

# Foundations of College Writing

DR. DAVID WILSON-OKAMURA · ENGLISH 1100 · AUTUMN 2018 · EAST CAROLINA UNIV.

Aug. 24	F	Discuss ch. 1 of <i>E.S.E.</i> (repetition) and two songs. (Which ones? See emailed schedule from Jan. 10.) <u>Prep sentences due.</u>	Wiz Khalifa ft. Charlie Puth, “See You Again” Keys N Krates, “Dum Dee Dum”
27	M	About College II. <i>Writing with Sources</i> , ch. 3: “Misuse of Sources.” (On days with reading, we’ll also discuss one song from the list that we compiled on Aug. 23; look for the schedule in your email.)	Damian Marley, “Medication”
29	W	At the previous class, I will assign you a library book to find and check out before today’s meeting. Bring this book and show it to me, with the checkout slip, at the beginning of class. = 1 reading quiz	XXXTentacion, “Sad” Chris Brown, “With You”
31	F	Discuss ch. 2 of <i>E.S.E.</i> (slowness) and two songs. <u>Prep sentences due.</u>	Alabama, “Dixieland Delight” Red Hot Chili Peppers, “Slow Cheetah”
<b>Sept. 3</b>	<b>M</b>	<b>Labor Day</b>	
5	W	Discuss ch. 3 of <i>E.S.E.</i> (speed) and two songs. <u>Prep sentences due.</u>	Rascal Flatts, “Life Is a Highway” Eminem, “Rap God”
7	F	<u>Essay #1 due.</u> (The assignment for each essay is detailed below. Minimum length for all essays is 900 words; maximum length is 1,200.)	Jessi J, “Who You Are” Bob Marley, “Three Little Birds”
10	M	About College III. <i>Writing with Sources</i> , ch. 1: “The Role of Sources”	John Mayer, “Walt Grace’s Submarine Test, January 1967”
12	W	<i>Campus closed for Hurricane Florence</i>	
14	F	<i>Campus closed for Hurricane Florence</i>	
17	M	<i>Campus closed for Hurricane Florence</i>	
19	W	<i>Writing with Sources</i> , ch. 4: “Styles of Citation”	Kid Cudi, “Soundtrack to My Life”
21	F	Discuss ch. 5 of <i>E.S.E.</i> (quiet/silence/intimacy) and two songs. <u>Prep sentences due.</u>	The Weeknd, “Echoes of Silence” Trippie Redd, “How You Feel”
24	M	<i>They Say/I Say</i> , ch. 1: “Starting with What Others Are Saying”	Marvin Gaye, “Let’s Get It On”
26	W	Discuss ch. 6 of <i>E.S.E.</i> (stubbornness, the single note) and two songs. <u>Prep sentences due.</u>	Avril Lavigne, “Skater Boy” Bonnie Raitt, “I Don’t Want Anything to Change”
28	F	<u>Essay #2 due.</u> For this and all subsequent papers, use one of the citation styles from <i>Writing with Sources</i> , ch. 4.	Rachel Platten, “Fight Song” Katy Perry, “Rise”

Oct. 1	M	Discuss ch. 8 of <i>E.S.E.</i> (sadness) and two songs. <u>Prep sentences due.</u>	Great Big World ft. Christina Aguilera, “Say Something” The Weeknd, “Call Out My Name”
3	W	<i>They Say/I Say</i> , ch. 3: “The Art of Quoting”	Kodaline, “All I Want”
5	F	Discuss ch. 9 of <i>E.S.E.</i> (audio space) and two songs. <u>Prep sentences due.</u>	Shawn Mendes, “Life of the Party” The Who, “Young Man Blues”
<b>8</b>	<b>M</b>	<b>Fall Break</b>	
10	W	<u>Essay #3 due.</u>	Travis Scott, “Sicko Mode” Led Zeppelin, “Black Dog”
12	F	<i>They Say/I Say</i> , ch. 4: “Three Ways to Respond”	OneRepublic, “Life in Color”
15	M	Discuss ch. 10 of <i>E.S.E.</i> (endless inventory) and two songs. <u>Prep sentences due.</u>	Mariah Carey, “Emotions” Khalid, “Location”
17	W	<i>They Say/I Say</i> , ch. 5: “Distinguishing What You Say from What They Say”	Grateful Dead, “Uncle John’s Band” Grateful Dead, “Throwing Stones”
19	F	Discuss ch. 11 of <i>E.S.E.</i> (wasteful authority) and two songs. <u>Prep sentences due.</u>	Cher Lloyd, “Swagger Jagger” Michael Jackson, “Smooth Criminal”
22	M	<i>They Say/I Say</i> , ch. 6: “Planting a Naysayer in Your Text”	Alessia Cara, “Scars to Your Beautiful”
24	W	<u>Essay #4 due.</u>	Kali Uchis ft. Tyler the Creator, “After the Storm” Lynyrd Skynyrd, “Simple Man”
26	F	Discuss ch. 12 of <i>E.S.E.</i> (density) and two songs. <u>Prep sentences due.</u>	OutKast, “Hey Ya” Queen, “Bohemian Rhapsody”
29	M	<i>They Say/I Say</i> , ch. 7: “Saying Why It Matters”	Red Hot Chili Peppers, “Under the Bridge”
31	W	Discuss ch. 13 of <i>E.S.E.</i> (improvisation) and two songs. <u>Prep sentences due.</u>	Childish Gambino, “Bonfire” Charles Mingus, “Stormy Weather”
Nov. 2	F	Bring a <u>typed draft</u> of your introduction for Essay #5. = 1 reading quiz.	Creedence Clearwater Revival, “Penthouse Pauper”
5	M	Discuss ch. 14 of <i>E.S.E.</i> (closeness) and two songs. <u>Prep sentences due.</u>	Tony Bennett and Amy Winehouse, “Body and Soul” Marvin Gaye and Tammi Terrell, “Ain’t No Mountain High Enough”
7	W	Bring a <u>typed revision</u> of your introduction for Essay #5. = 1 reading quiz.	
9	F	<u>Essay #5 due.</u> We haven’t been reading <i>They Say/I Say</i> recently, but check out the “Index of Templates” on pp. 293–309. Among other things, it includes eight templates for introducing the “standard view,” ten for introducing quotations, and four for making concessions while still holding your ground.	Rodney Atkins, “I’ve Been Watching You” fun, “Some Nights”

12	M	Discuss ch. 15 of <i>E.S.E.</i> (loudness) and two songs. <u>Prep sentences due.</u>	Three Days Grace, “I Hate Everything about You” The Cure, “The Kiss”
14	W	<i>They Say/I Say</i> , ch. 8: “Connecting the Parts”	Taylor Swift, “Shake It Off”
16	F	Discuss ch. 16 of <i>E.S.E.</i> (discrepancy) and two songs. <u>Prep sentences due.</u>	My Chemical Romance, “Welcome to the Black Parade” Drake, “Jungle”
19	M	Bring a <u>typed draft</u> of your introduction for Essay #6. = 1 reading quiz.	
<b>21, 23</b>	<b>WF</b>	<b>Thanksgiving Break</b>	
26	M	Discuss ch. 18 of <i>E.S.E.</i> (linking) and two songs. <u>Prep sentences due.</u>	Rihanna, “Same Ol’ Mistakes” Martin Garrix & Matisse & Sadko, “Together”
28	W	Bring a <u>typed revision</u> of your introduction for Essay #6. = 1 reading quiz.	Ariana Grande, “No Tears Left to Cry”
30	F	<u>Essay #6 due.</u>	Childish Gambino, “This Is America” Jimmy Cliff, “I Can See Clearly Now”
Dec. 3	M	Give an ECU student some advice about writing research papers. Bring a <u>typed list</u> of four suggestions. = 1 reading quiz. <b>Final, absolute deadline for all coursework.</b>	
7	F	Exam-period activity (11:00–1:30)	

#### TEXTBOOKS

Graff, Gerald, and Cathy Birkenstein. *“They Say/I Say”*: *The Moves That Matter in Academic Writing*. 3rd edn. Norton, 2014. ISBN 978-0-393-93584-4.

Harvey, Gordon. *Writing with Sources: A Guide for Students*. 3rd edn. Hackett, 2017. ISBN 978-1-624-665547.

Ratliff, Ben. *Every Song Ever: Twenty Ways to Listen in an Age of Musical Plenty*. Picador, 2016. ISBN 978-1-250-117991.

#### OFFICE HOURS, PHONE, EMAIL

Office: Bate 2137. Office phone: 252-328-6714

Office hours: MF 2:00–4:00, W 2:00–3:00. If you need to contact me on days when I don’t have office hours, you can phone me at home. Google knows my number. Please: no calls after 9 p.m.

Email: david@virgil.org. I use email every day, but instead of exchanging messages, let’s have a conversation during office hours.

#### UNIVERSITY WRITING CENTER

Where can you get help outside of class? The first place is in my office, during office hours (see above). The second place is the University Writing Center in Joyner Library 1015. Walk-ins are accepted, but it’s better to make an appointment at [ecu.mywconline.com](http://ecu.mywconline.com) or by calling 252-328-2820.

#### GRADING SCALE

A = 94–100, A- = 90–93, B+ = 87–89, B = 84–86, B- = 80–83, C+ = 77–79, C = 74–76, C- = 70–73, D+ = 67–69, D = 64–66, D- = 60–63, F = 0–59. Decimals  $\geq .5$  are rounded up.

#### REQUIREMENTS

All written assignments are due at the beginning of class. They must be typed and submitted on paper.

**Reading Quizzes and Prep Sentences (25%).** On days when there's a reading from *They Say/I Say* or *Writing with Sources*, there will usually be a reading quiz at the beginning of class. Reading quizzes are open-note but not open-book.

On days when there's a reading from *Every Song Ever (E.S.E.)*, we will also discuss two songs; I'll email a schedule of which songs after the class decides on them. On these days, we'll have prep sentences instead of reading quizzes. What are prep sentences? Prep sentences are what will keep our arguments about music from degenerating into a crossfire of mere opinion. Instead of shooting from the hip, everyone will come to class with some thoughts prepared beforehand, in the form of three sentences. The formula for these three sentences will be the same every time:

1. Copy a sentence or two from *E.S.E.* that defines the chapter's main concept. The concept of each chapter is given in the title: e.g., repetition, slowness, transmission. The words are all familiar, but to grasp how the author is using them you'll need to read the chapter. While you're reading, look for a sentence or two that defines the concept. Copy it out, word for word, as sentence one. Be sure to use quotation marks and indicate the page number in parentheses. For example, here's a sentence that defines the subject of chapter 20, a perfect moment: "It is the song blushing: an unplanned or perhaps only semiplanned occurrence in which the music suddenly embodies its own meaning" (228).
2. In one sentence, apply the concept from this chapter of *E.S.E.* to the first song that's on the schedule for discussion that day.
3. In one sentence, apply the concept from this chapter of *E.S.E.* to the second song that's on the schedule for discussion that day.

Prep sentences should be numbered and are due at the beginning of class. Allow some time for printing. If you take a bus, allow time for that too. Late or untyped prep sentences will not be accepted.

There will be no make-ups for missed reading quizzes or late prep sentences. Don't panic, though, if you miss one or two. Over the whole semester there will be a combined total of at least 27 reading quizzes and prep sentences; and since they are worth 25% of the course grade, that leaves 2 extra points. Think of those 2 points as a pair of free passes. If you miss a couple of reading quizzes or a couple of prep sentence assignments, you'll still be responsible for the material we discuss in class, but it won't harm your grade. You can use these free passes when you're sick, for an emergency, or to care for a sick relative. Because the system is based on numbers, you don't need to explain why you missed class or even tell me, "I'm using my free pass today"; the math will take care of it automatically.

In the interest of fairness, no one will be granted a third free pass.

**Essays (75%).** Over the course of the semester everyone will submit six essays; topics are specified below.

- The minimum length for each essay is 900 words. The maximum length is 1,200 words.
- Include a word count on the first page. Do not count long quotations or list of works cited.
- Number pages.
- Staple pages. You don't need a cover sheet or folder.
- Double-space.
- Use 12 point Times Roman (or a similar font of the same size).
- Use spell-check. If you need to review some punctuation or grammar, I recommend *Grammar in Plain English* by Harriet Diamond and Phyllis Dutwin.
- Everyone gets a **48-hour extension on two essays**; you choose which ones. You don't need to ask me ahead of time. Instead, when you hand in your paper at the next class, attach a separate sheet of paper with the date and your name on it that says, "I'm taking my first (or second) extension on this paper." In the interest of fairness, no one will be granted a third extension.

Topics for Essays 1–6:

1. Pick two well-known songs from two different decades and make an argument about them. For example, let's say you pick "Beast of Burden" (1978) by the Rolling Stones and "Gold Digger" (2005) by Kanye West. You might argue as follows: "Comparing the lyrics of these two songs shows that stereotypes about women haven't changed: they always seem to want money." Or you might argue the other side: "Comparing the lyrics of these two songs shows that things have actually gotten worse; at least Jagger addressed the woman directly, whereas West talks about his gold digger in the third person." Or you could ignore the lyrics and focus on the music: "Comparing the two songs musically shows that, no matter who's singing it, popular music is still based on black forms" (in "Beast," the blues; in "Gold," gospel). Or: "Comparing the two songs musically illustrates a shift from guitar-oriented rock in the 70s to synth-oriented hip hop in the 00s." As you can see from the examples, I'm not looking for a particular viewpoint. Pick your own songs and think up your own argument.
2. Pick a song from any decade, and find two articles about it from writers who have the respect of serious listeners. (This is why we made the list of authoritative sources earlier.) State their position fairly and then take your own. If you disagree, why? If you agree, what can you add that they haven't already said? My advice is to write your introduction last, after you've figured out your own position, so that you can state it clearly in the first paragraph.
3. Find three written accounts of the same concert or tour. It could be a famous event from five decades ago, or one that just happened. Compare the accounts. If they agree, point out what they agree on; that will be your argument. If they disagree, make an argument about what really happened.
4. Pick a new song that most people haven't heard yet. Make an argument about it, anticipating the objections of listeners who are just as thoughtful as yourself. (This is what Graff and Birkenstein call "planting a naysayer.") Since the song will be so new that nothing has been written about it yet, incorporate concepts or facts from two articles on related subjects: for example, the song's genre, production techniques used in the song, previous songs by the same artist, or previous versions of the song by other artists.
5. Pick an album from at least ten years ago. Find three album reviews that were written when it came out. What did reviewers agree about? What did they disagree about? What did the album's original reviewers miss that you notice when you listen to the album today?

6. Music has been the subject of considerable scientific research (including some here in the ECU physics department). Pick a feature of music that you'd like to explore scientifically. (For example: does a drum machine sound more human when you add random variation?) Find two reliable, authoritative sources in ECU's research databases, and read them carefully enough that you could explain their findings to someone on the bus. Then write an essay in which you apply those findings to a song of your choosing. Does the science in this case change how we think about the song, or confirm something we already knew?

Essays are due at the beginning of the class period. Allow time to print; don't assume that a printer will be available five minutes before class. If you arrive late, the essay is late. Essays delivered after they are due will receive a lower grade according to the following schedule: an A- essay that is delivered up to 24 hours late will receive a B+, an A- essay that is delivered between 24 and 48 hours late will receive a B, etc. Every 24 hours, the grade goes down by one third of a letter. I don't accept essays by email, but you can put them in the plastic folder on my office door (Bate 2137).

Essays will be graded according to the following characteristics:

<b>Characteristics of an F essay</b>	<b>Characteristics of a D essay</b>	<b>Characteristics of a C essay</b>	<b>Characteristics of a B essay</b>	<b>Characteristics of an A essay</b>
No word count or too short.	No word count or too short.	Word count $\geq$ assigned length.	Word count $\geq$ assigned length.	Word count $\geq$ assigned length.
More opinion than fact.	Facts are disorganized.	Facts are organized.	Facts are organized and form a plausible argument.	Facts are organized and form a challenging, persuasive argument.
No sources.	Research doesn't extend beyond a casual Google search.	Draws on reliable, authoritative sources.	"Plants a naysayer" who is not merely a straw man (see Graff and Birkenstein, ch. 6).	Persuasively responds to the naysayer's objections.
Sources are acknowledged, but sloppily: the reader can tell that you used a source, but not how or for which points.	Sources are acknowledged, but sloppily: the reader can tell that you used a source, but not how or for which points.	Sources are acknowledged using the correct format. Original points are clearly distinguished from points that your sources made.	Your argument shows an awareness of current debates in the field.	Your argument contributes to one of these debates in a fresh way.
Misleading quotations that mean something else in their full context.	Unnecessary quotations or misquotations.	Quotations are integrated smoothly into the grammar and flow of your own writing.	All quotations advance the argument.	Quotations are properly "sandwiched" (see Graff and Birkenstein, ch. 3).
If your admissions essay had been written like this, you would not have been accepted to ECU.	Numerous errors in grammar, spelling, or punctuation distract from content; reads like a first draft.	Essay is written in complete sentences. Some mechanical errors, but not more than one a paragraph.	First paragraph is an introduction to the paper as a whole. The last sentence of each paragraph is linked to the first sentence of the next paragraph.	The writing is finely crafted, elegant as well as clean.

**Midterm and Final Exams.** There will be no midterm or final exams in this course. However, the university does require an activity during the final exam period. We'll decide how best to use that time when we get closer to the end of the semester.

Please turn off your **cell phone ringer** before class begins. **Smart phones, laptops, and tablets** might be helpful in some courses, but not this one: please put them out of sight before class. If I have to remind you, it may affect your grade. If you need to monitor your phone during class, because a relative is ill or a spouse is pregnant, please tell me about it privately before class begins.

#### PLAGIARISM

If you plagiarize another person's words or ideas, expect an F for the course. All plagiarism will be reported to the university. If you have questions about plagiarism, ask them before the assignment is due. If versions become an issue, the version that was submitted for a grade will be considered final.

#### ACCOMMODATIONS

East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Department for Disability Support Services located in Slay 138 (Voice/TTY: 252-737-1016; Email: dssdept@ecu.edu).

#### EMERGENCIES, UNIV. CLOSURES, CONTINUITY OF INSTRUCTION

If classes are postponed for any reason, I will give instructions by email. If email is not available, follow the schedule of readings in the syllabus until email service is restored.

#### ATTENDANCE AND PARTICIPATION

Attendance at all class meetings is a requirement of the course. If you leave class early, the day's assignment (if there is one) will be returned to you ungraded. Participation in class discussion is encouraged but not required: I will invite you to comment, but won't insist.

No work will be accepted after the last day of class.

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The following text is uniform for all sections of ENGL 1100.

#### ENGL 1100 STUDENT LEARNING OUTCOMES

Students are expected to master the following Written Communication Competency, Course Specific, and Writing Intensive student learning outcomes: (Written Communication Competency = "WC," Course Specific Competency = "CSC," Writing Intensive Competency = "WIC.")

English 1100 will promote your facility with critical reading and writing by helping you to do the following:

- Discover significant questions to explore and address via writing. (CSC1)
- Create, identify, and engage in significant research questions. (WC1)
- Explore the many different purposes of writing, including writing to reflect, analyze, explain, and persuade. (CSC2)
- Engage rhetorically and integrate a variety of appropriate sources to support a central claim. (WC2)
- Practice drafting and revising. (CSC3)
- Increase your awareness of organizational strategies and your ability to apply them. (CSC4)
- Become attentive to how audience and purpose affect content, tone, and style. (CSC5)
- Incorporate sufficient and appropriate details and examples both from your experiences and from secondary research. (CSC6)

- Express your ideas with clarity and with effective syntax and punctuation. (CSC7)
- Organize sentences and paragraphs to communicate central points with logical connections and a minimum of grammar and punctuation errors. (WC4)
- Gain competence in using computer technology in the writing process. (CSC8)
- Schedule and meet deadlines. (CSC9)
- Identify and explain writing strategies used in their writing. (WC7)
- Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources. (WIC1)
- Produce writing that reflects an awareness of context, purpose, and audience, particularly within the written genres (including genres that integrate writing with visuals, audio or other multimodal components) of their major disciplines and/or career fields. (WIC2)
- Demonstrate that they understand writing as a process that can be made more effective through drafting and revision. (WIC3)
- Proofread and edit their own writing, avoiding grammatical and mechanical errors. (WIC4)
- Assess and explain the major choices that they make in their writing. (WIC5)

You will write extensively, both formally and informally, often for every class meeting, and you must be prepared to share your writing with your peers on a regular basis. You will be asked to write in a variety of genres, most of which will involve multiple pages of revised prose.

#### WRITING INTENSIVE (WI)

English 1100 is a writing intensive course in the Writing Across the Curriculum Program at East Carolina University. This course will focus on the development of writing skills. This course contributes to the twelve-hour WI requirement for students at ECU. Additional information is available at the following site: <http://www.ecu.edu/cs-acad/fsonline/wc/wc.cfm>

#### UNIVERSITY WRITING PORTFOLIO REQUIREMENT

This course is designated “writing intensive” (WI) because, in addition to providing you with important content to learn, it has been designed to help you improve as a writer. Several years ago, ECU’s University Writing Program instituted the WI graduation requirement (6 hours of WI coursework beyond English 1100 and 2201, at least 3 hours of which must be in the major) with the goal of preparing students to be effective writers. As a university, we want to see how well we are doing in meeting that goal.

To assist with this effort, you will submit one major writing project, along with a description of the assignment for that project and brief responses to four questions about your writing (your Self-Analytical Writing for ENGL 1100 satisfies this requirement), near the end of this course. These materials will be uploaded to your “University Writing Portfolio,” which you will access and create (if you have not already done so in a previous WI course) through the “student portfolio” link in Pirate Port (<https://pirateport.ecu.edu/portal/>).

Each year, representatives of ECU’s University Writing Program will randomly select a set of University Writing Portfolios from recently graduated students to assess how effectively ECU’s writing programs meet the needs of ECU students. The assessment work of the University Writing Program has no bearing on your grades: assessments will be done after a student graduates. Moreover, results of University Writing Portfolio assessments will only be used to improve instruction for future students and will never be reported in any way that connects those results to individual students.

Instructions for creating your University Writing Portfolio and uploading your materials are available online ([www.ecu.edu/qep](http://www.ecu.edu/qep)) and in person at the University Writing Center ([www.ecu.edu/writing/uwc](http://www.ecu.edu/writing/uwc)), located in Joyner Library.



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DR. DAVID WILSON-OKAMURA · ENGLISH 1100 · AUTUMN 2018 · EAST CAROLINA UNIV.

Aug. 24	F	Discuss ch. 1 of <i>E.S.E.</i> (repetition) and two songs. (Which ones? See emailed schedule from Jan. 10.) <u>Prep sentences due.</u>	Wiz Khalifa ft. Charlie Puth, “See You Again” Keys N Krates, “Dum Dee Dum”
27	M	About College II. <i>Writing with Sources</i> , ch. 3: “Misuse of Sources.” (On days with reading, we’ll also discuss one song from the list that we compiled on Aug. 23; look for the schedule in your email.)	Damian Marley, “Medication”
29	W	At the previous class, I will assign you a library book to find and check out before today’s meeting. Bring this book and show it to me, with the checkout slip, at the beginning of class. = 1 reading quiz	XXXTentacion, “Sad” Chris Brown, “With You”
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<b>Sept. 3</b>	<b>M</b>	<b>Labor Day</b>	
5	W	Discuss ch. 3 of <i>E.S.E.</i> (speed) and two songs. <u>Prep sentences due.</u>	Rascal Flatts, “Life Is a Highway” Eminem, “Rap God”
7	F	<u>Essay #1 due.</u> (The assignment for each essay is detailed below. Minimum length for all essays is 900 words; maximum length is 1,200.)	Jessi J, “Who You Are” Bob Marley, “Three Little Birds”
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26	W	Discuss ch. 6 of <i>E.S.E.</i> (stubbornness, the single note) and two songs. <u>Prep sentences due.</u>	Avril Lavigne, “Skater Boy” Bonnie Raitt, “I Don’t Want Anything to Change”
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Oct. 1	M	Discuss ch. 8 of <i>E.S.E.</i> (sadness) and two songs. <u>Prep sentences due.</u>	Great Big World ft. Christina Aguilera, “Say Something” The Weeknd, “Call Out My Name”
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24	W	<u>Essay #4 due.</u>	Kali Uchis ft. Tyler the Creator, “After the Storm” Lynyrd Skynyrd, “Simple Man”
26	F	Discuss ch. 12 of <i>E.S.E.</i> (density) and two songs. <u>Prep sentences due.</u>	OutKast, “Hey Ya” Queen, “Bohemian Rhapsody”
29	M	<i>They Say/I Say</i> , ch. 7: “Saying Why It Matters”	Red Hot Chili Peppers, “Under the Bridge”
31	W	Discuss ch. 13 of <i>E.S.E.</i> (improvisation) and two songs. <u>Prep sentences due.</u>	Childish Gambino, “Bonfire” Charles Mingus, “Stormy Weather”
Nov. 2	F	Bring a <u>typed draft</u> of your introduction for Essay #5. = 1 reading quiz.	Creedence Clearwater Revival, “Penthouse Pauper”
5	M	Discuss ch. 14 of <i>E.S.E.</i> (closeness) and two songs. <u>Prep sentences due.</u>	Tony Bennett and Amy Winehouse, “Body and Soul” Marvin Gaye and Tammi Terrell, “Ain’t No Mountain High Enough”
7	W	Bring a <u>typed revision</u> of your introduction for Essay #5. = 1 reading quiz.	
9	F	<u>Essay #5 due.</u> We haven’t been reading <i>They Say/I Say</i> recently, but check out the “Index of Templates” on pp. 293–309. Among other things, it includes eight templates for introducing the “standard view,” ten for introducing quotations, and four for making concessions while still holding your ground.	Rodney Atkins, “I’ve Been Watching You” fun, “Some Nights”

12	M	Discuss ch. 15 of <i>E.S.E.</i> (loudness) and two songs. <u>Prep sentences due.</u>	Three Days Grace, “I Hate Everything about You” The Cure, “The Kiss”
14	W	<i>They Say/I Say</i> , ch. 8: “Connecting the Parts”	Taylor Swift, “Shake It Off”
16	F	Discuss ch. 16 of <i>E.S.E.</i> (discrepancy) and two songs. <u>Prep sentences due.</u>	My Chemical Romance, “Welcome to the Black Parade” Drake, “Jungle”
19	M	Bring a <u>typed draft</u> of your introduction for Essay #6. = 1 reading quiz.	
<b>21, 23</b>	<b>WF</b>	<b>Thanksgiving Break</b>	
26	M	Discuss ch. 18 of <i>E.S.E.</i> (linking) and two songs. <u>Prep sentences due.</u>	Rihanna, “Same Ol’ Mistakes” Martin Garrix & Matisse & Sadko, “Together”
28	W	Bring a <u>typed revision</u> of your introduction for Essay #6. = 1 reading quiz.	Ariana Grande, “No Tears Left to Cry”
30	F	<u>Essay #6 due.</u>	Childish Gambino, “This Is America” Jimmy Cliff, “I Can See Clearly Now”
Dec. 3	M	Give an ECU student some advice about writing research papers. Bring a <u>typed list</u> of four suggestions. = 1 reading quiz. <b>Final, absolute deadline for all coursework.</b>	
7	F	Exam-period activity (11:00–1:30)	

#### TEXTBOOKS

Graff, Gerald, and Cathy Birkenstein. *“They Say/I Say”*: *The Moves That Matter in Academic Writing*. 3rd edn. Norton, 2014. ISBN 978-0-393-93584-4.

Harvey, Gordon. *Writing with Sources: A Guide for Students*. 3rd edn. Hackett, 2017. ISBN 978-1-624-665547.

Ratliff, Ben. *Every Song Ever: Twenty Ways to Listen in an Age of Musical Plenty*. Picador, 2016. ISBN 978-1-250-117991.

#### OFFICE HOURS, PHONE, EMAIL

Office: Bate 2137. Office phone: 252-328-6714

Office hours: MF 2:00–4:00, W 2:00–3:00. If you need to contact me on days when I don’t have office hours, you can phone me at home. Google knows my number. Please: no calls after 9 p.m.

Email: david@virgil.org. I use email every day, but instead of exchanging messages, let’s have a conversation during office hours.

#### UNIVERSITY WRITING CENTER

Where can you get help outside of class? The first place is in my office, during office hours (see above). The second place is the University Writing Center in Joyner Library 1015. Walk-ins are accepted, but it’s better to make an appointment at [ecu.mywconline.com](http://ecu.mywconline.com) or by calling 252-328-2820.

#### GRADING SCALE

A = 94–100, A- = 90–93, B+ = 87–89, B = 84–86, B- = 80–83, C+ = 77–79, C = 74–76, C- = 70–73, D+ = 67–69, D = 64–66, D- = 60–63, F = 0–59. Decimals  $\geq .5$  are rounded up.

#### REQUIREMENTS

All written assignments are due at the beginning of class. They must be typed and submitted on paper.

**Reading Quizzes and Prep Sentences (25%).** On days when there's a reading from *They Say/I Say* or *Writing with Sources*, there will usually be a reading quiz at the beginning of class. Reading quizzes are open-note but not open-book.

On days when there's a reading from *Every Song Ever (E.S.E.)*, we will also discuss two songs; I'll email a schedule of which songs after the class decides on them. On these days, we'll have prep sentences instead of reading quizzes. What are prep sentences? Prep sentences are what will keep our arguments about music from degenerating into a crossfire of mere opinion. Instead of shooting from the hip, everyone will come to class with some thoughts prepared beforehand, in the form of three sentences. The formula for these three sentences will be the same every time:

1. Copy a sentence or two from *E.S.E.* that defines the chapter's main concept. The concept of each chapter is given in the title: e.g., repetition, slowness, transmission. The words are all familiar, but to grasp how the author is using them you'll need to read the chapter. While you're reading, look for a sentence or two that defines the concept. Copy it out, word for word, as sentence one. Be sure to use quotation marks and indicate the page number in parentheses. For example, here's a sentence that defines the subject of chapter 20, a perfect moment: "It is the song blushing: an unplanned or perhaps only semiplanned occurrence in which the music suddenly embodies its own meaning" (228).
2. In one sentence, apply the concept from this chapter of *E.S.E.* to the first song that's on the schedule for discussion that day.
3. In one sentence, apply the concept from this chapter of *E.S.E.* to the second song that's on the schedule for discussion that day.

Prep sentences should be numbered and are due at the beginning of class. Allow some time for printing. If you take a bus, allow time for that too. Late or untyped prep sentences will not be accepted.

There will be no make-ups for missed reading quizzes or late prep sentences. Don't panic, though, if you miss one or two. Over the whole semester there will be a combined total of at least 27 reading quizzes and prep sentences; and since they are worth 25% of the course grade, that leaves 2 extra points. Think of those 2 points as a pair of free passes. If you miss a couple of reading quizzes or a couple of prep sentence assignments, you'll still be responsible for the material we discuss in class, but it won't harm your grade. You can use these free passes when you're sick, for an emergency, or to care for a sick relative. Because the system is based on numbers, you don't need to explain why you missed class or even tell me, "I'm using my free pass today"; the math will take care of it automatically.

In the interest of fairness, no one will be granted a third free pass.

**Essays (75%).** Over the course of the semester everyone will submit six essays; topics are specified below.

- The minimum length for each essay is 900 words. The maximum length is 1,200 words.
- Include a word count on the first page. Do not count long quotations or list of works cited.
- Number pages.
- Staple pages. You don't need a cover sheet or folder.
- Double-space.
- Use 12 point Times Roman (or a similar font of the same size).
- Use spell-check. If you need to review some punctuation or grammar, I recommend *Grammar in Plain English* by Harriet Diamond and Phyllis Dutwin.
- Everyone gets a **48-hour extension on two essays**; you choose which ones. You don't need to ask me ahead of time. Instead, when you hand in your paper at the next class, attach a separate sheet of paper with the date and your name on it that says, "I'm taking my first (or second) extension on this paper." In the interest of fairness, no one will be granted a third extension.

Topics for Essays 1–6:

1. Pick two well-known songs from two different decades and make an argument about them. For example, let's say you pick "Beast of Burden" (1978) by the Rolling Stones and "Gold Digger" (2005) by Kanye West. You might argue as follows: "Comparing the lyrics of these two songs shows that stereotypes about women haven't changed: they always seem to want money." Or you might argue the other side: "Comparing the lyrics of these two songs shows that things have actually gotten worse; at least Jagger addressed the woman directly, whereas West talks about his gold digger in the third person." Or you could ignore the lyrics and focus on the music: "Comparing the two songs musically shows that, no matter who's singing it, popular music is still based on black forms" (in "Beast," the blues; in "Gold," gospel). Or: "Comparing the two songs musically illustrates a shift from guitar-oriented rock in the 70s to synth-oriented hip hop in the 00s." As you can see from the examples, I'm not looking for a particular viewpoint. Pick your own songs and think up your own argument.
2. Pick a song from any decade, and find two articles about it from writers who have the respect of serious listeners. (This is why we made the list of authoritative sources earlier.) State their position fairly and then take your own. If you disagree, why? If you agree, what can you add that they haven't already said? My advice is to write your introduction last, after you've figured out your own position, so that you can state it clearly in the first paragraph.
3. Find three written accounts of the same concert or tour. It could be a famous event from five decades ago, or one that just happened. Compare the accounts. If they agree, point out what they agree on; that will be your argument. If they disagree, make an argument about what really happened.
4. Pick a new song that most people haven't heard yet. Make an argument about it, anticipating the objections of listeners who are just as thoughtful as yourself. (This is what Graff and Birkenstein call "planting a naysayer.") Since the song will be so new that nothing has been written about it yet, incorporate concepts or facts from two articles on related subjects: for example, the song's genre, production techniques used in the song, previous songs by the same artist, or previous versions of the song by other artists.
5. Pick an album from at least ten years ago. Find three album reviews that were written when it came out. What did reviewers agree about? What did they disagree about? What did the album's original reviewers miss that you notice when you listen to the album today?

6. Music has been the subject of considerable scientific research (including some here in the ECU physics department). Pick a feature of music that you'd like to explore scientifically. (For example: does a drum machine sound more human when you add random variation?) Find two reliable, authoritative sources in ECU's research databases, and read them carefully enough that you could explain their findings to someone on the bus. Then write an essay in which you apply those findings to a song of your choosing. Does the science in this case change how we think about the song, or confirm something we already knew?

Essays are due at the beginning of the class period. Allow time to print; don't assume that a printer will be available five minutes before class. If you arrive late, the essay is late. Essays delivered after they are due will receive a lower grade according to the following schedule: an A- essay that is delivered up to 24 hours late will receive a B+, an A- essay that is delivered between 24 and 48 hours late will receive a B, etc. Every 24 hours, the grade goes down by one third of a letter. I don't accept essays by email, but you can put them in the plastic folder on my office door (Bate 2137).

Essays will be graded according to the following characteristics:

<b>Characteristics of an F essay</b>	<b>Characteristics of a D essay</b>	<b>Characteristics of a C essay</b>	<b>Characteristics of a B essay</b>	<b>Characteristics of an A essay</b>
No word count or too short.	No word count or too short.	Word count $\geq$ assigned length.	Word count $\geq$ assigned length.	Word count $\geq$ assigned length.
More opinion than fact.	Facts are disorganized.	Facts are organized.	Facts are organized and form a plausible argument.	Facts are organized and form a challenging, persuasive argument.
No sources.	Research doesn't extend beyond a casual Google search.	Draws on reliable, authoritative sources.	"Plants a naysayer" who is not merely a straw man (see Graff and Birkenstein, ch. 6).	Persuasively responds to the naysayer's objections.
Sources are acknowledged, but sloppily: the reader can tell that you used a source, but not how or for which points.	Sources are acknowledged, but sloppily: the reader can tell that you used a source, but not how or for which points.	Sources are acknowledged using the correct format. Original points are clearly distinguished from points that your sources made.	Your argument shows an awareness of current debates in the field.	Your argument contributes to one of these debates in a fresh way.
Misleading quotations that mean something else in their full context.	Unnecessary quotations or misquotations.	Quotations are integrated smoothly into the grammar and flow of your own writing.	All quotations advance the argument.	Quotations are properly "sandwiched" (see Graff and Birkenstein, ch. 3).
If your admissions essay had been written like this, you would not have been accepted to ECU.	Numerous errors in grammar, spelling, or punctuation distract from content; reads like a first draft.	Essay is written in complete sentences. Some mechanical errors, but not more than one a paragraph.	First paragraph is an introduction to the paper as a whole. The last sentence of each paragraph is linked to the first sentence of the next paragraph.	The writing is finely crafted, elegant as well as clean.

**Midterm and Final Exams.** There will be no midterm or final exams in this course. However, the university does require an activity during the final exam period. We'll decide how best to use that time when we get closer to the end of the semester.

Please turn off your **cell phone ringer** before class begins. **Smart phones, laptops, and tablets** might be helpful in some courses, but not this one: please put them out of sight before class. If I have to remind you, it may affect your grade. If you need to monitor your phone during class, because a relative is ill or a spouse is pregnant, please tell me about it privately before class begins.

#### PLAGIARISM

If you plagiarize another person's words or ideas, expect an F for the course. All plagiarism will be reported to the university. If you have questions about plagiarism, ask them before the assignment is due. If versions become an issue, the version that was submitted for a grade will be considered final.

#### ACCOMMODATIONS

East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Department for Disability Support Services located in Slay 138 (Voice/TTY: 252-737-1016; Email: dssdept@ecu.edu).

#### EMERGENCIES, UNIV. CLOSURES, CONTINUITY OF INSTRUCTION

If classes are postponed for any reason, I will give instructions by email. If email is not available, follow the schedule of readings in the syllabus until email service is restored.

#### ATTENDANCE AND PARTICIPATION

Attendance at all class meetings is a requirement of the course. If you leave class early, the day's assignment (if there is one) will be returned to you ungraded. Participation in class discussion is encouraged but not required: I will invite you to comment, but won't insist.

No work will be accepted after the last day of class.

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The following text is uniform for all sections of ENGL 1100.

#### ENGL 1100 STUDENT LEARNING OUTCOMES

Students are expected to master the following Written Communication Competency, Course Specific, and Writing Intensive student learning outcomes: (Written Communication Competency = "WC," Course Specific Competency = "CSC," Writing Intensive Competency = "WIC.")

English 1100 will promote your facility with critical reading and writing by helping you to do the following:

- Discover significant questions to explore and address via writing. (CSC1)
- Create, identify, and engage in significant research questions. (WC1)
- Explore the many different purposes of writing, including writing to reflect, analyze, explain, and persuade. (CSC2)
- Engage rhetorically and integrate a variety of appropriate sources to support a central claim. (WC2)
- Practice drafting and revising. (CSC3)
- Increase your awareness of organizational strategies and your ability to apply them. (CSC4)
- Become attentive to how audience and purpose affect content, tone, and style. (CSC5)
- Incorporate sufficient and appropriate details and examples both from your experiences and from secondary research. (CSC6)

- Express your ideas with clarity and with effective syntax and punctuation. (CSC7)
- Organize sentences and paragraphs to communicate central points with logical connections and a minimum of grammar and punctuation errors. (WC4)
- Gain competence in using computer technology in the writing process. (CSC8)
- Schedule and meet deadlines. (CSC9)
- Identify and explain writing strategies used in their writing. (WC7)
- Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources. (WIC1)
- Produce writing that reflects an awareness of context, purpose, and audience, particularly within the written genres (including genres that integrate writing with visuals, audio or other multimodal components) of their major disciplines and/or career fields. (WIC2)
- Demonstrate that they understand writing as a process that can be made more effective through drafting and revision. (WIC3)
- Proofread and edit their own writing, avoiding grammatical and mechanical errors. (WIC4)
- Assess and explain the major choices that they make in their writing. (WIC5)

You will write extensively, both formally and informally, often for every class meeting, and you must be prepared to share your writing with your peers on a regular basis. You will be asked to write in a variety of genres, most of which will involve multiple pages of revised prose.

#### WRITING INTENSIVE (WI)

English 1100 is a writing intensive course in the Writing Across the Curriculum Program at East Carolina University. This course will focus on the development of writing skills. This course contributes to the twelve-hour WI requirement for students at ECU. Additional information is available at the following site: <http://www.ecu.edu/cs-acad/fsonline/wc/wc.cfm>

#### UNIVERSITY WRITING PORTFOLIO REQUIREMENT

This course is designated “writing intensive” (WI) because, in addition to providing you with important content to learn, it has been designed to help you improve as a writer. Several years ago, ECU’s University Writing Program instituted the WI graduation requirement (6 hours of WI coursework beyond English 1100 and 2201, at least 3 hours of which must be in the major) with the goal of preparing students to be effective writers. As a university, we want to see how well we are doing in meeting that goal.

To assist with this effort, you will submit one major writing project, along with a description of the assignment for that project and brief responses to four questions about your writing (your Self-Analytical Writing for ENGL 1100 satisfies this requirement), near the end of this course. These materials will be uploaded to your “University Writing Portfolio,” which you will access and create (if you have not already done so in a previous WI course) through the “student portfolio” link in Pirate Port (<https://pirateport.ecu.edu/portal/>).

Each year, representatives of ECU’s University Writing Program will randomly select a set of University Writing Portfolios from recently graduated students to assess how effectively ECU’s writing programs meet the needs of ECU students. The assessment work of the University Writing Program has no bearing on your grades: assessments will be done after a student graduates. Moreover, results of University Writing Portfolio assessments will only be used to improve instruction for future students and will never be reported in any way that connects those results to individual students.

Instructions for creating your University Writing Portfolio and uploading your materials are available online ([www.ecu.edu/qep](http://www.ecu.edu/qep)) and in person at the University Writing Center ([www.ecu.edu/writing/uwc](http://www.ecu.edu/writing/uwc)), located in Joyner Library.