

<b>Syllabus for Engl 1A: College Composition – St. Bernard’s</b>		
<b>Semester &amp; Year</b>	Fall 2019	
<b>Course ID and Section #</b>	ENGL1A-E8660	
<b>Instructor’s Name</b>	Dr. Jennifer Brown	
<b>Day/Time</b>	T-TR 8:00am – 10:05am	
<b>Location</b>	St. Bernard’s Academy, rm 101	
<b>Number of Credits/Units</b>	4.0	
<b>Contact Information</b>	<i>Office location</i>	Hum 119
	<i>Office hours</i>	MW 10:05am – 11:05am
	<i>Phone number</i>	908.553.9527
	<i>Email address</i>	Jenny-brown@redwoods.edu
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	See Below for textbook info
	<i>Author</i>	
	<i>ISBN</i>	
<b>Course Description</b>		
<p>A transfer-level course in critical reading and reasoned writing. Students analyze issues and claims presented in visual, oral, or written arguments and write analytical and argumentative essays based on those issues. Research and source-based writing, employing correct MLA documentation, is required.</p>		
<b>College Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Demonstrate the capacity to read, analyze and evaluate non-fiction texts in support of academic inquiry and argumentation.</li> <li>2. Utilize flexible strategies for writing expository and argumentative college-level essays.</li> <li>3. Incorporate primary and secondary sources into essays using appropriate documentation format.</li> </ol>		
<b>Course Objectives:</b>		
<ol style="list-style-type: none"> <li>1. Read, analyze, and evaluate a variety of primarily non-fiction texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.</li> <li>2. Apply a variety of rhetorical strategies in writing unified, well-organized essays with arguable theses and persuasive support.</li> <li>3. Develop varied and flexible strategies for generating, drafting, and revising essays.</li> <li>4. Analyze stylistic choices in their own writing and the writing of others</li> <li>5. Write timed/in-class essays exhibiting acceptable college-level. control of mechanics, organization, development, and coherence</li> <li>6. Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.</li> <li>7. Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.</li> <li>8. Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.</li> </ol>		
<b>Special Accommodations</b>		
<p>College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might</p>		

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benefit from disability related services and may need accommodations, please see me or contact [Disabled Students Programs and Services](#). Students may make requests for alternative media by contacting DSPS at 707-476-4280.

### Academic Honesty

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student’s status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor’s directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500.

Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### Necessary Computer Skills

For completion of this course, all students should be able to use Canvas software, as well as email, Microsoft Word (or other word processing program), and read PDF files. Students should also know how to play video and/or audio and record on their own to upload to Canvas. See <https://www.redwoods.edu/online/Help-Student> for full Canvas requirements. Microsoft Office 365 is available for free to students who are currently attending CR. The service includes Office Online (Word, PowerPoint, Excel, and OneNote), 1TB of OneDrive storage, Yammer, and SharePoint sites. See:

<https://products.office.com/en-US/student/office-in-education#FAQS>

<https://www.microsoft.com/en-us/education/products/office/default.aspx>

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\*Any computer skill issues can be solved by contacting me or Technical Support (see below for details). Don’t hesitate to ask questions at any point.

### Technology Requirements (computer, other hardware, and software)

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Hardware: Computer or tablet with internet access.

Software: PDF reader and word processing programs (Adobe Reader and Microsoft Word not necessary, but preferred)

### Technology Support

Before contacting Technical Support please visit the Online Support Page at <http://www.redwoods.edu/online/Help>.

For password issues with Canvas, Web Advisor or your mycr.redwoods.edu email, contact Technical Support at [its@redwoods.edu](mailto:its@redwoods.edu) or call 707-476-4160 or 800-641-0400 ext. 4160 between 8:00 A.M. and 4:00 P.M., Monday through Friday.

CR technical support can help you with issues regarding your password for Canvas, Web-Advisor and your *mycr.redwoods.edu* email. They can be reached at [its@redwoods.edu](mailto:its@redwoods.edu) or by calling either (707)476-4160 or 800-641-0400, ext. 4160, between 8:00 a.m. and 4:00 p.m., Monday through Friday. You may send emails to them any time and they will respond within one business day.

### Regular Effective Contact

This class will consist of regular lessons, discussions, and submitted assignments. I will respond to all submitted items and students are expected to respond to classmates in the discussion. I encourage you all to message me and each other in Canvas and keep an open dialogue in the course.

### Academic Support and Resources

Academic support is available at [Counseling and Advising](#) and includes academic advising and educational planning, [Academic Support Center](#) for tutoring and proctored tests, and [Extended Opportunity Programs & Services](#), for eligible students, with advising, assistance, tutoring, and more. The following resources are available to support your success as a student:

- CR-Online (Resources for online students): <http://www.redwoods.edu/online>
- Library (including online databases): <http://www.redwoods.edu/library/>
- Canvas help and tutorials: <http://www.redwoods.edu/online/Canvas>
- Student Online Hand Book: <http://www.redwoods.edu/Portals/72/Documents/Students/CR-OnlineStudentHandbook.pdf>

### Course Communication

Students may contact me at any point using email ([jenny-brown@redwoods.edu](mailto:jenny-brown@redwoods.edu)), on campus during my office hours, face-to-face by appointment, or in the weekly Q&A discussion module.

**Course Description:** A transfer-level course in critical reading and writing. You will learn to analyze claims and interpret college level texts as well as audio and visual arguments. You will then transform your analysis into well-researched argumentative essays.

For the Pop Culture - The Arts theme, This English 1A examines music, music writing, and music culture in order to observe, analyze and deconstruct emerging rhetoric in the subject.

All drafts of the essays should follow all MLA format guidelines.

### **Course Requirements and Expectations of Student:**

Students should expect to:

1. Demonstrate use of rhetorical techniques in the production of original pieces of writing.
2. Read professional and student texts actively and critically.
3. Use the writers' workshop and/or peer and instructor feedback to evaluate their own manuscripts as well as the manuscripts of others.
4. Participate in a community of writers.
5. Submit assignments in a timely manner and dedicate time and energy into our community of writers.

### **Course Expectations of Instructor:**

Students should expect that their instructor will:

1. Participate as a community member
2. Be available within 24 hours of written communication
3. Treat students fairly and with respect to all participants
4. Provide prompt and adequate feedback for all assignment submissions
5. Provide help to anyone that needs it.

### **Course Participation Policy**

Students are expected to comply with all expectations and requirements of students (see above). Each of you is an important member of our community and should accept responsibility to be part of the workshop at all times. You will quickly establish your role in the workshop, and we will miss you when you do not participate.

### **Required Texts**

1. Wardle, Elizabeth. *Writing About Writing: A College Reader*. **Third Edition**. New York: Bedford/St. Martin's, 2016.
2. Woodworth, Marc. *How to Write About Music*. Bloomsbury Academic, 2015.

### **Course Assignments and Requirements**

*Writing Assignments:*

Course assignments will be posted on Canvas in Assignments, located on the left side panel of the course home page. The due date for each assignment will be clearly indicated underneath each assignment, as well as repeated within the assignment explanation under each assignment heading. Course assignments are expected to be completed by the assignment due date.

You will have four assignments throughout the semester. There will be three essays and one presentation with notes. Each essay will be between 1200 – 1500 words, which is about 4-5 pages. All essays should have a clear thesis in which a claim is made, and then proved with examples for support. Your arguments should be logical, complex, and well supported with facts and analysis. They should all be written in MLA format. The essays are equally weighted at 20 points each, equaling 80.

*In-Class and Online Discussion Assignments:*

**In-Class:** One every two weeks or so, you will have a class period in which you are presented with a claim and must spend the remainder of the class writing an argumentative essay. Some of these will be announced, and others will not. These will afford you the ability to think on your feet.

**Online:** Online discussion prompts will be posted at least one week in advance, and you will have those 7 days to complete the assignments and respond to 2 peers in the discussion. The original post will be a minimum of 250 words, while the thoughtful responses will be a minimum of 150 words.

These Assignments be graded for completion only, but the total of which will be incorporated with your participation grade for the remaining 20 points of the 100 for the class (The other 80 points will be the essays). **They cannot be made up or turned in late.**

*Participation:*

In order to be an active member of the classroom, you must participate. By reading the assignments, coming to class, and being prepared to engage in active discussion, you will become a more critical thinker and thus, a better argumentative writer. Participation will be incorporated into the 20 pts. used for in-class assignments.

*Readings:*

All the readings are required for this class. You must be prepared to discuss and write about each reading assignment on the day that it is due. Failure to do so will signal failure to participate in class. You wouldn't going skiing and leave your skis at home, so don't come to class without being prepared.

*Rough Draft Workshops:* The week before an assignment is due, we will have a day of in-class workshops. These are mandatory. You will bring in a printed copy of your typed essay and be prepared to actively work on it in class with the help of your peers.

**Late Work**

Work will be considered *Late* if posted after the due date indicated on the assignment page. Points will be taken off for each day the required assignment is late.

Discussion submissions cannot be turned in late or made up later.

**Grade Distribution**

80 pts. - Four Essays (20 pts. each)

10 pts. - In-class writing, online discussions\*

\*In class-writings and online discussions will graded for completion. Half credit may be given.  
10 pts. - Class Participation

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= 100 pts. total

**Revisions:**

If you receive a 60% or below on assignments 1, 2, or 3, you may revise them for a higher grade. I will average the newer grade with the older grade for this newer grade. Please see me after grades are distributed and we will work out a schedule for completion of the new draft.

**Supplies:**

Please bring a pen and notebook to class every day. You will be required to write during every class period (this is a writing class, after all), and I will not have extras. Please bring assigned reading for the day to class with you.

**Final Exam:**

Your final exam will be your fourth essay. It will be due on the day of your official final (see class schedule below), but you will hand it in via canvas.

**Attendance / Lateness Policy:**

Writing is a skill that improves with practice and feedback, so all students are expected to attend and be on time and prepared for every class. This means bring all your books to class! All absences are considered unexcused unless otherwise negotiated with the instructor.

In addition, don't be late! By arriving late you interrupt and distract the class. Lateness will not be tolerated.

**Weekly Schedule (including important course dates)\***

\*subject to change

Date	Assignment Due Today	Lesson
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**8/26 – 8/30/19**

8/27/19- T	Buy your books!  1. Wardle, Elizabeth and Doug Downs. <i>Writing About Writing: A College Reader</i> (3 <sup>rd</sup> Edition). Boston: Bedford/St. Martin's, 2017. Print.  2. Woodworth, Marc and Ally-Jane Grossman. <i>How to</i>	Introduction to the class, Syllabus review, Textbook review
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	<p><i>Write About Music</i>. New York: Bloomsbury Academic, 2015. Print.</p> <p>* You will need these books immediately. Find them for rent/buy on amazon.com or in the school bookstore. If you have a problem with your books, please message me privately or see me before or after class to discuss.</p>	
<b>8/29/19– Th</b>	Read Foreword & Introduction to <i>How to Write About Music</i> (link on Canvas)	In-class discussion: What is argumentative writing? What is music writing? Why do we need it? Discussion and activity on your personal writing process, interpretation of a text, and problem-solving in your writing.

**9/2/19 – 9/4/19**

<b>9/3/19 - T</b>	Read <i>New York Times</i> Article “Annoyed by Restaurant Playlist, Master Musician Made His Own” (link on Canvas)	Reading discussion on editing playlists. How important is the order of songs, and what kind of playlists work? How to edit a playlist (and your essay about one).
<b>9/5/19 - Th</b>	Read <i>Writing About Writing</i> ch.1 (pp. 1-15)	How do we brainstorm and begin writing? Where do your ideas come from? What are your writing goals for the semester? // <b>Intro to Essay #1</b>

**9/9 – 9/13/19**

<b>9/10/19 - T</b>	Read <i>Love is a Mixtape</i> ch. 1, “Rumblefish” (link on Canvas)	Discussion: Why do we make mixtapes/playlists? Who are they for? How can we get the most out of them?
<b>9/12/19 – Th</b>	<p><b>Rough Draft Due – Essay #1</b> – Post rough draft to Canvas by 8:00am</p>	<p>Interpreting and explaining music culture / MLA and formatting, in-class exercises.</p> <p><b>Rough Draft Workshop Day</b></p>

9/16 – 9/20/19

9/17/19 – T	Read <i>Writing about Writing</i> pp. 223 – 235 “All Writing is Autobiography”	Reading Discussion: Autobiography // More MLA and formatting, Last minute editing exercises
9/19/19- Th	Read <i>How to Write About Music</i> ch. 6 “The Personal Essay”  <b>Assignment #1 –Final Draft of essay due on Canvas by 11:59pm</b>	Editing a piece of writing about yourself is difficult, to say the least. Today, we learn from the masters. <b>Final Draft of Assignment #1 due by 11:59pm</b>

9/23 – 9/27/19

9/24/19 - T	Read <i>Writing About Writing</i> pp. 31-43 “Argument as Conversation”  <b>Discussion post due by 11:59pm on Canvas</b>	Reading Discussion: how to choose a topic, criteria, and developing your analysis.  Introduction to <a href="#">Assignment #2</a> (see link for details)
9/26/19- Th	Read <i>How to Write About Music</i> ch. 1 “The Album Review” (pp.17-35)	Reading Discussion: how to choose a topic, criteria, and developing your analysis.
9/27/19 - F	<b>2 peer comments to discussion thread on Canvas due by 11:59pm</b>	

9/30 – 10/4/19

10/1/19- T	Read <i>Writing About Writing</i> pp. 343-347 “Learning the Language”	Discussion and exercises surrounding the language of music writing and what’s important about it. How the language of music developed out of creative expression.
10/3/19- Th	Read <i>How to Write About Music</i> ch.3 “Track by Track”	What to keep and what to delete: How to edit songs down to important and throwaways. Trusting your writing instinct.

10/17 – 10/11/19

10/8/19– T	Read <a href="#">Music Journalism</a>	Reading discussion and activity: Reviewing
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	101's "Reviewing a New Release" (scan on canvas)	performance and songwriting
<b>10/10/19 – Th</b>	Read <i>How to Write About Music</i> ch.4 “Analysis”  <b>Rough Draft Due – Assignment #2</b> – Post rough draft by 8:00am	How to analyze music in your writing.  <b>// Rough Draft Workshop Day</b>

**10/14 – 10/18/19**

<b>10/15/19 - T</b>	Read <i>Music Journalism 101</i> "What's This Critique?"	In-class writing activity and discussion of tracking a band album by album. How to judge one against the other.
<b>10/17/19 - Th</b>	1. Read <i>Writing About Writing</i> pp. 852-857 “Shitty First Drafts”  2. Read "Re-thinking the Shitty First Draft" by George Dila (see link)	Mechanical editing and revising, polishing introductions and conclusions for clarity, MLA review
	<b>Assignment #2 Due on Canvas by 11:55pm</b>	<b>Assignment #2 Due on Canvas by 11:55pm</b>

**10/21 – 10/25/19**

<b>10/22/19 – T</b>	Read <i>Writing About Writing</i> pp. 600-618 “Argument as Emergence, Rhetoric as Love” <b>Discussion post due by 11:59pm on Canvas</b>	<b>Intro to Assignment #3 &amp; #4 Presentation &amp; Essay</b> – How to write a proposal: Research, evaluation of sources, and discussion of research topics and how to choose them.
<b>10/24/19 – Th</b>	Read posted articles by and about Lester Bangs	Discussion on Lester Bangs and the emotional rock writer: What is he doing right/wrong?
<b>10/25/19 – F</b>	<b>2 peer comments to discussion thread on</b>	

	<b>Canvas due by 11:59pm</b>	
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**10/28 – 11/1/19**

<b>10/29/19 – T</b>	Read <i>How to Write About Music</i> ch. 8 “The Artist Profile”	How to tackle writing about one artist’s career, using lexicon, history, and critical thinking. In-class activity
<b>10/31/19 - Th</b>	Read <i>Music Journalism 101</i> 's "Writing Up: Part 1 - The feature article" (Posted on Canvas)	Discussion and activity: The difficulties of writing a feature.

**11/4 – 11/8/19**

<b>11/5/19 – T</b>	Read excerpt from David Byrne's <i>How Music Works</i> (pdf on canvas)	Discussion: How does digital technology shape the listening experience? What about the creative experience?
<b>11/7/19 – Th</b>	Read <i>Writing about Writing</i> pp. 824-829 “Expanding Constraints”  & <i>How to Write About Music</i> pp. 181-184 “How is Music Writing Different?”	Class activities practicing mechanics and revision strategies; Editing, revising, and analyzing your own paper, practicing a presentation

**11/11– 11/15/19**

<b>11/12/19 – T</b>	<b>Assignment #3 Due – Research Proposals Begin</b> Final Draft of notes due on Canvas by 11:40am	Class Research Proposals & Critical Friends
<b>11/14/19– Th</b>	Read articles posted on Canvas about Greil Marcus	Class Research Proposals & Critical Friends

**11/18 – 11/22/19**

<b>11/19/19 – T</b>	Read "Helping Students Use Textual Sources Persuasively" in <i>Writing About Writing</i> , pg. 579  <b>Discussion post due by 11:59pm on Canvas</b>	Class Research Proposals & Critical Friends
<b>11/21/19 - Th</b>	Read <i>How to Write About Music</i> pp. 258-260 “What Sources Do You Use?”	Reading Discussion: Narrowing down your research, Incorporating argument, Evaluating your proposal.

<b>11/22/19 - F</b>	<b>2 peer comments to discussion thread on Canvas due by 11:59pm</b>	

**11/25 – 11/29/19**

<b>11/19 -23/18</b>	CR Closed – Thanksgiving Holiday	No Classes
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**12/2 – 12/6/19**

<b>12/3/19 - T</b>	Read <i>How to Write About Music</i> ch. 12, “Cultural Criticism”	Reading Discussion: clinching your argument, seeing the bigger picture, and concluding with style.
<b>12/5/19 - Th</b>	Post rough draft to Canvas by 8:00am	<b>Rough Workshop Day – Assignment #4*</b>

**12/9 – 12/13/19**

<b>12/10/19 – T</b>	In-Class conferences	In-Class conferences; MLA workshop including: tips, handouts, activities, revising
<b>12/12/19 - Th</b>		Last Day catch up and editing, MLA

**Finals Week –12/14 – 12/18/19**

<b>12/19/19</b>	<b>Assignment #4 Due on Canvas by 11:59pms</b>	<b>final class, question and answer period</b>
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