

**LEAD EWRT 1A-23S**  
**Composition and Reading**  
**Fall 2016**  
**TuTh 1:30-3:45**  
**Classroom: G10**  
**Assignments at: [leadewrt1a.wordpress.com](http://leadewrt1a.wordpress.com)**

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**Office Hours: Mon 11:45-12:15;**  
**Wed 11:45-1:15; Thur 10-12**  
**And by appointment!**

**“Who Tells Your Story”: Genre, Representation, and  
Critical History in *Hamilton: An American Musical***

## **Course Overview**

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Lin-Manuel Miranda’s 2015 musical about the life of American founding father Alexander Hamilton (that guy on the \$10 bill) has become a cultural sensation. The musical draws on contemporary musical genres (hiphop, R&B, etc.) and features a cast of performers of color. I’m a big fan of the musical. I think it’s smart, well-written, catchy, charismatic, and fun. But I also think we can learn things by thinking carefully about *Hamilton*—not just about history, but also about gender, race, politics—and writing!

This is a course about stories. These are the questions we’ll be asking and considering:

- What are the different ways of telling stories? How do we choose among those ways?
- What kinds of stories do we want to tell in the first place? What gets left out of these stories? What or who gets ignored?
- What effects do the stories we tell have on the world around us? And on our own lives?

In order to answer these questions, we will talk a bit about the history of the United States (but not in a boring way!). We will spend a lot of time thinking about the role of race, gender, and sexuality in our contemporary lives. We will talk about politics. But at the center of all of these conversations, we will return again and again to Lin-Manuel Miranda’s *Hamilton*. We will spend the entire quarter getting to know this musical line-by-line. If you don’t want to spend all quarter talking about one musical or if you don’t love music (especially hiphop), this is probably not the course for you.

## **LEAD**

This particular EWRT 1A supports the LEAD (Latina/o Empowerment at De Anza) leadership development community. LEAD was started in 2005 by De Anza students. LEAD is a student club as well as a series of classes designed to help develop academic, leadership, and networking skills for students who are interested in Latina/o authors, Latina/o social justice issues, and community service. You do not have to be Latina/o to enjoy or learn from a LEAD class. There is a LEAD club at De Anza, and you are invited to participate in their activities as well. Your mentor in this class has taken LEAD classes and can help you understand what our community is all about. The LEAD website can be found here: <http://www.deanza.edu/lead/>

## **The Structure of a LEAD class**

**The *Familia*.** Throughout the quarter, you will be working with a stable group of people: your *familia*. This course will emphasize collaboration, and your *familia* will be there to work with you on each of your academic and service projects. *Familia* members often become invaluable sources of support in students’ personal lives as well.

## **Required Integrated Service Learning**

This class incorporates 12 hours of integrated service learning. You will fulfill this requirement by creating performance projects for a campus event that we are calling **#Ham4Ham**. Your *familia* will

write and perform a brief performance that relates in some way to this history of the *Hamilton* period (more on this later). We will be collaborating on this event with Professor Karen Chow's EWRT 1A class (we will meet with them the week before to talk about the project). Whether or not you consider yourself artistic or a performer, there will be a way for you to participate. And it's going to be great fun!

#Ham4Ham will take place on **Tuesday, November 22**, during our regular class time. **Attendance at this event is NOT optional; it is required for you to pass the course.** Note: this is the Tuesday of Thanksgiving week. If you cannot make a commitment to attend this required event, you should not enroll in this class.

### **Student Learning Outcome Statements (SLO).**

In this course, you will learn to:

- Practice writing as a multi-step process including planning and revising with attention to varying purposes, audiences, and rhetorical strategies.
- Read and analyze rhetorically and culturally diverse narrative and expository texts from a variety of perspectives.

### **Course Requirements**

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#### **Required Texts**

1. You must find some way to regularly access the *Hamilton* Original Broadway Cast Recording. There are several options for this: you can purchase it on iTunes (\$19.99), you can listen to it for free on Spotify, you can borrow it from someone you know, or you can probably think of other options. (YouTube is unlikely to be a reliable option.)
  2. Course Reader (available at the De Anza College Bookstore). It costs \$18.30 + tax.
- You are also required to have a dedicated notebook for this course that you bring to every class.

*You should bring the Course Reader and notebook with you on the second day of class.*

#### **Attendance and Participation**

I recognize that there are often challenges in getting to class on time (including parking-related difficulties). Believe me, I have similar issues driving from Santa Cruz. However, I expect you to be on time and ready to learn at the start of each class. If you miss **more than four** class meetings, you will not pass the class. (I've discovered that missing more than four classes significantly degrades the quality of your work—even if you “make up” the assignments.)

We will begin each class on time. If you are more than fifteen minutes late, you will be marked tardy. Two tardies equal one absence. If I recognize a pattern of lateness (even by five minutes), you and I will have a serious talk about how that might translate into one or more absences.

Please contact me in the event that an emergency or any other situation keeps you from attending class. I expect you to let me know if you are having a difficult time attending class, rather than simply not showing up.

#### **Workload**

This is a writing course and as such, you are asked to produce a fair amount of writing both in class and at home (the course outline requires at least 6000 words—which translates to approx. 25 pages!). There will also be a fair amount of reading (the course outline requires 300-700 pages; we will read approx. 400). You should set aside time in your busy schedule **everyday** to complete this work. It's

not easy, I know. But I'm asking you to plan ahead and make a commitment to this course. And when you finish this course, *you are going to be so darn proud of yourself!*

*Students with family responsibilities should contact me regarding missed or late work. We can probably work things out—but only if you get in touch with me ASAP.*

### **Assignments**

All writing assignments will be posted at <http://leadewrt1a.wordpress.com>. You will receive a paper copy of many of the major assignments in class (but if you lose it, check the Wordpress site).

**Soundtrack “Reading.”** For almost every class, there is at least one track (and usually several) from the *Hamilton* original cast recording that you should listen to **actively**. Active listening is different from the passive listening that we normally engage in. By active listening, I mean that you should:

1. Concentrate on the task as you would any other difficult reading. No distractions.
2. Read a brief synopsis of which characters are singing and the context for the song. I recommend using the Wikipedia page for “Hamilton (musical)” (see the “Synopsis” section). Make sure you know roughly what is going on in each song before you listen to it.

3. As you are listening, you should follow along and read the lyrics as they are sung. Use the website **genius.com** for the official lyrics:

<http://genius.com/albums/Lin-manuel-miranda/Hamilton-original-broadway-cast-recording>

4. See those highlighted sections in the genius.com lyrics? Those are annotations (explanations) of the lyrics. For any lyrics you don’t understand, click on and read the annotations.

**Note well:** All of the above (context, lyrics, annotations) is fair game for the daily quizzes.

**Reading.** In addition to the “listening” for each class, there will also be several assigned readings from the Course Reader. You should read these (and annotate them) before coming to class. The material in these readings is also fair game for daily quizzes.

**Daily Quizzes.** Twelve (12) times during the quarter, we will begin class with a brief reading quiz (based on the soundtrack and assigned readings). These quizzes will happen right at 1:30 and I will not warn you in advance. There is no make up for a missed quiz. Your 10 best scores on these quizzes will count toward your final grade.

**Papers.** As per the requirements for this course, there are 4 required take-home essays. **You cannot pass this class if you do not write all four essays** (regardless of how you do on the other assignments). Each essay will require that you write a draft on which you will receive feedback from your *familia*. I will accept late essays, but only if arrangements are made before the due date. Each essay must be submitted in two ways: a hard copy in class and an electronic copy to be submitted to **turnitin.com** (more on this later).

**Exams.** There is a midterm and a final exam (as required in the course outline). These will be primarily essay, but may also include listening identifications.

**Journals.** There are 5 shorter written assignments required over the course of the quarter. These will be posted at [leadewrt1a.wordpress.com](http://leadewrt1a.wordpress.com)

**Presentations.** Your *familia* will do three presentations over the course of the quarter. You are required to participate in both the planning and presenting. There are two types:

1. Soundtrack Presentation: Your *familia* will present a detailed explanation of the songs that are assigned for that day. You will do this twice: once for Act I and once for Act II. You will sign up for these during Week 1.

2. #Ham4Ham Presentation: On November 22, your *familia* will present an original performance of some type that illustrates and educates your peer about some aspect of Revolutionary War history. We'll talk more about this. **Attendance at this performance is required to pass the class.**

### Grading

Your final grade will be calculated as a percentage out of 1000 total points. Here is how the points will be assigned:

Paper 1	100 pts
Paper 2	100 pts
Paper 3	100 pts
Paper 4	150 pts
Midterm	100 pts
Final Exam	100 pts
Journals	100 pts total (5 journals @ 20 pts each)
Presentations	200 pts total (50 pts each for 2 soundtrack, 100 pts for #Ham4Ham)
Daily Quizzes	50 pts (10 best quizzes out of 12 @ 5 pts each)
Total	1000 pts

### Classroom Environment

Consider this classroom a safe space and please do your part to keep it a safe space. For starters, you should feel free to share your ideas and express yourself without judgment from us. **There are no stupid questions!** If anything is ever unclear, feel free to ask. You never know; others might have the same question. You will learn very quickly that **I do not make fun of students**, so do not fear asking questions in class.

Furthermore, in this course we will be discussing some sensitive topics regarding race, class, gender, and sexuality. Everybody in this class has a right to be heard. Please be mindful that each person brings a different perspective based on her/his own experience. If you wish to disagree with a specific argument or claim, you must do so intelligently and respectfully. If you are respectful and intelligent, **I will have your back**—regardless of whether I personally agree with you.

We will be doing a large amount of group work in which you will be asked, among other things, to evaluate your peers' work. You should aim to be as constructive as possible in your feedback. Remember that our goal is to learn from each other, not take cheap shots at each other. In addition, please be mindful of whether you tend to dominate classroom conversations. Although I encourage active participation, it is important to remember to leave space for others to participate as well.

I expect you to actively engage with the course material and be prepared to share your ideas. I also expect you to be fully mentally present. This means no **laptops, cell phones, tablets or other gadgets** that may distract you--unless we are using them for class purposes (which we will on occasion). Despite what most students in the digital generation believe, multitasking significantly decreases your ability to process, differentiate, and retain information. Don't believe me? See this Stanford study:

<http://news.stanford.edu/news/2009/august24/multitask-research-study-082409.html>

And believe it or not, taking notes by hand is more effective:

<http://www.npr.org/2016/04/17/474525392/attention-students-put-your-laptops-away>

I understand that some of you always need to remain reachable by children, babysitters, caregivers, family members, etc. That's fine. But please be respectful in your cell phone use. Don't engage in long text exchanges. Put your phone on vibrate and then step outside the classroom if you need to

take/make a call or text. In the classroom, you should consider your cell phone as a communication device for *emergencies*.

### **Academic Integrity**

Academic integrity means being honest and open about the work you do for school. It means standing behind your own work and giving credit to the proper people when you borrow work from other sources. Academic dishonesty, also known as plagiarism, is when you use another person's words without giving that person credit. It is a punishable offense and can result in serious disciplinary action.

If you are having trouble developing your own words or ideas, or you find it difficult to correctly give credit to your sources, you can always ask for help.

(Adapted from Chesa Caparas. See what I did there?)

### **Administrative Deadlines**

Saturday, October 8: Last day to add.

Sunday, October 9: Last day to drop for full refund.

Sunday, October 9: Last day to drop with no record of grade.

Friday, October 14: Last day to request pass/no pass grade.

Friday, November 18: Last day to drop with a "W."

### **Additional Resources**

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#### **Disability Support Services**

Students with documented special needs can obtain assistance from Disability Support Services:

<https://www.deanza.edu/dss/>

DSS is located in the Student Community Services Building, room 141. If you qualify for extra help through DSS, please speak with me at the beginning of the quarter so that I can help you to get the services you are entitled to.

#### **Student Success Center**

Meet with tutors and attend workshops in the Student Success Center:

<https://www.deanza.edu/studentssuccess/>

There is also free online tutoring available to all De Anza students! Login to MyPortal, go to the Students tab, and find the Smarthinking link. You can work with a tutor live (hours vary by subject) or post a question or piece of writing for a response. For more information, go to

<http://deanza.edu/studentssuccess/onlinetutoring/index.html>

#### **Writing and Reading Center**

Any student may receive assistance at the Writing and Reading Center, ATC 309:

<https://www.deanza.edu/studentssuccess/wrc/>

Let's work hard and have a fun quarter!

## Schedule of Readings and Major Assignments

Note: Regular quizzes are NOT listed on this schedule (because they are a surprise!)

Week/Day	Soundtrack “Reading”	Reading	Assignment Due
<b>Wk1</b> Sep 27			
Sep 29	1.1 Alexander Hamilton	1. bell hooks, “Why Study Popular Culture?” (1) 2. Ron Chernow, “Prologue: The Oldest Revolutionary War Widow” (6) 3. Chernow, Hamilton’s immigration narrative (3)	Journal #1: Telling a story
<b>Wk2</b> Oct 4	1.2 Aaron Burr, Sir 1.3 My Shot 1.4 The Story of Tonight	1. Rebecca Mead, “All About the Hamiltons” (19) 2. Jeff Chang, “Necropolis” (13)	Paper 1 Draft
Oct 6	1.6 Farmer Refuted 1.7 You’ll Be Back 1.8 Right Hand Man	1. Jeremy McCarter, “Straight Outta Broadway” (3) 2. Geoffry Himes, “What Hamilton Means for Hip Hop” (2) 3. Howard Zinn, “Tyranny is Tyranny” (19)	Paper 1 Final Draft
<b>Wk3</b> Oct 11	1.5 The Schuyler Sisters 1.9 A Winter’s Ball 1.10 Helpless 1.11 Satisfied	1. <i>Hamilton: The Revolution</i> , Chapter VIII (2) 2. <i>Hamilton: The Revolution</i> : Chapter XI (2) 3. DJ Kool Herc, “Introduction” (3) 4. Chang, “Making a Name” (19)	
Oct 13	1.12 The Story of Tonight (Reprise) 1.13 Wait for It	1. hooks, “Critical Thinking as Transformation” (1) 2. Chernow, Burr biographical sketch (4) 3. Zinn, “A Kind of Revolution” (26)	Journal #2: Representations
<b>Wk4</b> Oct 18	1.14 Stay Alive 1.15 Ten Duel Commandments 1.16 Meet Me Inside 1.17 That Would Be Enough	1. Warren Hoffman, “Overture: All Singin’, All Dancin’, All White People?” (23) 2. hooks, “The Power of Representation” and “Enlightened Whiteness” (2)	Paper 2 Draft
Oct 20	1.18 Guns and Ships 1.19 History Has Its Eyes on You 1.20 Yorktown (The World Turned Upside Down) 1.21 What Comes Next	1. <i>Hamilton: The Revolution</i> , Ch. XVII (2) 2. Marissa Lee, “Study examines television, diversity, and self-esteem” (3) 3. Chang, “New World Order” (29)	Paper 2 Final Draft
<b>Wk 5</b> Oct 25	1.22 Dear Theodosia 1.23 Non-Stop	1. Alexander Hamilton, “Conjectures About the New Constitution” (3) 2. <i>Hamilton: The Revolution</i> , “Tomorrow there’ll be more of us” (missing scene from soundtrack) (1) 3. Zinn, “The Intimately Oppressed” (22)	Journal #3: Study Guide
Oct 26	<b>Election Issues Forum</b> 11:30-1:30 or 1:30-3:30 Campus Ctr, Conf Rooms A & B		Participation in this event is not required, but is encouraged!
Oct 27	<b>Hip-hop workshop with Kilusan!</b>		

<b>Wk 6</b> Nov 1			<b>Midterm Exam</b>
Nov 3	2.1 What'd I Miss 2.2 Cabinet Battle #1 2.3 Take A Break 2.4 Say No to This	1. hooks, "Constructed Narrative" (1) 2. Benjamin Carp, "Bastard Out of Nevis" (3) 3. Brands, "Founder's Chic" (16) 4. John L. Smith, "Alexander Hamilton's Extramarital Escapades" (7)	
<b>Wk 7</b> Nov 8	2.5 The Room Where It Happens 2.6 Schuyler Defeated 2.7 Cabinet Battle #2	1. Joseph Ellis, "The Dinner" (32)	Journal #4: Historical background on important person
Nov 10	2.8 Washington On Your Side 2.9 One Last Time 2.10 I Know Him 2.11 The Adams Administration	1. Nancy Isenberg, "Liberals love Alexander Hamilton. But Aaron Burr was a real progressive hero" (3) 2. Jason Frank and Isaac Kramnick, "What 'Hamilton' forgets about Hamilton" (3) 3. Friedrich Nietzsche, "On the Advantage and Disadvantage of History for Life" (excerpt) (9)	Paper 3 Draft
<b>Wk 8</b> Nov 15	2.12 We Know 2.13 Hurricane 2.14 The Reynolds Pamphlet 2.15 Burn	1. Lyra Monteiro, "Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda's Hamilton" (10) 2. Annette Gordon-Reed, "Hamilton: The Musical: Blacks and the Founding Fathers" (4)	Paper 3 Final Draft
Nov 17		<b>Snack: Brian's Fan Club</b>	Shared class with Karen Chow's EWRT 1A to talk about Ham4Ham
<b>Wk 9</b> Nov 22	<b>#Ham4Ham Performance Event</b>	Meet in Conference Room A	#Ham4Ham Group Presentation Due
Nov 24	<b>Thanksgiving</b>		
<b>Wk 10</b> Nov 29	2.16 Blow Us All Away 2.17 Stay Alive (Reprise) 2.18 It's Quiet Uptown	1. Ishmael Reed, "'Hamilton: the Musical': Black Actors Dress Up like Slave Traders...and It's Not Halloween" (8) 2. Chernow, Hamilton and slavery (7) <b>Present: Fast Amigos AND Magic Five</b> <b>Snack: KALQ</b>	
Dec 1	2.19 Election of 1800 2.20 Your Obedient Servant 2.21 Best of Wives and Best of Women	1. Hamilton, "To Elizabeth Hamilton" (1) 2. <i>Hamilton: The Revolution</i> , Ch. XVIII (5) 3. Nicole Hardson-Hurley, "When Seats are Left Empty at the Greatest Show in the World" (5) <b>Snack: The Magic Five Cooks</b>	Journal #5: Paper 4 Proposal
<b>Wk 11</b> Dec 6	2.22 The World Was Wide Enough 2.23 Who Lives, Who Dies, Who Tells Your Story	1. Hamilton, "Statement Regarding the Duel with Burr" (3) 2. <i>Hamilton: The Revolution</i> , Ch. XXIX (2)	Paper 4 Draft
Dec 8			Paper 4 Final Draft
<b>Wk 12</b> Dec 13			Final Exam, 1:45-3:45, in our regular classroom.