

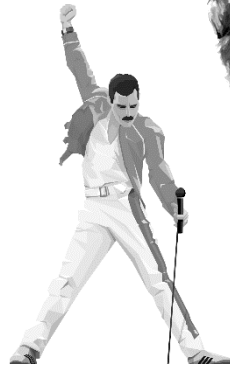


THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

ENGLISH 1A: I CAN HEAR MUSIC
THE DEPARTMENT OF ENGLISH AND COMPARATIVE LITERATURE
@ SAN JOSÉ STATE UNIVERSITY, FALL 2015

COURSE: ENGLISH 1A—FIRST YEAR WRITING
GE: AREA A2
UNITS: 3

INSTRUCTOR: DH DE LA O
OFFICE: FOB 111
OFFICE HOURS: Mo/We 10:30 – 11:30
OR BY APPOINTMENT
PHONE: 408.924.5019
EMAIL: DHDELAO@GMAIL.COM
BLOG: EAUZONE.BLOGSPOT.COM



SEC. 38 (47629): Tu/Th 7:30 – 8:45 AM, BBC 122
SEC. 63 (47670): Tu/Th 9:00 – 10:15 AM, BBC 120

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

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

BOOKS:

- *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)
- *THIS IS YOUR BRAIN ON MUSIC: THE SCIENCE OF A HUMAN OBSESSION* BY DANIEL J. LEVITIN (ISBN: 0452288525)

WRITING GUIDE:

- *THE EVERYDAY WRITER WITH EXERCISES (5TH EDITION)—SPECIAL EDITION: SAN JOSE STATE UNIVERSITY* BY ANDREA A. LUNSFORD (ISBN: 9781457667121)



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NOTE: 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.

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. STUDENTS WILL BE INTRODUCED TO CITING SOURCES.

PREREQUISITES: PLACEMENT BY THE ENGLISH PROFICIENCY TEST (EPT), OR PASSAGE OF AN APPROVED SUBSTITUTE COURSE FOR THE EPT, SUCH AS LLD 2.

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, INCLUDING APPROPRIATE CITATION.
- EFFECTIVE ORGANIZATION WITHIN THE PARAGRAPH AND THE ESSAY.
- ACCURACY, VARIETY, AND CLARITY OF SENTENCES.
- APPROPRIATE DICTION AND TONE.
- CONTROL OF CONVENTIONAL MECHANICS (E.G., PUNCTUATION, SPELLING, REFERENCE, AGREEMENT).

STUDENT LEARNING OBJECTIVES (SLOs)

STUDENTS SHALL:

1. DEMONSTRATE THE ABILITY TO READ ACTIVELY AND RHETORICALLY.
2. DEMONSTRATE THE ABILITY TO 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. DEMONSTRATE THE ABILITY TO INTEGRATE THEIR 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.

SJSU ACADEMIC POLICIES

YOU ARE RESPONSIBLE FOR READING SJSU'S ACADEMIC POLICES ONLINE @ WWW.SJSU.EDU/ENGLISH/COMP/POLICY/INDEX.HTML. THEY CONTAIN RELEVANT INFORMATION, INCLUDING:

- COURSE GUIDELINES



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- ACADEMIC POLICIES (ACADEMIC INTEGRITY, PLAGIARISM, ADA AND AEC POLICIES)
- ESTIMATION OF PER-UNIT STUDENT WORKLOAD
- RECORDING POLICIES
- ADDING AND DROPPING CLASSES

THE 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).

GRADING CRITERIA

GRADING: A-F. TO TAKE THE WRITING SKILLS TEST AND MOVE ON TO UPPER-DIVISION COURSEWORK, STUDENTS NEED A C OR BETTER IN ENGLISH 1A.

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.

MLA STYLE

AS IS STANDARD IN AMERICAN ENGLISH CLASSES, ALL TYPED WORK MUST BE SUBMITTED IN MLA STYLE. SAMPLES ARE LOCATED IN BOTH *THE EVERYDAY WRITER* (P. 457) AND ONLINE AT EAUZONE.

PLEASE FOLLOW THIS SAMPLE HEADING FOR ALL TYPED WORK:

NAME

1A: SECTION NUMBER

ASSIGNMENT

DATE



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NOTE TO 7:30 AM SECTIONS: THE AS PRINT SHOP OPENS AT DAILY 8 AM, 30 MINUTES AFTER CLASS STARTS. PLEASE PLAN ACCORDINGLY.

CLASS PROTOCOLS

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.
- CURRENT GRADES WILL BE AVAILABLE ON CANVAS.
- *IF* EXTRA-CREDIT IS OFFERED, IT WILL ONLY BE ONCE, SO PLEASE STAY UP-TO-DATE ON YOUR ASSIGNMENTS.
- 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.

ASSIGNMENTS:

- ALL WRITING ASSIGNMENTS ARE DUE ON THE DATES INDICATED ON EAUZONE, WHICH CONTAINS THE MOST UP-TO-DATE SCHEDULE AND INFORMATION.
- 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 ON YOUR FINAL DRAFT FOR COMING TO CLASS ON A WRITERS WORKSHOP DAY WITHOUT ANYTHING TO SHARE.
- I WILL NOT ACCEPT ANY ASSIGNMENTS THAT ARE UNSTAPLED.

ETIQUETTE:

- I CONSIDER IT HIGHLY DISRESPECTFUL TO SLEEP IN CLASS. IF YOU FALL ASLEEP IN CLASS, YOU MAY BE ASKED TO LEAVE.
- THE USE OF LAPTOPS DURING CLASS IS RESTRICTED TO NOTE TAKING ONLY— *ABSOLUTELY NO SOCIAL MEDIA DURING CLASS TIME.*
- 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.
- PLEASE DO NOT PACK UP BEFORE OUR CLASS TIME IS OVER— *I'LL BE SURE TO GET YOU OUT OF CLASS ON TIME.*

EMAIL:

- INDICATE YOUR SECTION NUMBER IN THE SUBJECT LINE, OR SOMEWHERE IN THE BODY. THIS HELPS ME REPLY TO YOUR EMAIL MORE EFFICIENTLY.
- IF YOU EMAIL ME A DOCUMENT VIA GOOGLE DOCS, REMEMBER TO GRANT ME PERMISSION TO EDIT IT BEFORE YOU SHARE. OTHERWISE, I HAVE TO REQUEST PERMISSION, AND THE ENTIRE PROCESS IS LENGTHENED.
- EMAIL ME INDIVIDUALLY RATHER THAN AS A REPLY TO A GROUP MESSAGE BECAUSE I CAN EASILY MISS THESE RESPONSES.
- DUE TO THE HIGH VOLUME OF EMAIL I RECEIVE DAILY, IT MAY TAKE ME A DAY (OR MORE) TO RESPOND.
- UNLESS IT AFFECTS AN IN-CLASS ESSAY OR PRESENTATION, THERE IS NO NEED TO CONTACT ME IF YOU MISS CLASS.



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- IF YOU WERE ABSENT, PLEASE DO NOT MESSAGE ME TO ASK WHAT YOU MISSED. 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. IF YOU STILL HAVE A QUESTION, FEEL FREE TO CONTACT ME.

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: I CAN HEAR MUSIC” UNDER “FALL 2015 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.

EDITING MARKS GUIDE

HERE IS A GUIDE TO SOME OF THE EDITING SYMBOLS (SOME STANDARD, SOME MY OWN) THAT YOU’LL BE SEEING ON YOUR PAPERS THIS SEMESTER. ADDITIONALLY, YOU WILL FIND THE CORRESPONDING PAGE IN THE EVERYDAY WRITER FOR MANY OF THE MARKS.

Table with 6 columns: SYMBOL, MEANING, THE EVERYDAY WRITER, SYMBOL, MEANING, THE EVERYDAY WRITER. Rows include symbols like square, up arrow, right arrow, double right arrow, plus, question mark, hash, double quote, double slash, paragraph symbol, square with X, 2X, ABB, AWK, CS and their corresponding meanings and page references.



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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 TYPED ESSAYS ARE APPROXIMATELY FOUR PAGES (1000 WORDS) AND MUST BE IN MLA STYLE. ALSO, UNLESS OTHERWISE NOTED, ALL TYPED ESSAYS MUST ALWAYS INCLUDE A WORKS CITED PAGE.

YOUR SEMESTER’S COURSE WORK IS COMPRISED OF:

ITEM	DESCRIPTION	SLOS	WORD COUNT*	WORKSHOP	IN-CLASS	REVISED	POINT VALUE
DIAGNOSTIC	THIS IN-CLASS ESSAY WILL BE MY FIRST OPPORTUNITY TO EVALUATE YOUR WRITING.	1-4	400		✓		0
AUTOBIOGRAPHICAL	FIRST, YOU WILL COMPILE A PLAYLIST OF SONGS THAT ARE SIGNIFICANT TO YOU. THEN, YOU WILL WRITE AN ESSAY EXPLORING HOW THOSE SONGS YOU CHOSE EPITOMIZE WHO YOU ARE.	4-5	400		✓		20
EDITORIAL	IN THIS ESSAY, YOU WILL EXAMINE THE CURRENT STATE OF HIP HOP BASED UPON TRICIA ROSE’S <i>THE HIP HOP WARS</i> .	2-4	1000	✓		✓	20
CLOSE READ	FOR THIS ESSAY, YOU WILL CONDUCT AN IN-DEPTH ANALYSIS OF A SONG BY A FEMALE SONGWRITER.	2-4	400		✓		20
EXPOSITORY	YOU WILL WRITE AN EXPOSITORY ESSAY BASED UPON DANIEL J. LEVITIN’S <i>THIS IS YOUR BRAIN ON MUSIC</i> . ADDITIONALLY, YOU WILL SUBMIT AN ANNOTATED FINAL DRAFT OF THIS ESSAY.	2-4	1000		✓		20
INFOGRAPHIC	FOR THIS ASSIGNMENT, YOU WILL CREATE AN ORIGINAL INFOGRAPHIC ILLUSTRATING THE PAST, PRESENT, AND FUTURE OF PORTABLE AUDIO PLAYER TECHNOLOGY.	2-5	250	✓		✓	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	400		✓		20



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ITEM	DESCRIPTION	SLOS	WORD COUNT*	WORKSHOP	IN-CLASS	REVISED	POINT VALUE
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.	1-5	4000				80 [8x 10]
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.	1-5	500				20
PARTICIPATION	NOTE THAT POINTS ARE GARNERED BY ACTIVE PARTICIPATION IN CLASS, NOT ATTENDANCE.						10
APPROXIMATE WORD COUNT: 8350				POINT TOTAL: 230			

*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 AN APPLE-SPECIFIC ADAPTOR TO CONNECT TO THE UNIVERSITY’S PROJECTION SYSTEM; SOME NEWER MODEL PCs, THOSE WITH HDMI-ONLY CONNECTIONS, WILL ALSO REQUIRE SPECIAL ADAPTORS

FINAL GRADE CALCULATIONS:

A+	230-225	B+	205-202	C+	182-179
A	224-213	B	201-190	C	178-167
A-	212-206	B-	189-183	NON-PASSING	166-0

*AT LEAST 167 POINTS MUST BE EARNED TO RECEIVE COURSE CREDIT

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 TO BE ONLY A ROUGH GUIDE AND IMMEDIATELY OUT-OF-DATE.

KEY:

BRAIN (THIS IS YOUR BRAIN ON MUSIC)

DB (DROPBOX)

ER (EREADER)

OWEN (OWEN NOONE AND THE MARAUDER)

WARS (THE HIP HOP WARS)



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NOTE: ALL ASSIGNMENTS, INCLUDING IN-CLASS ESSAYS, ARE DUE OR TAKE PLACE ON THURSDAYS.

WEEK 1: JANELLE MONÁE	TH 8.20 CLASS: SYLLABUS REVIEW
WEEK 2: DAVID BOWIE	TU 8.25/TH 8.27 CLASS: INTRODUCTIONS; DIAGNOSTIC ESSAY DUE: REFLECTION 1
WEEK 3: FOO FIGHTERS	TU 9.1/TH 9.3 LISTEN: DB—ICONIC FEMALE SONGWRITERS MUSIC PRIMER READ: WARS—CHAPTERS 1, 3; 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: PRESENTATION ASSIGNMENTS; WATCH—EXCERPTS FROM <i>AND YOU DON’T STOP: 30 YEARS OF HIP-HOP</i> (VH1); LECTURES—“BUILDING A BETTER MULTIMEDIA PRESENTATION” AND “MLA STYLE: AN INTRODUCTION” DUE: REFLECTION 2
WEEK 4: ALICIA KEYS	TU 9.8/TH 9.10 READ: WARS—CHAPTERS 4-5, 7; ER—“MILLENNIALS NEED TO FIND A SOUNDTRACK FOR THEIR GENERATION (POLICYMIC), “TURN UP THAT DAMNED MUSIC!” (<i>URBAN TULSA WEEKLY</i>) CLASS: AUTOBIOGRAPHICAL; READING DISCUSSION; WATCH—“GOSPEL FOR TEENS” (<i>60 MINUTES</i>); LECTURE—“CRAFTING THE ESSAY: WRITING AS A PROCESS”
WEEK 5: CAROLE KING	TU 9.15/TH 9.17 READ: WARS—CHAPTERS 8-10 CLASS: READING DISCUSSION; PRESENTATIONS; LECTURES—“BETTER READING101” AND “CITING SOURCES IN MLA 101” DUE: REFLECTION 3
WEEK 6: JOHN WILLIAMS	TU 9.22/TH 9.24 READ: WARS—CHAPTERS 11-13 CLASS: READING DISCUSSION; PRESENTATIONS; WRITERS WORKSHOP DUE: EDITORIAL (DRAFT 1; BRING 2 COPIES)
WEEK 7: CÉLINE DION	TU 9.29/TH 10.1 READ: “WRITING ABOUT MUSIC” (UNIVERSITY OF CALGARY), “A GUIDE TO WRITING ABOUT MUSIC, PT. 2: THINKING” (INVISIBLE ORANGES) CLASS: READING DISCUSSION; PRESENTATIONS DUE: EDITORIAL (FINAL DRAFT—ATTACH DRAFT 1 TO BACK)
WEEK 8: JOURNEY	TU 10.6/TH 10.8 CLASS: READING DISCUSSION; PRESENTATIONS; LECTURE—“ON WORDINESS: EXERCISES” DUE: REFLECTION 4



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WEEK 9: PEGGY LEE	TU 10.13/TH 10.15
	LISTEN: DB— <i>HIP HOP WARS</i> MUSIC PRIMER READ: BRAIN—“I LOVE MUSIC AND I LOVE SCIENCE—WHY WOULD I WANT TO MIX THE TWO?” – “BEHIND THE CURTAIN” CLASS: CLOSE READ; READING DISCUSSION; PRESENTATIONS; LECTURE—“CLOSE READS: A HOW-TO”
WEEK 10: STEPHEN SONDHEIM	TU 10.20/TH 10.22
	READ: BRAIN—“ANTICIPATION” – “AFTER DESSERT, CRICK WAS STILL FOUR SEATS AWAY FROM ME” CLASS: READING DISCUSSION; PRESENTATIONS; WATCH—“WHY MUSIC MOVES US” (<i>THE AGENDA WITH STEVE PAIKIN</i>); LECTURE—“THE MOST COMMON GRAMMATICAL ERRORS—AND HOW TO AVOID THEM” DUE: REFLECTION 5
WEEK 11: VINCE GUARALDI	TU 10.27/TH 10.29
	READ: BRAIN—“WHAT MAKES A MUSICIAN?” – “THE MUSIC INSTINCT” CLASS: READING DISCUSSION; PRESENTATIONS DUE: EXPOSITORY (ANNOTATED—INSTRUCTIONS TO BE GIVEN IN CLASS PRIOR TO DUE DATE)
WEEK 12: JUSTIN TIMBERLAKE	TU 11.3/TH 11.5
	CLASS: READING DISCUSSION; PRESENTATIONS DUE: REFLECTION 6
WEEK 13: JAY-Z	TU 11.10/TH 11.12
	LISTEN: DB— <i>OWEN NOON AND THE MARAUDER</i> MUSIC PRIMER READ: OWEN—PG. 1 – 50; eR—“INFOGRAPHICS: SEPARATING THE GREAT FROM THE MEOCURE” (THE NEXT WEB), “WHAT MAKES A GREAT INFOGRAPHIC?” (DASHBURST), “70 BEST INFOGRAPHICS ON THE WEB” (CREATIVE BLOQ), “YOU SUCK AT INFOGRAPHICS” (<i>WIRED</i>) CLASS: READING DISCUSSION; PRESENTATIONS; WATCH—“DAVID HOLT: THE JOYFUL TRADITION OF MOUNTAIN MUSIC” (TED TALKS); LECTURE—“INFOGRAPHICS 101” DUE: REFLECTION 7
WEEK 14: LORETTA LYNN	TU 11.17/TH 11.19
	READ: OWEN—PG. 51 – 100 CLASS: READING DISCUSSION; PRESENTATIONS; WRITERS WORKSHOP DUE: INFOGRAPHIC (BRING TWO COPIES)
WEEK 15: LAURYN HILL	TU 11.24/TH 11.26 (THANKSGIVING—NO CLASS)
	READ: OWEN—PG. 101 - 150 CLASS: READING DISCUSSION; PRESENTATIONS; EXCERPTS FROM <i>BBC FOUR SESSIONS: BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND</i> (BBC FOUR) DUE: INFOGRAPHIC (SUBMIT VIA EMAIL BY 5 PM; INCLUDE DRAFT 1)
WEEK 16: BILLY JOEL	TU 12.1/TH 12.3
	READ: OWEN—PG. 101 – 200 CLASS: SHORT ANSWER RESPONSES; READING DISCUSSION; PRESENTATIONS



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WEEK 17: SAM SMITH	TU 12.8 (LAST DAY OF CLASS)/TH 12.10 (SEC. 63 ONLY)
	SEC 63 FINAL EXAM TIME: TH 12/10 FROM 7:15 – 9:30 AM CLASS: PRESENTATIONS DUE: REFLECTION 8
WEEK 18: BEYONCÉ	TU 12.15/TH 12.17 (FINALS WEEK)
	SEC 38 FINAL EXAM TIME: TU 12/15 FROM 7:15 – 9:30 AM CLASS: CLASS REVIEW

