

## ENGLISH 1301: ENGLISH COMPOSITION

### NOW That's What I Call Rhetoric: Music, Language, and the Politics of Voice



**1301.060:** MWF 11-11:50AM • **Room:** Academic Building 025

**1301.120:** MWF 12-12:50PM • **Room:** Academic Building 025

**Instructor :** Dr. Rebecca Bernard (she/her/hers)

**Email:** rebecca.bernard@angelo.edu

**Phone:** 325-486-6142

**Office Location:** Academic Building 39C

**Office Hours:** MW: 1-3; T/R: 11-12; 2-4; or by appointment  
(If these times do not work with your schedule, we can schedule an appointment on a day and at time convenient for both of us.)

#### COURSE PHILOSOPHY & THEME:

Like music, writing is an expressive portion of our everyday lives. In this course we will use the theme of music, its implications culturally, emotionally, personally, and politically, as a lens to talk about and practice writing in various contexts and to various audiences. We'll look at music videos, articles, tiktoks, essays, poems, podcasts, all different variations of media with music at their core, and use these texts to explore questions regarding language, expression, and what makes for effective communication.

Almost anywhere your life or degree path takes you, writing will be a component, whether in the form of papers and reports, or simple day-to-day emails, texts, and correspondence. To write clearly and effectively, and to read critically and analytically, are powerful skills that will serve you in all aspects of personhood, whether at work, at home, or in the community. My aim for each of you in this course is to gain and/or improve upon the writing and critical reading skills that will help you become strong advocates for yourselves and the communities to which you belong. Writing is an act of empowerment, and everyone's voice deserves to be heard.

Key Questions: What assumptions do we hold about writing? Our own writing? Effective writing? What do we define as language? English? What makes writing political? How does form and audience influence writing? Is music a kind of language? What similarities and differences do music and language share?

#### LEARNING GOALS & OUTCOMES

The official description of this class is as follows: "Emphasizing the writing process, the course offers abundant practice in producing effective prose essays as well as in analyzing and discussing selected readings." More specifically, though, we'll focus on learning to analyze a variety of writing scenarios and respond to them appropriately. Why? There is no such thing as universally "good writing." What counts as "good writing" in one situation may be completely inappropriate and ineffective in others. So, if you want to succeed in college and beyond, you'll need to become an agile writer who can adapt your writing to a wide variety of audiences, contexts, purposes, and

media. This semester you'll work on becoming a flexible writer who can transfer what you've learned in 1301 to new writing contexts.

The table below lists specific core objectives and student learning outcomes for this course.

<b>Core Objective</b>	<b>Course Student Learning Outcome</b>
<i>Critical Thinking</i>	Students will learn to employ problem-solving strategies (such as inquiring about an issue, comprehending consequences, and analyzing and synthesizing information) to generate positions and arguments and to examine basic principles of information to support a thesis.  Students will learn to comprehend, analyze, synthesize, and evaluate their own communication and that of others to raise questions, make assertions, and generate discussion about a topic or question.
<i>Communication</i>	Students will learn to take into consideration audience, context, purpose, conventions, and circumstances relevant to written communication; use relevant and appropriate content for the specific rhetorical situation in order to express their position(s) effectively in writing.
<i>Teamwork</i>	Student will learn to work individually and collectively toward a shared purpose or goal with the members of a team, creating and evaluating their peers' drafts.
<i>Personal Responsibility</i>	Students will learn to identify their own core beliefs and the sources of those beliefs in order to connect their choices and actions to decision-making, as well as recognize and evaluate possible consequences of their decisions.

**Prerequisites:** Completion of English Texas Success Initiative (TSI) requirements.

**REQUIRED TEXTS & MATERIALS:**

- There is no textbook for this class.
- Course readings including all assigned readings and any other handouts available in class and through Blackboard. I will post all readings to Blackboard AND often give you a paper copy in class.
- A notebook dedicated to this class (for in-class writing assignments and brainstorming).
- Pen and Paper for in-class writing and quizzes.
- Access to Microsoft Word, your ASU email, and Blackboard.

**COURSE EVALUATION CRITERIA:**

Over the course of the semester you will be graded on the following assignments/tasks:

Item	Percentage
Daily work, peer review, drafts, participation	20%
Discussion Board posts	10%
Unit One (Personal Narrative)	10%
Unit Two (Rhetorical Analysis)	15%
Unit Three (Synthesis)	20%

Portfolio (writing workshop, revision and reflection)	25%
---	-----

<i>Course Grade</i>	<i>Percentage</i>
<b>A</b>	90-100%
<b>B</b>	80-89%
<b>C</b>	70-79%
<b>D</b>	60-69%
<b>F</b>	59% and below

### **Unit 1: Personal Narrative:**

Consider a piece of music that has been important to you at any point in your life. This might be a favorite song, something you wrote yourself, a moment of freestyling, a hymn, something a family member or friend sang to you as a child, a nursery rhyme, a beat, a jingle from a commercial, a loop, a cell phone ring, literally anything of particular substance to your life. In this narrative, you will explore the significance of this piece of music to your life, its impact on your personhood, and more broadly, what implications art has on our lives and understanding of the world. What argument can you make for this piece of music's importance to your life? This unit will emphasize your skills of summary, quoting, self-analysis, and organization. A specific prompt will accompany the assignment.

### **Unit 2: Rhetorical Analysis**

Select an essay from the required course readings and describe how the writer presents their argument. What are the consequences of this writer's presentation or rhetorical choices? What was their purpose in crafting the argument? Who was their audience? How do these rhetorical choices connect to the purpose and audience? Remember, a successful rhetorical analysis does not evaluate the writer's claims. Instead, it documents the qualities of the argument so that you can evaluate it more precisely. In your analysis you might explore the writer's word choice, tone, use of evidence and examples, structure, and other relevant rhetorical elements. This unit will emphasize skills including analysis, critical reading, use of evidence, argumentation, and structure. A specific prompt will accompany the assignment.

### **Unit 3: Synthesis Free Form**

Using at least four of the course readings, you will draft a synthesis that makes a compelling argument around the broader questions of language, expression, and communication. We will discuss the types of connections brought to the forefront by the semester's readings and how they ask us to consider the value of different types of expression, rights to freedom of expression, and other evocative political or cultural questions regarding language, English, and written communication. You will have options in the form of the synthesis, for example you might choose to write a letter or a series of letters directed to a specific recipient. Or you might choose to write the piece as an Op-Ed, a speech, or a How-To (How to be Understood, How Best to Express Ourselves...etc.). This unit emphasizes your ability to find common threads between written texts, and place them in conversation in order to make a clear, specific argument. A prompt will accompany the assignment.

### **Final Portfolio: (Revision, Writing Workshop, and Reflection)**

A portfolio is a collection of documents that demonstrate how you have developed as a writer over the course of a semester. In your portfolio, you will include copies of each of your three major assignments. In addition, you will choose one of the three assignments which you would like to revise and then workshop with the class. A writing workshop is like peer review, but instead of silently reading each other's works, you will have the chance to speak openly about one another's writing in a constructive and critical manner. Each student will have the chance to workshop their piece and then use the workshop feedback to revise for their portfolio. The final item in the portfolio is a reflection detailing your revision process as well as how you think your writing has changed or stayed the same over the course of the semester.

**Discussion Board Posts:** In our course, participation is crucial to effective class discussion. In order to participate effectively you must come to class having carefully read the assigned readings (or listened to the podcast, etc.) and be prepared to share your thoughts, insights, critiques, joys, concerns, and so forth. A good discussion isn't dominated by a few voices but is an egalitarian conversation where everyone's voice matters equally. Respect goes without saying, both of one another's points of view, but also of the works we read for class. To aid in our discussions, therefore, and to encourage everyone to read carefully, prior to each class, I will ask you to post a brief response on our Blackboard discussion board for the day. These will be **50-100-word posts** which cite something of interest from the assigned reading. I might ask you to state the writer's argument, or to describe their tone or word choice. The specific prompt will change class to class. There aren't wrong answers, but I want you thinking, and I want you reading.

**In Class Activities/Writings/Participation/Peer Review:** Twenty percent of your grade will be comprised of a variety of in-class and collaborative activities. These will include smaller writing assignments, often performed during class time that will help build toward your larger capstone assignments. On Fridays, for example, we will hold an in-class writing lab where you will produce portions of your larger written assignments under my guidance and with specific instructions. Participation will also include peer review, small group work, responding to prompts, and the possibility of an occasional quiz. If you're unable to attend a class, always check Blackboard as I will post any writing assignments to be completed.

### GENERAL POLICIES FOR STUDENTS IN WRITING COURSE:

**Absence & Tardiness Policy:** Given the discussion-based focus of our course, attendance is crucial to success. I will keep track of attendance each class and missing in-class assignments and activities will impact your grade. There is a clear connection between students attending class and doing well on assignments, so please make it your aim to be present. Life happens, I understand this, so keeping me aware of anything that might get in the way of your attendance or timely completion of assignments will help me help you. Three tardies counts as an absence. Consider attending class as a job; you want to be prepared and on time.

**Class Behavior and Etiquette:** I expect everyone to be respectful of one another's work and time. Sharing one's work is an exercise in trust, and we will act accordingly, both by reading each work carefully and by treating one another with dignity and respect. Defensiveness, close-mindedness, bigotry of any kind, and rudeness will not be tolerated. Listen to one another. We have all had different life experiences and we come from different backgrounds, therefore, even though you might believe your experiences are universal, they are in fact your experiences. We learn by listening critically, and

believing other's stories of their lives. In this class, we value empathy, the ability to understand and value/share the feelings of another.

**Makeup/Late Assignment Policy:** The main issue with late work is that I don't want anyone to fall behind, and I want you to be able to participate fully in the class discussions and in-class writing time. Consistent late work will affect your grade. If you're absent, check Blackboard. I post everything to Blackboard prior to the start of class, so there's never a reason not to know what took place during a session you missed. Most importantly, I'm a resource for you, so don't be shy about reaching out if you need more time or if something has come up in your life outside class.

**Electronics:** Please keep cellphones on silent and laptops closed during class time. This is a class focused around our ability to share ideas and work with one another and electronics will only impede said interaction. If you must, for some reason, have an electronic device, please make special provisions with me beforehand. If you need to have your cellphone on for emergency purposes, please keep it on vibrate and let me know if there are extenuating circumstances.

**Email:** Please check your ASU email regularly. This is how I will communicate with you. Please always email me from your school email and not your personal email. This is important for FERPA considerations. We'll discuss proper email etiquette during the first week of class. Please also check Blackboard frequently. If you ever miss class, check Blackboard to see what we covered and what you might have missed.

**Software:** You will submit all homework and writing assignment responses through Blackboard. All assignments must be submitted in Microsoft Word format. You cannot upload links to Google Docs within Blackboard. As an ASU student, you have **free access** to [Office 365](#), which includes MS Word. Visit the Office 365 website and log in with your ASU email and password. You can download the software onto your computer or compose and save writing within the site's cloud-based storage. You will need Adobe Acrobat Reader to download some reading assignments and other course materials. Likewise, I encourage each of you to get in the habit of using One Drive (through Outlook) or GoogleDocs or DropBox, or any file sharing service so all your materials are available to you anywhere (helpful for our lab work days).

**Technical Support:** If you are having technical issues with Blackboard, contact technical support one of the following ways: 325-942-2911 or toll free at 1-866-942-2911

Any course content-related questions should be directed toward me.

**Office Hours:** I want to talk to you about your writing. Please, don't be shy and feel free to make an appointment to discuss your work with me at any point in the semester. If my scheduled hours don't work, please email me and we can set up a time to meet.

**Conferences:** Later in the semester, I will ask students to schedule conferences with me during a given week in this course. Conferences will be treated as class period and not showing up will count against your attendance.

## UNIVERSITY POLICIES

**Title IX:** The University prohibits discrimination based on sex, which includes pregnancy, sexual orientation, gender identity, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination including: sexual assault, sex-based discrimination, sexual exploitation, sexual harassment, public indecency, interpersonal violence (domestic violence and/or dating violence), and stalking. As a faculty member, I am a Responsible Employee, meaning I am obligated by law and ASU policy to report any allegations I am notified of to the Office of Title IX Compliance.

Students are encouraged to report any incidents of sexual misconduct directly to ASU's Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator:

Michelle Miller, J.D.  
Director of Title IX Compliance/Title IX Coordinator  
Mayer Administration Building, Room 210  
325-486-6357  
michelle.miller@angelo.edu

You may also file a report online 24/7 at [www.angelo.edu/incident-form](http://www.angelo.edu/incident-form).

If you wish to speak to someone about an incident in confidence, you may contact the University Health Clinic and Counseling Center at 325-942-2173 or the ASU Crisis Helpline at 325-486-6345.

For more information about Title IX in general, you may visit [www.angelo.edu/title-ix](http://www.angelo.edu/title-ix).

**Accommodation Statement:** If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in this class or complete course requirements, contact the Student Affairs Office as soon as possible at 325-942-2047 or [studentservices@angelo.edu](mailto:studentservices@angelo.edu). It is located in the Houston Harte University Center, Suite 112. To receive any academic accommodation, you must be appropriately registered with Student Affairs. Student Affairs works with students confidentially and does not disclose any disability-related information without their permission.

**Plagiarism Policy:** Plagiarism is a type of academic dishonesty. It occurs when writers deliberately use another person's language, ideas, or materials and present them as their own without properly acknowledging the source.

### *Types of Plagiarism*

Plagiarism can include any of the following:

- Failing to quote material taken from another source,
- Failing to cite material taken from another source,
- Submitting writing that was written by another person *or for another class* (even if it was for a 1301 course you took and dropped), and
- Submitting writing that was substantially edited by another person.

### *Procedures for Handling Plagiarism Cases*

If an instructor thinks a student may have plagiarized, they will follow these steps:

- Meet privately with the student to discuss the assignment in question and the evidence of plagiarism,
- Identify the appropriate consequence, and
- File a report with the Office of Student Services.

### *Possible Consequences*

The instructor and the English Department Chair decide the academic consequence to be imposed, depending on the seriousness of the violation. Sanctions include the following:

- Adequately redo or revise the assignment in question,
- Fail the assignment in question,
- Fail the class, or
- Be subject to more severe sanctions imposed by the Dean of Students.

All students suspected of plagiarism will be reported to the Office of Student Services, who maintains a file of past plagiarism cases. The [ASU Student Handbook](#) further elaborates ASU's Academic Integrity policy.

**Observances of Religious Holidays:** A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within what the instructor deems a reasonable time after the absence.

**Writing Center Information:** The Writing Center is an academic support service available to all ASU students. Peer tutors help experienced and inexperienced writers with all steps of the writing process: locating an angle, writing a thesis, organizing ideas, developing paragraphs, locating grammar and punctuation errors, documenting sources, etc.; however, tutors ***do not edit or proofread papers***. To learn more about their services, visit the Writing Center's [website](#).

## CLASS SCHEDULE

(Subject to change)

(The reading indicated is what is due that day and what we will be discussing in class. Links to the readings will be posted in Blackboard and copies will be distributed the class before the reading is due.)

<b>Week</b>	<b>Day</b>	<b>Topic</b>	<b>Reading Due</b>	<b>Assignments Due</b>
Week 1	Monday Aug. 23	Introductions/Music as Language		
	Wednesday Aug. 25	Critical reading & Emailing Your Professor	“Friday Night Mariachis” by Kelly Shire	
	Friday Aug. 27	Annotating a Text & Brainstorming Tunes	“Katy Perry is Crooning and Won’t Stop Just Because I Did” by Shuly Xóchitl Cawood	
Week 2	Monday Aug. 30	Introduction to Personal Narrative	“Code Talkers” by Elizabeth Maria Naranjo; “Yo! MTV Raps and the Gospel of the Rap Video” by Hanif Willis-Abdurraqib	
	Wednesday Sept. 1	Detail & Description aka Summary	“Beach City” by Jaquira Díaz; “Baby They Don’t Know About Us” by Megan Kirby	
	Friday Sept. 3	Writing Workshop: Finding Your Thesis		
Week 3	Monday Sept. 6	LABOR DAY		
	Wednesday Sept. 8	Beginning, Middle, and End aka Structure & Paragraphing	“The Music Teachers of St. Augustine’s Elementary” by Suzanne Rivecca; TBD Song Exploder	
	Friday Sept. 10	Writing Workshop: Implementing Quotes	“This Time” by Tim Curns	
Week 4	Monday Sept. 13	Word Choice, Style and the Power of Voice	“Toledo, Ohio 1977,” by Sean Thomas Daugherty	



	Wednesday Sept. 15	Peer Review		Unit 1 (Personal Narrative) Rough Draft Due
	Friday Sept. 17	Writing Workshop: Implementing Changes		
Week 5	Monday Sept. 20	Introduction to Rhetorical Analysis	“The Controversial Use of Rap Lyrics as Evidence” by Briana Younger	Unit 1 (Personal Narrative) Final Draft Due
	Wednesday Sept. 22	Parts of an argument; Rhetorical Situation	“The Controversial Use of Rap Lyrics as Evidence” by Briana Younger	
	Friday Sept. 24	Writing Workshop: Describing an Argument		
Week 6	Monday Sept. 27	Textual Evidence	“Country Music is Also Mexican Music” by Ludwig Hurtado	
	Wednesday Sept. 29	Thesis Statements	“The Dixie Chicks Were Cancelled For Criticizing The President. Now, They’re Heroes” by Gabrielle Moss	
	Friday Oct. 1	Writing Workshop: Body Paragraphs		
Week 7	Monday Oct. 4	MLA & Signal Phrases	“The Original Renegade” by Taylor Lorenz	
	Wednesday Oct. 6	Intros & Conclusions	“The Culture Warped Pop, for Good” by Nate Sloan and Charlie Harding	
	Friday Oct. 8	Writing Workshop: Transitions		
Week 8	Monday Oct. 11	Tone, Style & Audience	“My Hip-Hop Id” by Mina Kumar	
	Wednesday Oct. 13	Unit 2 Essay Peer Review Workshop		Unit 2 (Rhetorical Analysis) Rough Draft
	Friday Oct. 15	Writing Workshop: Implementing Changes		

Week 9	Monday Oct. 18	Introduction to Synthesis	“Like, Degrading the Language? No Way” By John McWhorter	Unit 2 (Rhetorical Analysis) Final Draft
	Wednesday Oct. 20	Developing the Conversation	“The Overwhelming Nature Of Code-Switching” by Matthew Salesses	
	Friday Oct. 22	Writing Workshop: Sample Synthesis		
Week 10	Monday Oct. 25	Writing for an Audience & Choosing Form	“Everyone has an Accent” by Roberto Rey Agudo	
	Wednesday Oct. 27	Developing Argumentative Strategies	“How Can You Appreciate 23rd-Century English? Look Back 200 Years” by Gretchen McCulloch	
	Friday Oct. 29	Writing Workshop: Argumentative Thesis Statements		
Week 11	Monday Nov. 1	Writing Toward Multiple Audiences	“How music lessons can improve language skills” by Anne Trafton	
	Wednesday Nov. 3	Alternate Voices and Points of View	“Word to your Mother (Tongue): Can Hip Hop Save Endangered Languages?” by Chi Luu	
	Friday Nov. 5	Writing Workshop: Counterarguments		
Week 12	Monday Nov. 8	Unit 3 Essay Peer Review Workshop		Unit 3 (Synthesis) Rough Draft
	Wednesday Nov. 10	Introduction to Portfolio & Revision		
	Friday Nov. 12	Remixing the Essay		Unit 3 (Synthesis) Final Draft
Week 13	Monday Nov. 15	Conferences		
	Wednesday	Conferences		

	Nov. 17			
	Friday Nov. 19	Conferences		
Week 14	Monday Nov. 22	Conferences		*November 22 <sup>st</sup> is the last day to withdraw from all classes
	Wednesday Nov. 24	THANKSGIVING		
	Friday Nov. 26	THANKSGIVING		
Week 15	Monday Nov. 29	Reflective Writing		
	Wednesday Dec. 1	Revisiting the Question of Music and Language	TBD essay	
	Friday Dec. 3	Writing Workshop: Optional Support		*Portfolio Due on Monday, December 6 <sup>th</sup>

\*Final Exam (not observed) for 1301.060 is 12-08-21 10:30AM-12:30PM

\*\*Final Exam (not observed) for 1301.120 is 12-06-21 1:00PM-3:00PM