTRACK OF OUR LIVES  
FALL 2020, SAN JOSÉ STATE UNIVERSITY

INSTRUCTOR: DANIEL HENDEL DE LA O  
COURSE: ENGL 1A, FIRST-YEAR WRITING  
GE CATEGORY: A2, WRITTEN COMMUNICATION I  
UNITS: 3

PREREQUISITE: COMPLETION OF "REFLECTION ON COLLEGE WRITING"

OFFICE HOURS: TUE/THU 10:30 – 11:30 A.M. (BY APPOINTMENT AND  
VIA ZOOM)

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SECTIONS:

- 4 (42050) - TUE/THU 7:30 – 8:45 A.M. (BI-WEEKLY MEETINGS ONLINE VIA ZOOM)
- 22 (42103) - TUE/THU 9:00 – 10:15 A.M. (BI-WEEKLY MEETINGS ONLINE VIA ZOOM)

ZOOM LOGIN:

- SEC. 4 - MEETING ID: 972 5579 8521 / PASSCODE: 064266 (SJSU AUTHENTICATED REQUIRED)
- SEC. 22 - MEETING ID: 969 0808 0456 / PASSCODE: 233514 (SJSU AUTHENTICATED REQUIRED)

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. IN ORDER TO BETTER UNDERSTAND ITS CULTURAL SIGNIFICANCE, THIS SEMESTER WE WILL BE READING AND WRITING EXCLUSIVELY ABOUT MUSIC.

A NOTE ABOUT FALL 2020

THE HEALTH AND SAFETY OF OUR UNIVERSITY COMMUNITY IS PARAMOUNT. AS SUCH, OUR COURSE THIS SEMESTER WILL BE CONDUCTED ENTIRELY ONLINE. WHILE THIS FORMAT MAY PRESENT CHALLENGES, PLEASE BE PATIENT AND RESPECTFUL OF ME AND YOUR CLASSMATES. I AM LOOKING FORWARD TO AN EXCITING AND ENGAGING CLASS.

REQUIRED MATERIALS

ALL BOOKS ARE AVAILABLE IN AN ELECTRONIC EDITION (E.G. KINDLE), THOUGH PAGINATION MAY VARY FROM PRINT EDITIONS.

BOOKS:

- *THIS IS YOUR BRAIN ON MUSIC: THE SCIENCE OF A HUMAN OBSESSION* BY DANIEL J. LEVITIN (ISBN: 0452288525)
- *THE EVERYDAY WRITER WITH EXERCISES WITH 2016 MLA UPDATE (SIXTH EDITION)* BY ANDREA A. LUNSFORD (ISBN: 1319083447)\*

\**ANY EDITION OF THE EVERYDAY WRITER WILL SUFFICE.*

TECHNOLOGY REQUIREMENTS

STUDENTS ARE REQUIRED TO HAVE AN ELECTRONIC DEVICE (E.G. LAPTOP, DESKTOP, OR TABLET) WITH A CAMERA AND BUILT-IN MICROPHONE, AS WELL AS A RELIABLE WI-FI CONNECTION. SAN JOSE STATE HAS A FREE EQUIPMENT LOAN PROGRAM ([SJSU.EDU/LEARNANYWHERE/EQUIPMENT/INDEX.PHP](http://SJSU.EDU/LEARNANYWHERE/EQUIPMENT/INDEX.PHP)) AVAILABLE FOR STUDENTS.

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.

COURSE CONTENT

**DIVERSITY:** SJSU STUDIES INCLUDE AN EMPHASIS ON DIVERSITY. YOU WILL ENGAGE IN INTEGRATED READING AND WRITING ASSIGNMENTS TO CONSTRUCT YOUR OWN ARGUMENTS ON COMPLEX ISSUES THAT GENERATE MEANINGFUL PUBLIC DEBATE. READINGS FOR THE COURSE WILL INCLUDE WRITERS OF DIFFERENT GENDERS AND FROM DIFFERENT SOCIO-ECONOMIC CLASSES.

**WRITING:** WRITING ASSIGNMENTS WILL GIVE YOU REPEATED PRACTICE IN ALL PHASES OF THE WRITING PROCESS: PREWRITING, ORGANIZING, WRITING, REVISING, AND EDITING. THIS CLASS REQUIRES A MINIMUM OF 8000 WORDS, AT LEAST 4000 OF WHICH MUST BE IN REVISED FINAL DRAFT FORM. BECAUSE IN-CLASS WRITING IS VALUED AND YOU SHOULD BE ABLE TO PERFORM WELL IN TIMED WRITING SITUATIONS, AT LEAST ONE ESSAY WILL BE WRITTEN IN CLASS. IN ADDITION, ENGL 1A CLASSES REQUIRE MULTIPLE OUT-OF-CLASS ESSAYS.

**READING:** IN ADDITION TO BEING AN INTENSIVE WRITING COURSE, ENGL 1A IS ALSO A READING COURSE. READING IS A CRUCIAL COMPONENT OF THE CLASS, AS ONE MUST READ EFFECTIVE WRITING TO BECOME AN EFFECTIVE WRITER. DURING THE SEMESTER, YOU WILL READ A VARIETY OF RHETORICAL AND PROFESSIONAL WORKS ON THE ART AND CRAFT OF PERSUASIVE LANGUAGE.

**MULTIMODAL:** YOU WILL BE PRESENTING YOUR ARGUMENTS ORALLY TO CLASS BOTH AS AN INDIVIDUAL AND AS PART OF A GROUP.

## GENERAL EDUCATION LEARNING OBJECTIVES (GELO)

UPON SUCCESSFUL COMPLETION OF THE COURSE, YOU WILL BE ABLE TO:

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. DEMONSTRATE COLLEGE-LEVEL LANGUAGE USE, CLARITY, AND GRAMMATICAL PROFICIENCY IN WRITING

## THE SJSU WRITING CENTER

FOR THE FALL 2020 SEMESTER, THE SJSU WRITING CENTER WILL BE OPERATING ENTIRELY ONLINE. THEY HAVE SIGNIFICANTLY EXPANDED THEIR ONLINE TUTORING AND LIVE CHAT OFFERINGS. APPOINTMENTS CAN BE MADE ONLINE AT [SJSU.MYWCONLINE.COM](https://sjsu.mywconline.com), AND NO APPOINTMENT IS NEEDED TO USE THEIR LIVE CHAT SERVICE, WHICH CAN BE ACCESSED THROUGH THEIR WEBSITE. AS ALWAYS, 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 AT [SJSU.EDU/WRITINGCENTER](https://sjsu.edu/writingcenter).

## UNIVERSITY, COLLEGE, OR DEPARTMENT POLICY INFORMATION

UNIVERSITY-WIDE POLICY INFORMATION RELEVANT TO ALL COURSES, SUCH AS ACADEMIC INTEGRITY, ACCOMMODATIONS, ETC., CAN BE FOUND AT [SJSU.EDU/GUP/SYLLABUSINFO/INDEX.HTML](https://sjsu.edu/gup/syllabusinfo/index.html).

## DEPARTMENT GRADING POLICY

REQUIREMENTS FOR PARTICULAR ASSIGNMENTS WILL VARY, BUT IN ALL CASES ESSAY GRADES WILL REFLECT THE PAPER'S EFFECTIVENESS, WHICH ARE BROKEN DOWN INTO THREE MAJOR AREAS: CONTENT (THIS INCLUDES MATURITY AND SOPHISTICATION OF THOUGHT), ORGANIZATION, AND EXPRESSION. ALL ASSIGNMENTS, QUIZZES, AND EXAMS ARE GRADED ON A TRADITIONAL A-F SCALE.

THE FOLLOWING ARE THE CRITERIA BY WHICH ESSAYS ARE TYPICALLY EVALUATED IN FIRST-YEAR WRITING COURSES:

- 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 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.

### THE EAUZONE

I MAINTAIN THE EAUZONE (EAUZONE.BLOGSPOT.COM) AS A CENTRALIZED LOCATION FOR GENERAL CLASS INFORMATION, INCLUDING ASSIGNMENTS. 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 MAY BE REQUIRED TO COMPLETE SOME ASSIGNMENTS. YOU WILL UTILIZE THIS SITE, NOT CANVAS, FOR MOST COURSE INFORMATION. ON THE HOMEPAGE, CLICK ON "ENGL 1A: THE SOUNDTRACK OF OUR LIVES" UNDER "FALL 2020 COURSES" TO BE ROUTED TO OUR COURSE'S PAGE.

### STANDARDS FOR PRESENTATION OF WORK

ALL TYPED WORK MUST BE IN MLA STYLE. SAMPLES ARE LOCATED ONLINE AND IN *THE EVERYDAY WRITER*.

PLEASE FOLLOW THIS SAMPLE HEADING FOR ALL TYPED WORK:

FULL NAME

ENGL 1A: SECTION NUMBER

ASSIGNMENT

AT THE END OF EACH TYPED ASSIGNMENT, INCLUDE THE WORD COUNT. EXAMPLE:

| Word Count: 741

### THIS COURSE'S POLICIES

#### GENERAL:

- I AM HAPPY TO CALL YOU BY WHATEVER NAME YOU PREFER, BUT PLEASE BE CONSISTENT. FOR EXAMPLE, IF YOUR NAME IS JOHN WILSON, BUT YOU GO BY JACK, THEN USE "JOHN (JACK) WILSON" ON ALL ASSIGNMENTS. ALSO, REMEMBER THAT PREFERRED NAMES CAN BE SET IN CANVAS USING THESE INSTRUCTIONS: SJSU.EDU/REGISTRAR/DOCS/PREFERRED\_NAME\_SETTING.PDF.
- I AM ALSO HAPPY TO USE YOUR PREFERRED PRONOUNS. SIMPLY NOTIFY ME AS EARLY IN THE SEMESTER AS POSSIBLE—AND I APOLOGIZE IN ADVANCE IF I OCCASIONALLY SLIP UP.
- AS SOON AS POSSIBLE, UPLOAD A CLEAR PHOTO TO YOUR CANVAS AND EMAIL ACCOUNTS. THIS IS ESPECIALLY IMPORTANT GIVEN OUR ONLINE-ONLY SETTING.

#### GRADES AND GRADING:

- I WILL SOMETIMES MAKE SENTENCE-LEVEL CORRECTIONS TO ONLY ONE PAGE OR PARAGRAPH OF YOUR ESSAY. THIS IS DONE IN AN EFFORT TO MAKE YOU A BETTER EDITOR OF YOUR OWN WORK. YOU SHOULD

ASSUME THAT THE CORRECTIONS I'VE MADE ARE APPLICABLE TO YOUR ENTIRE ESSAY. IN FACT, YOU MAY EVEN BE ASKED TO CORRECT YOUR OWN PAPER BASED UPON THE SECTION I REVISED.

- THERE IS A PARTICIPATION COMPONENT TO YOUR GRADE. 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 ASK QUESTIONS AND/OR COMMENT). SIMPLY ATTENDING CLASS IS NOT SUFFICIENT TO GARNER FULL POINTS, AS THEY ARE BASED ON ACTIVE PARTICIPATION, NOT ATTENDANCE.
- THERE WILL BE NO EXTRA-CREDIT OPPORTUNITIES THIS SEMESTER.
- CHECK CANVAS FOR YOUR MOST UP-TO-DATE GRADES.

#### ASSIGNMENTS:

- ALL WRITING ASSIGNMENTS ARE DUE ON THE DATES INDICATED ON EAUZONE, WHICH CONTAINS THE MOST UP-TO-DATE SCHEDULE AND INFORMATION.
- SUBMIT LATE ASSIGNMENTS (VIA CANVAS) NO LATER THAN THE FOLLOWING CLASS AFTER THE DUE DATE. THEY WILL BE LOWERED ONE LETTER GRADE. *NO ASSIGNMENTS WILL BE ACCEPTED BEYOND THIS POINT.*
- WITHOUT PRIOR NOTIFICATION, MISSED PRESENTATIONS CANNOT BE MADE UP. IF YOU MUST MISS YOUR PRESENTATION DATE, MAKE PRIOR ARRANGEMENTS WITH ME.
- ALL ASSIGNMENTS WILL BE UPLOADED VIA CANVAS.

#### ZOOM PRACTICES AND ETIQUETTE:

- YOUR CAMERA SHOULD BE TURNED ON FOR ALL CLASS MEETINGS. I AM HAPPY TO ACCOMMODATE ANY SPECIAL NEEDS OR REQUESTS.
- PLEASE DRESS APPROPRIATELY.
- ALWAYS KEEP YOURSELF ON "MUTE" WHEN NOT SPEAKING.
- TO COMMENT OR ASK A QUESTION, PLEASE SPEAK ALOUD OR USE THE "RAISE A HAND" FEATURE—THE "CHAT" FEATURE WILL TYPICALLY BE TURNED OFF.
- DO NOT SEND ME A PRIVATE CHAT MESSAGE DURING CLASS. INSTEAD, MESSAGE ME AFTERWARDS.
- ALL ZOOM CLASSES WILL BE RECORDED AND WILL BE POSTED TO CANVAS.
- UNIVERSITY POLICY (S12-7) REQUIRES CONSENT FROM ALL INDIVIDUALS WHO APPEAR IN A CLASS RECORDING. IF YOU DO NOT WISH TO BE IDENTIFIED IN A RECORDING, FEEL FREE TO UTILIZE THE "ANONYMOUS OPTION," BUT PLEASE NOTIFY ME BEFOREHAND.
- PLEASE OBTAIN PERMISSION FROM ME BEFORE RECORDING ANY CLASS SESSION. NOTE THAT ANY PERSONAL RECORDINGS ARE STRICTLY FOR PRIVATE USE AND CANNOT BE SHARED WITH ANYONE OUTSIDE OF CLASS.

#### EMAIL:

- IN ORDER TO STREAMLINE COMMUNICATIONS, EMAIL ME AT DANIEL.HENDELDELAO@SJSU.EDU ONLY. PLEASE DO NOT CONTACT ME VIA CANVAS.
- IN YOUR EMAIL, INDICATE YOUR SECTION NUMBER IN THE SUBJECT LINE, OR SOMEWHERE IN THE BODY. THIS HELPS ME REPLY TO YOUR EMAIL IN A TIMELIER MANNER.
- DUE TO THE HIGH VOLUME OF EMAIL I RECEIVE DAILY, IT MAY TAKE ME A DAY (OR MORE) TO RESPOND.
- UNLESS IT AFFECTS YOUR PRESENTATION, THERE IS NO NEED TO CONTACT ME IF YOU MISS CLASS.
- IF YOU ARE ABSENT, PLEASE DO NOT MESSAGE ME TO ASK WHAT YOU MISSED. YOU SHOULD HAVE THE CONTACT INFORMATION OF AT LEAST TWO OTHER CLASSMATES. THEY SHOULD BE ABLE TO FILL YOU IN ON ANY RELEVANT INFORMATION. IF YOU STILL HAVE A QUESTION, THEN FEEL FREE TO CONTACT ME.

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:	12. AWK	AWKWARD PHRASING
1. ^	INSERT	13. CS	COMMA SPLICE
2. ↑	TEXT IS LIKELY NOT PROPERLY DOUBLE-SPACED	14. FRAG	FRAGMENT
3. →	INDENT 1X	15. ITL EITHER	ADD OR REMOVE ITALICS
4. → →	INDENT 2X	16. HEAD	ISSUE WITH PAGE HEADER
5. +	GOOD POINT	17. PASS	PASSIVE VOICE
6. ?	MEANING UNCLEAR	18. RO	RUN-ON SENTENCE
7. #	ADD SPACE	19. SP	SPELLING
8. ""	PLACE INSIDE QUOTES	20. SV	SUBJECT-VERB DISAGREEMENT
9. ¶	START NEW PARAGRAPH	21. TC	TITLE CASE
10. @	DELETE	22. TNR	USE TIMES NEW ROMAN FONT
11. 2X	DOUBLE SPACE	23. UL	ADD OR REMOVE UNDERLINE
		24. WC	WORD CHOICE

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 SHOULD:

- RANGE FROM 250 WORDS (APPROX. 1 PAGE) TO 750 WORDS (APPROX. 2 ½ PAGES), DEPENDING ON ASSIGNMENT
- BE IN MLA STYLE
- UNLESS OTHERWISE NOTED, ALWAYS INCLUDE A WORKS CITED\*

*\* YOUR WORKS CITED MAY BE INSERTED DIRECTLY AFTER THE END OF YOUR ESSAY—IT DOES NOT NEED TO BE ON A SEPARATE PAGE.*

ASSIGNMENT	DESCRIPTION	GELO	WORD COUNT	REVISED/ WORKSHOPPED	VALUE
DIAGNOSTIC	THIS IN-CLASS ESSAY WILL BE MY FIRST OPPORTUNITY TO EVALUATE YOUR WRITING.	2-4	500		0
MEMOIR	FIRST, YOU WILL COMPILE A SHORT PLAYLIST OF SONGS THAT ARE SIGNIFICANT TO YOU. THEN, YOU WILL WRITE AN ESSAY EXPLORING HOW THOSE SONGS YOU CHOSE EPITOMIZE WHO YOU ARE.	2-4	750	✓	20

SHORT ANSWER RESPONSES	YOU WILL WRITE SHORT ANSWER RESPONSES TO A STORY BY MURAKAMI, CHEKOV, AND HUGHES.	1-5	500		20
CLOSE READ	FOR THIS ESSAY, YOU WILL CONDUCT AN IN-DEPTH ANALYSIS OF A SONG BY A FEMALE SONGWRITER.	1-5	500		20
INFOGRAPHIC	YOU WILL RANDOMLY BE ASSIGNED AN ALBUM FROM <i>ROLLING STONE'S</i> "500 GREATEST ALBUMS OF ALL TIME," THEN EXPLORE ITS ARTISTIC AND CULTURAL SIGNIFICANCE VIA AN INFOGRAPHIC.	1-5	250		20
EXPOSITORY	YOU WILL WRITE AN EXPOSITORY ESSAY BASED UPON LEVITIN'S <i>THIS IS YOUR BRAIN ON MUSIC</i> .	1-5	750	✓	20
REFLECTIONS	YOU WILL WRITE FIVE 2-PAGE REFLECTIONS ON A VARIETY OF MUSIC-RELATED PROMPTS.	2-4	1,000		50
ENGLISH DEPARTMENT ASSESSMENT	THIS DEPARTMENT-WIDE ASSESSMENT WILL ASK YOU REFLECT ON YOUR GROWTH AS A WRITER IN ENGL 1A.	2-5	500		20
MULTIMEDIA PRESENTATION	YOU AND A CLASSMATE WILL CREATE A 10-MINUTE MULTIMEDIA PRESENTATION (E.G. POWERPOINT, KEYNOTE) BASED UPON A MUSIC-RELATED TOPIC.	1-5	500		20
PARTICIPATION	ONLINE ATTENDANCE ALONE DOES NOT EARN PARTICIPATION POINTS, BUT ACTIVE AND CONSISTENT PARTICIPATION IN CLASS.				10
WORD COUNT: 5,250		POINT TOTAL: 200			

FINAL GRADE CALCULATIONS:

A+	194-200	B+	174-179	C+	154-159	F	0-139
A	188-193	B	168-173	C	148-153		
A-	180-187	B-	160-167	C-	140-147		

\* YOU MUST EARN AT LEAST 140 POINTS TO RECEIVE COURSE CREDIT.

COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. ALWAYS CONSULT EAUZONE FOR THE MOST UP-TO-DATE INFORMATION AND SCHEDULE. CONSIDER THIS SYLLABUS TO BE ONLY A ROUGH GUIDE AND IMMEDIATELY OUT-OF-DATE.

KEY:

- DB (DROPOX)
- ER (EREADER)
- BRAIN (*THIS IS YOUR BRAIN ON MUSIC*)

NOTES:

- LOOK FOR ANY ASSIGNMENTS WORTH POINTS TO BE CAPITALIZED AND BOLDED BELOW.
- LECTURES WILL BE EMAILED TO YOU THE SUNDAY PRIOR TO CLASS.
- UNLESS OTHERWISE NOTED:
  - ALL ASSIGNMENTS ARE DUE ON THURSDAYS BY 6 P.M. VIA CANVAS—DO NOT EMAIL.
  - ALL PRESENTATIONS HAPPEN ON THURSDAYS.

<p>WEEK 1: ADELE, <i>21</i> (2011)                  THU 8.20                  CLASS: SYLLABUS REVIEW; WATCH—"GOSPEL FOR TEENS" FROM <i>60 MINUTES</i></p>	<p>WEEK 2: LAURYN HILL, <i>THE MISEDUCATION OF LAURYN HILL</i> (1998)                  TUE 8.25/THU 8.27                  CLASS: INTRODUCTIONS; PRESENTATION PARTNER AND TOPIC ASSIGNMENTS; LECTURE—"CRAFTING THE ESSAY: WRITING AS A PROCESS"                  DUE: <b>REFLECTION 1</b></p>
<p>WEEK 3: PUBLIC ENEMY, <i>FEAR OF A BLACK PLANET</i> (1990)                  TUE 9.1/THU 9.3                  CLASS: LECTURE—"BUILDING A BETTER MULTIMEDIA PRESENTATION: AN ANNOTATED LOOK"                  DUE: <b>DIAGNOSTIC</b></p>	<p>WEEK 4: BUDDY HOLLY, <i>BUDDY HOLLY</i> (1958)                  TUE 9.8/THU 9.10                  CLASS: LECTURE—"CITING SOURCES IN MLA: THE BASICS" AND "MLA STYLE 101"</p>
<p>WEEK 5: THE BEACH BOYS, <i>PET SOUNDS</i> (1966)                  TUE 9.15/THU 9.17                  CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; LECTURE—"YOU'RE IN COLLEGE NOW: THE NEW RULES OF UNIVERSITY WRITING"</p>	<p>WEEK 6: LED ZEPPELIN, <i>LED ZEPPELIN IV</i> (1971)                  TUE 9.22/THU 9.24                  CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS                  DUE: <b>MEMOIR (DRAFT 1)</b></p>
<p>WEEK 7: MICHAEL JACKSON, <i>THRILLER</i> (1983)                  TUE 9.29/THU 10.1                  CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS                  DUE: <b>MEMOIR (FINAL DRAFT)</b></p>	<p>WEEK 8: BILLIE EILISH, <i>WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?</i> (2019)                  TUE 10.6/THU 10.8                  READ:                  CLASS: MULTIMEDIA PRESENTATIONS                  DUE: <b>REFLECTION 2</b></p>

<p>WEEK 9: THE BEATLES, <i>REVOLVER</i> (1966) TUE 10.13/THU 10.15 READ: DB—LIT PACK 1 (“HOW IT FEELS TO BE COLORED ME” BY ZORA NEALE HURSTON, “THE SECOND BAKERY ATTACK” BY HARUKI MURAKAMI, “ROTHSCHILD’S FIDDLE” BY ANTON CHEKHOV) CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS DUE: <b>REFLECTION 3 AND 4</b></p>	<p>WEEK 10: CAROLE KING, <i>TAPESTRY</i> (1971) TUE 10.20/THU 10.22 READ: DB—LIT PACK 2 (“THE BLUES I’M PLAYING” BY LANGSTON HUGHES, “EDWARD THE CONQUEROR” BY ROALD DAHL, “THE MUSIC OF ERICH ZANN” BY H. P. LOVECRAFT) CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS DUE: <b>SHORT ANSWER RESPONSES</b></p>
<p>WEEK 11: SELENA, <i>DREAMING OF YOU</i> (1995) TUE 10.27/THU 10.29 CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; LECTURE—“CLOSE READS—A HOW-TO”</p>	<p>WEEK 12: LORETTA LYNN, <i>COAL MINER’S DAUGHTER</i> (1971) TUE 11.3/THU 11.5 CLASS: READING DISCUSSION; MULTIMEDIA PRESENTATIONS; LECTURE—“INFOGRAPHICS 101” DUE: <b>CLOSE READ</b></p>
<p>WEEK 13: NIRVANA, <i>NEVERMIND</i> (1991) TUE 11.10/THU 11.12) READ: BRAIN—“I LOVE MUSIC AND I LOVE SCIENCE—WHY WOULD I WANT TO MIX THE TWO?” – “BEHIND THE CURTAIN” DUE: <b>INFOGRAPHIC (DRAFT 1); REFLECTION 5</b></p>	<p>WEEK 14: BRUCE SPRINGSTEEN, <i>BORN IN THE USA</i> (1984) TUE 11.17/THU 11.19 READ: BRAIN—“ANTICIPATION” – “AFTER DESSERT, CRICK WAS STILL FOUR SEATS AWAY”; ER—“500 GREATEST ALBUMS OF ALL TIME” (ROLLING STONE) CLASS: MULTIMEDIA PRESENTATIONS DUE: <b>INFOGRAPHIC (FINAL DRAFT)</b></p>
<p>WEEK 15: THE DAVE BRUBECK QUARTET, <i>TIME OUT</i> (1959) READ: BRAIN—“WHAT MAKES A MUSICIAN A MUSICIAN?” – “THE MUSIC INSTINCT” TUE 11.24/THU 11.26 (NO CLASS—THANKSGIVING) CLASS: MULTIMEDIA PRESENTATIONS DUE: <b>EXPOSITORY (DRAFT 1—NOTE TUESDAY DUE DATE)</b></p>	<p>WEEK 16: STEVIE WONDER, <i>INNERVISIONS</i> (1973) TUE 12.1/THU 12.3* CLASS: MULTIMEDIA PRESENTATIONS DUE: <b>EXPOSITORY (FINAL DRAFT)</b>  <i>*FINAL REGULAR CLASS MEETING OF THE SEMESTER</i></p>
SECTION 22 FINAL	SECTION 4 FINAL
<p>WEEK 17: DAVID BOWIE, <i>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</i> (1973) WED 12.9, 8 – 9:30 A.M. CLASS: COURSE WRAP-UP DUE: <b>ENGLISH DEPARTMENT ASSESSMENT (SUBMIT VIA CANVAS BY 5 P.M.)</b></p>	<p>WEEK 18: BEYONCÉ, <i>LEMONADE</i> (2016) MON 12.14, 8 – 9:30 A.M. CLASS: COURSE WRAP-UP DUE: <b>ENGLISH DEPARTMENT ASSESSMENT (SUBMIT VIA CANVAS BY 5 P.M.)</b></p>