

COURSE SYLLABUS
ENGLISH 271/272: EXPOSITORY WRITING I & II
Winter Quarter 2013
DAILY, M-F
8:30 a.m. - 9:20 a.m.

“PUMP UP THE VOLUME!”
(IDENTITY, VALUES, AND THE 3-MINUTE NARRATIVE)

Instructor: Danielle Newton

Contact Information

Email: danielle.newton@bellevuecollege.edu

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Website: www.daniellenewton.com

Email etiquette: I will respond to your emails the same day you send them, up to 5p.m. However, if you email me on a Saturday or Sunday, I will respond first thing Monday.

Office Hours

By appointment

Office: R230

Course Outcomes: ENGLISH 271/272 EXPOSITORY WRITING I & II

After completing this class, students should be able to:

- Identify implicitly and/or explicitly one’s intentions as a writer.
- Define implicitly and/or explicitly the audience for a particular piece of writing.
- Apply appropriate style, tone and format to the writer’s purpose and audience.
- Use rhetorical formats conventional to expository writing.
- Demonstrate objectivity toward one’s own writing.
- Demonstrate practical uses/applications for expository writing beyond the college classroom.

How Outcomes will be met: READ THIS

Concentrating on the writing process, students work on a series of writing projects related to contemporary music as literature, including professional memos, opinion briefs, music briefs, music reviews, artist profiles, collaborative writing and discussion, and in-class assignments related to music and writing. Active participation in the Editor-at-Large project is also required for this course.

Core to this course is the class website (what I intend as an online e-portfolio of student work to replace hard copy portfolios), which we will design using wordpress.com, and for which each student will supply his/her written work as we build the site together throughout the quarter. At the end of the course, students will be able to hyperlink this site to their resumes, if they wish, as a demonstration to employers or colleges of their critical thinking and writing skills.

Grading

I want you to know what rigor I hope you will achieve in your writing; therefore, I provide grading rubrics for all writing assignments, as well as a rubric for your *“Remember When ...”* group presentation. These rubrics will be posted on our course site page. No grade-change (adjustment) request is entertained unless you detect clerical error. Any questions you have about your grades or how I have graded your work must be brought to me **as soon as** you have a concern. Your final grade will be calculated and your final letter grade will be given based on the following formula:

A	93-100%	B+	88-89.9%	C+	78-79.9%	D+	67-69.9%
A-	90-92.9%	B	83-87.9%	C	73-77.9%	D	63-66.9%
		B-	80-82.9%	C-	70-72.9%	D-	60-62.9%
						F	below 59.9%

TOTAL POINTS POSSIBLE: 130

The class website e-portfolio and your Editor-at-Large grade are your only grades for the class:

- **Editor-at-Large Assignment: 10 points** (Students will form editorial groups, evaluate peer work, and make determinations as to which assignments will be included in the class website)
- **Class website e-portfolio: 120 points** (12 writing assignments total and each assignment is worth 10 points)

I’ve made this easy. While I will provide feedback for each assignment so as to help you in your revision process throughout the quarter, you will not receive grades for your individual or group writing assignments **until the end of the quarter**, when we upload your documents to the class website. I will keep track of your assignments in my record book. Once you have turned in an assignment on time, and I’ve returned my feedback, you are encouraged to revise as the quarter goes so that you are ready for upload to the class website during finals week.

THIS IS IMPORTANT: students cannot submit any assignment for upload to the class website that was not turned in to me on time, as outlined in the course weekly schedule. For each assignment not turned in by the due dates listed in this syllabus, I merely subtract 10 points for each at the end of the quarter since those assignments will not appear in your e-portfolio (class website). Remember, final grades aren’t assigned until the end of the quarter. Therefore, you may revise to your heart’s content after you have submitted each assignment on time. However, even if you have submitted every assignment on time, before writing is uploaded to our class website I reserve the right to subtract points (and/or not post your writing) at the end of the quarter for work that is sloppy, unorganized, or which does not demonstrate the revision,

intellectual effort, or academic rigor expected in an upper level college writing course. I will use the rubrics I provide for each assignment to make these determinations.

Books and Materials Required

REQUIRED TEXTBOOKS/CLASS MATERIALS:

This course has no textbooks. I will assign all readings for this course from the text, *Best Music Writing: 2011*, for the Music Brief writing assignments, and other articles as relevant. These readings will be posted on the course site page throughout the quarter. Please bring **paper and pen** to each class.

This course **requires you** to view music videos outside of class, on YouTube, so that you may fully participate in class discussions. Take notes while you watch/listen, with particular interest on the word/words I've included next to the songs on the syllabus. Even if a video doesn't exist for the song, the song itself is on YouTube. You may view these videos in the Bellevue College library if you don't have an internet connection at home.

Classroom Learning Atmosphere

Instructor's Expectations

IMPORTANT: This course relies heavily on revision, persistence, and patience, and – ultimately – completed writing assignments ready for publication on our class website. Your final grade will be based in large part on your participation in the class website of student work. To protect your privacy, you may use a pseudonym (a made up name) for your online postings if you wish, but you must upload assignments to the website in order to receive a final passing grade in the course.

READING LIFE: To be a strong writer you must be a strong reader.

Critical to your success in this class – and paramount to your success as a writer – is your commitment to reading. You will be expected to read from, engage with, and discuss in-class assigned essays as well as other assigned reading. You will also work with your assigned groups for two assignments: 1) to submit, as a collaborative group, **two** *Best Music Writing* Memos, and 2) Editor-at-Large groups meet several times near the end of the quarter to determine which peer writing submissions will be included in our class website. Completion of this assignment will require close, objective reading of others' work, with annotations.

PARTICIPATION

I want you to be here, I want you to succeed, and I presume all students are adequately prepared for class participation and ready to engage fully and enthusiastically and I grade participation accordingly. Students are expected to contribute actively to a positive classroom environment. Absences, late arrivals and early departures, inappropriate use of cell phones or laptops, lack of preparation, inattentiveness, or unwillingness to discuss readings will affect your ability to contribute to a positive classroom environment.

SUBMITTING WORK

For purposes of grading, you **will not** turn in hard copies of your written work to me, with the exception of what you write while in class. You will email me your written assignments. To avoid issues of lost work:

- Save local copies, or printouts, of required readings (including the syllabus) so that you can do your work even if the internet or course site page is down.
- Save all of your work, including all drafts, to a flash drive.
- Get in the habit of e-mailing drafts to yourself, so that you can retrieve them from your archives if your computer crashes or you lose your flash drive.

Your in-class written work will be achieved using paper and pen, so please bring both to each class.

All of your out of class written assignments must be turned in to me, **no later than 11:55pm on the specified due date in the syllabus**, via my email address:

danielle.newton@bellevuecollege.edu. The subject line of your email(s) must include your name, course number, and assignment type. Example:

Subject: Last Name, First Name, Eng 271/272, Critic's Choice Essay

I will not read, grade, or provide feedback on assignments that do not adhere to this submission rule. Your work will be considered late and will be penalized accordingly (see LATE WORK policy). **I will return your graded work to you via your email address in a timely manner.**

PLAGIARISM

Plagiarism is the use of someone else's words, ideas, or information as your own or allowing someone else to use your words, ideas, or information as their own. Please document your sources carefully. According to Bellevue Community College policy, for plagiarism or cheating, you may be given an "F" grade for an individual assignment or the entire course. In addition, the incident will be reported to the Dean of Student Success. *****Please note:** your written assignments may be submitted by me to www.turnitin.com in order to check for plagiarism errors.

ATTENDANCE AND ABSENCES

I will promptly take roll at the beginning of each class period and I also understand that life happens. Students are expected to attend every class, complete the required assignments before every session, bring the assigned readings and/or materials to class, and participate in class discussion. You are allowed **three (3) absences** from the class without penalty. **After 3 (3) absences, I will drop your final grade by one letter grade and so on for each subsequent absence.** For instance, if you are earning an A in the course and you miss a fourth class, you will earn no greater than a B in the course. Your fifth absence also results in a letter grade drop, the 6th absence, etc. Keep in mind that with planned Bellevue College holidays, and my absences for a conference in February 2013, you will have ample outside of class time to take a deep breath. Use your time well – come to class!

Note: I do not need to hear from you if you will miss class and it **will not be possible** to arrange make-up assignments for due dates or in-class activities/required participation/group work that you miss.

LATE WORK

Deadlines are essential to any workplace – and, for that matter, any writer – and this course seeks to model professional practices. Late, incomplete, or missing assignments will not be given credit and won't appear on the class website, meaning you will not receive points. It is the responsibility of the student to keep records of their assignments, including the submission time and date. It is your responsibility to ensure that I receive your assignment on time. In addition, "My computer is broken" or "I don't have the Internet at home" and similar phrases are NOT valid reasons for failure to complete any work. If you're having technology problems, plan ahead: Internet access is available on campus and at public libraries.

With the exception of in-class work, which you cannot make up, I give you ONE 'pass' on my 'no-exceptions to late written work' policy, with the grade lowered by one grade, with a one-day window. For instance, if you have an essay due on February 25 you may turn your essay in to me on February 26, but you also agree that your final grade for that essay will be lowered one letter grade. For example, let's say you turned in an essay that I believe has earned an A grade. Because it is late you will receive no higher than a B. You will have also used your one free pass for late written work.

I do not entertain requests for extra credit or rewriting assignments for a higher grade.

PERSONAL TECHNOLOGY

Using your laptops to take notes is fine, so long as you are taking notes or actively at work on class material. There will be class discussions during which I ask you to go 'tops down' and my expectation is that you'll kindly stay off your laptops. **My pet peeve is cell phone use in class.** It's **never fine** to have a cell phone ring during class time; never fine to be on the phone during class time, texting, surfing the net, or otherwise, unless you have my consent first. Turn off all cell phones and iPods, etc.

IMPORTANT: if you are using your cell phone during class without my permission, you are certainly not 'present' in class. I will not ask you to put your cell phone away; instead, I will mark you absent for the class and place **CP** next to your name to indicate 'cell phone' to avoid confusion as to why you were marked absent.

Affirmation of Inclusion

Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect. <http://bellevuecollege.edu/about/goals/inclusion.asp>

Division Statements

- **Arts & Humanities Division Policy Regarding Values Conflicts** Essential to a liberal arts education is an open-minded tolerance for ideas and modes of expression that might conflict with one's personal values. By being exposed to such ideas or expressions, students are not expected to endorse or adopt them but rather to understand that they are part of the free flow of information upon which higher education depends. To this end, you may find that class requirements may include engaging certain materials, such as books, films, and art work, which may, in whole or in part, offend you. These materials are equivalent to required texts

and are essential to the course content. If you decline to engage the required material by not reading, viewing, or performing material you consider offensive, you will still be required to meet class requirements in order to earn credit. This may require responding to the content of the material, and you may not be able to fully participate in required class discussions, exams, or assignments.

- Information about Bellevue College's copyright guidelines can be found at: <http://bellevuecollege.edu/lmc/links/copyright.html>
- Want to avoid plagiarism? A good resource is the **Writing Lab**: <http://bellevuecollege.edu/writinglab/Plagiarism.html>
- Need help with your writing or tutoring for other subjects? Go to the **Academic Success Center**. <http://bellevuecollege.edu/asc/>

Student Code

“Cheating, stealing and plagiarizing (using the ideas or words of another as one’s own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services.” The Student Code, Policy 2050, in its entirety is located at: http://bellevuecollege.edu/policies/2/2050_Student_Code.asp

Important Links

Bellevue College E-mail and access to MyBC

All students registered for classes at Bellevue College are entitled to a network and e-mail account. Your student network account can be used to access your student e-mail, log in to computers in labs and classrooms, connect to the BC wireless network and log in to MyBC. To create your account, go to: <https://bellevuecollege.edu/sam> . BC offers a wide variety of computer and learning labs to enhance learning and student success. Find current campus locations for all student labs by visiting the [Computing Services website](#).

Disability Resource Center (DRC)

The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible. If you are a student with a documented autism spectrum disorder, there is a program of support available to you. If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.

The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110. Please visit our website for application information into our program and other helpful links at www.bellevuecollege.edu/drc

Public Safety

The Bellevue College (BC) Public Safety Department's well trained and courteous non-commissioned staff provides personal safety, security, crime prevention, preliminary investigations, and other services to the campus community, 24 hours per day, 7 days per week. Their phone number is 425.564.2400. The Public Safety website is your one-stop resource for campus emergency preparedness information, campus closure announcements and critical information in the event of an emergency. Public Safety is located in K100 and on the web at: <http://bellevuecollege.edu/publicsafety/>

Final Exam Schedule

This M-F daily class will have its final on March 20, 2013, from 7:30 a.m. – 9:20 a.m.

Academic Calendar

The Bellevue College Academic Calendar is separated into two calendars. These calendars provide information about holidays, closures and important enrollment dates such as the finals schedule.

- Enrollment Calendar - <http://bellevuecollege.edu/enrollment/calendar/deadlines/>. On this calendar you will find admissions and registration dates and important dates for withdrawing and receiving tuition refunds.
- College Calendar - <http://bellevuecollege.edu/enrollment/calendar/holidays/0910.asp>. This calendar gives you the year at a glance and includes college holidays, scheduled closures, quarter end and start dates, and final exam dates.

COURSE WEEKLY SCHEDULE

PLEASE NOTE: This class, while designed to be engaging (and, no doubt, fun), is primarily intended to examine the larger social contexts and implications of the role of music in our lives and how we articulate these factors through expository writing; that is, writing to inform. Central to our classroom goals will be discussions each class period that delve into the historical, gender, cultural, political, and sociological significance of contemporary music; specifically, the songs I have listed in the syllabus, which, thanks to the power of YouTube, you can and should access before any class period. Please come to class prepared to undertake serious discussions and to offer your insight.

NOTE: I reserve the right to make changes (and will alert you to any changes) to this schedule

WEEK ONE (Jan 2-4): GETTING STARTED: PUMP UP THE VOLUME!

W: Review class syllabus/Student Learning Survey

TH: Review class readings/YouTube/ Editor-at-Large assignments

In-class activity: CNN interview/Grand Central Station: Mary Chapin Carpenter: Role of pilgrimage in the human experience

FR: Review class website details (wordpress.com)/Discuss management of website
Music Brief Reading assignment

WEEK TWO (Jan 7-11): STAND UP: PROTEST!

M: Discussion: Best Music Writing Memo #1 group writing assignment/Critic's Choice assignment

T: Tiger (Neko Case): Animal Rights

W: Not Ready to Make Nice (Dixie Chicks): War/Consequences of free speech

TH: Changes (Tupac): Social Injustice/Racial bias

DUE by 11:55p.m.: Music Brief #1: "The Thriller Diaries"

FR: Writing Process: MLA Documentation/Music Brief Reading Assignment

DUE by 11:55p.m.: Critic's Choice Memo to Instructor (Artist Pick)

WEEK THREE (Jan 14-18): COVER ME: THE ORIGINAL OR THE NOT-SO-ORIGINAL?

M: Hurt (Nine Inch Nails/Johnny Cash): Regret/Redemption

T: Wurlitzer Prize (Waylon Jennings/Norah Jones): Loss

W: Will You Still Love Me Tomorrow? (The Shirelles/Amy Winehouse): Sexual Identity

TH: One (U2/U2 with Mary J. Blige): Anger/Regret/Reconciliation

DUE by 11:55p.m.: Music Brief #2: "The Runaways: Wild Thing"

FR: Writing Process: Sentences and Paragraphs/Music Brief Reading Assignment

DUE by 11:55 p.m.: Best Music Writing Memo #1

WEEK FOUR (Jan 21-25): STEAL THE AIR: CENSORSHIP!

M: College Holiday, No Class

T: Discussion: Best Music Writing Memo #2 group writing assignment/Discussion of censorship

W: Film: *Pump up the Volume*

TH: Film: *Pump Up the Volume*

DUE by 11:55p.m.: Music Brief #3: "I Wish I Knew How it Would Feel to be Free: The Secret Diary of Nina Simone"

FR: In-class writing: Pump Up the Volume/Best Music Writing Memo #2 group writing assignment

DUE by 11:55p.m.: Opinion Brief: The role of authority figures in *Pump Up the Volume*: why they matter

WEEK FIVE (Jan 28-Feb 1): MOVIES AND MUSIC: PULP FICTION (1994)

M: Why soundtracks matter (In-class writing)/Pulp Fiction: Flowers on the Wall (Statler Brothers): Lost Identity
T: Pulp Fiction: Son of a Preacher Man (Dusty Springfield): Sex and Youth
W: Pulp Fiction: Girl, You'll Be a Woman Soon (Urge Overkill): Sex and Youth
TH: Editor-at-Large Breakout Session
DUE by 11:55p.m.: Music Brief #4: "The Curious Case of Nicki Minaj"
FR: Writing Process: Know Your Audience/Music Brief Reading Assignment
DUE by 11:55p.m.: 3-page Essay: Critic's Choice

WEEK SIX (Feb 4-8): MADONNA VS LADY GAGA IN THE WORLD SERIES OF SHOCK AND YAWN

M: Like A Virgin vs. You and I
T: Respect Yourself vs. Born This Way
W: Live to Tell vs. Alejandro
TH: Editor-at-Large Breakout Session/Music Brief Reading Assignment
DUE by 11:55 p.m.: Music Brief #5: "Growing up Gaga"
FR: No class, instructor conference, but you have an assignment due
DUE by 11:55p.m.: Best Music Writing Memo #2

WEEK SEVEN (Feb 11-15): LOVE IS A BATTLEFIELD

M: No class, instructor conference
T: No class, instructor conference
W: Same Love (Macklemore): Gay rights
TH: Stand By Your Man (Tammy Wynette): Gender war (In-class writing)
DUE by 11:55 p.m.: Music Brief #6: "How Jay-Z Became King of America"
FR: Discussion: Class website and wordpress.com/Reading Assignment

WEEK EIGHT (Feb 18-22): MURDER MUSIC

M: College Holiday, No Class
T: Cocaine Blues and Women's Prison (Johnny Cash/Loretta Lynn): murdering spouses
W: Cop Killer (Ice-T): protest/police brutality
TH: Pumped Up Kicks (Foster the People) (In-class writing): the role of the outcast
DUE by 11:55p.m.: Music Brief #7: "In Which John Mayer is a Douchebag for Possibly the Last Time"
FR: Writing process: REVISION

WEEK NINE (Feb 25-Mar 1): BLURRED IDENTITY: MARSHALL MATHERS-EMINEM-SLIM SHADY

M: The Real Slim Shady: music critique: competition
T: Like Toy Soldiers: making peace
W: Lose Yourself: self determination
TH: Student Self-Assessment: writing to inform

FR: Writing Process: REVISION

WEEK TEN (March 4-8): BATTLE RAP, BATTLE RHYME

M: Guest Speaker

T: Guest Speaker/In-class writing

W: Guest Speaker

TH: BRING TO CLASS: HARD COPIES: ALL STUDENT WORK SUBMITTED

FR: Editor-at-Large Breakout Session

WEEK ELEVEN (Mar 11-15): Editor-at-Large/Instructor Assistance

M: Editor-at-Large Groups

T: Editor-at-Large Groups

W: Editor-at-Large Groups

TH: Editor-at-Large Groups announce titles to class

FR: STUDENT CHOICE

FINAL EXAM (MARCH 20th, 2013, 7:30 a.m. – 9:20 a.m.)

We will meet during our scheduled finals time to review our class website, which will serve as students' online writing portfolio, to go over its last details, including student questions, comments, and suggestions. At the end of our meeting, we will set the website 'live' and students will be able to hyperlink the website to their resumes and send out to family, friends, colleagues, social networks, etc., as an artifact of your effort and work. I will leave the site 'live' for 6 months, until September 2013.