

EWRT 1A-17
Composition and Reading
Winter 2017
TuTh 10-12:15
Classroom: AT 115

Brian Malone, Ph.D.
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Office: F41i (just find the F4 building)
Office Hours: Mon & Wed 12:30-1:30
Tues & Thur 2-3
And by appointment!

COURSE AT A GLANCE:

| | |
|---|---|
| <p>How do I get help from Brian?</p> <p>Email me anytime: malonebrian@fhda.edu</p> <p>My office hours (in F41i) are a great time to talk to me.</p> <p>Office Hours: Monday and Wednesday: 12:30-1:30 PM Tuesday and Thursday: 2-3 PM And by appointment.</p> <p>Appointments are not required, but if you want to reserve an appointment during my office hours: http://brianmalone.setmore.com/bookappointment</p> | <p>What texts do I need?</p> <ol style="list-style-type: none"> 1. The <i>Hamilton</i> Original Broadway Cast soundtrack. 2. The online annotations for all of the <i>Hamilton</i> songs: http://atlanticrecords.com/HamiltonMusic/ 3. A Course Reader (available at the De Anza Bookstore). <p>You also need to check Canvas regularly. Canvas is available in your student portal.</p> <p>For more info on texts and Canvas, see p. 2 of this syllabus.</p> |
| <p>What work do I have to do?</p> <ol style="list-style-type: none"> 1. You cannot pass this class if you do not write all four papers and submit them on turnitin.com. 2. A midterm and final exam. 3. Five written journals. 4. Three group presentations. 5. At least 10 daily quizzes. <p>For more info on workload and assignments, see pp. 3-4.</p> | <p>What about attendance? Lateness?</p> <p>Missing more than four classes puts you in danger of failing the course.</p> <p>Class begins on time (with a quiz!). If you are more than fifteen minutes late, you will be marked tardy. Two tardies equal one absence.</p> <p>For more info on these policies, see p. 3.</p> |
| <p>How will the grades be calculated?</p> <p>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: 150 pts total (50 pts each for 2 soundtrack, 50 pts for #Ham4Ham) Daily Quizzes: 100 pts (10 best quizzes out of 12 @ 10 pts each) Total: 1000 pts</p> <p>Note: A total of at least 720 points is required to pass this class.</p> <p>For more info on grading, see p. 4.</p> | <p>How should I behave in class?</p> <ol style="list-style-type: none"> 1. Don't be late. 2. No phones, computers, or other devices. 3. By week 3, everyone talks in every class. 4. Treat your classmates with respect. 5. Bring your Course Reader to class. 6. Do NOT submit work that is not yours. <p>For more info on classroom policies, see p. 5.</p> |

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

Course Overview

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, pop, 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 race, gender, politics—and writing!

In this class, 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.

Student Learning Outcome Statements (SLOs).

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.

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. You need reliable online access to the annotations for all of the songs on the *Hamilton* soundtrack. You can find these here:
<http://atlanticrecords.com/HamiltonMusic/>
 3. Course Reader (available at the De Anza College Bookstore).
- 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.*

Canvas

This course uses the Canvas course management system. The Canvas page for this course is available by logging into <https://deanza.instructure.com> using your MyPortal login credentials (your student ID and password that you use to register). Our course name will appear as: **EWRT 1A-TuTh**. You can find all course materials (syllabus, assignments, handouts) on the Canvas page, as well as the Gradebook where all your points will be recorded. This means you can check your grade at any time! I will show you how to access Canvas during the first week of class.

Attendance and Lateness

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 **every day** 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 on the Canvas site for our course. You will receive a paper copy of many of the major assignments in class (but if you lose it, check the Canvas 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 Atlantic Records website for the official lyrics: <http://atlanticrecords.com/HamiltonMusic/>
 4. See those highlighted sections in the lyrics? Those are annotations (explanations) of the lyrics. You should read them all. This will be the bulk of your reading for each class.
- 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 one or two 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 10:00 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. You are not allowed to use your Course Reader or any printed material for these quizzes, but **you are allowed to use your handwritten notes.**

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 a group of your classmates. 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 require an essay, but will also include vocabulary, short answer, and listening identifications.

Journals. There are 5 shorter written assignments required over the course of the quarter. These will be posted on the Canvas page.

Presentations. You will do three group 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 group 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: In Week 10, your group 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.

Grading

Your final grade will be calculated as a percentage out of 1000 total points. There is no C- grade at De Anza, so this means you will need to score at least 720 total points to pass this class. 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 | 150 pts total (50 pts each for 2 soundtrack, 50 pts for #Ham4Ham) |
| <u>Daily Quizzes</u> | <u>100 pts</u> (10 best quizzes out of 12 @ 10 pts each) |
| Total | 1000 pts |

Classroom Environment

On-time and Prepared. Do not be late. Bring your Course Reader and notebook. Come prepared and ready to talk.

Participation. This class works best when we hear everyone's voice. And so, starting in Week 3, I expect **every student** to participate in discussion in some way **every day**. This means that, by Week 3, I will begin calling on students if I feel like we haven't heard their voice. But don't worry: I will build plenty of opportunities for easy participation into every class. Also, be mindful about whether your own frequent participation is crowding out other voices.

Safe Space. 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.

Mutual Respect. In this course we will discuss 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.

Constructive Feedback. 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.

Phone and Computer Policy. 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 **computers, cell phones, tablets or other gadgets** that may distract you--unless we are using them for class purposes (which we will on occasion).

Emergency Contact. I understand that some of you always need to remain reachable by children, babysitters, caregivers, family members, etc. 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*.

Plagiarism and 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. **You will submit your four papers using turnitin.com, which is an online app that catches plagiarism.** Remember that plagiarism 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, January 21: Last day to add.

Sunday, January 22: Last day to drop for full refund.

Sunday, January 22: Last day to drop with no record of grade.

Friday, February 3: Last day to request pass/no pass grade.

Friday, March 3: Last day to drop with a “W.”

Additional Resources

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/studentsuccess/>

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/studentsuccess/onlinetutoring/index.html>

Writing and Reading Center

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

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

Food Pantry

The De Anza College Food Pantry is available to any De Anza student who qualifies for assistance. To be eligible, students must have a student ID and meet the [income guidelines](#) for the Emergency Food Assistance Program (EFAP).

The Food Pantry is located in the [Outreach Office](#) (Seminar 3 Building).

Food Pantry Hours

Monday - Friday

8 a.m.- 4:30 p.m.

Questions? Contact the Outreach Office at outreach@deanza.edu or 408.864.8327.

Or visit this website: <https://www.deanza.edu/students/foodpantry.html>

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 |
|-----------------------|---|--|-------------------------|
| Wk1 Jan 10 | | | |
| Jan 12 | 1.1 Alexander Hamilton | 1. Ron Chernow, "Prologue: The Oldest Revolutionary War Widow" (6) 2. Chernow, Hamilton's immigration narrative (3) | |
| Wk2 Jan 17 | | 1. bell hooks, "Why Study Popular Culture?" and "Critical Thinking as Transformation" (2) 2. Jeff Chang, "Necropolis" (13) | Journal #1 |
| Jan 19 | 1.2 Aaron Burr, Sir 1.3 My Shot 1.4 The Story of Tonight | Rebecca Mead, "All About the Hamiltons" (19) | |
| Wk3 Jan 24 | 1.6 Farmer Refuted 1.7 You'll Be Back 1.8 Right Hand Man | Warren Hoffman, "Overture: All Singin', All Dancin', All White People?" (23) | Paper 1 Draft |
| Jan 26 | 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) | Paper 1 Final Draft |
| Wk4 Jan 31 | 1.12 The Story of Tonight (Reprise) 1.13 Wait for It | 1. Peitzman, "Who Tells Their Story?" 2. Chernow, Burr biographical sketch (4) | |
| Feb 2 | 1.14 Stay Alive 1.15 Ten Duel Commandments 1.16 Meet Me Inside 1.17 That Would Be Enough | 1. hooks, "The Power of Representation" (1) 2. Marissa Lee, "Study examines television, diversity, and self-esteem" (3) | Journal #2 |
| Wk 5 Feb 7 | 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. Solnit, "City of Women" (online). URL: http://www.newyorker.com/books/page-turner/city-of-women | Paper 2 Draft |
| Feb 9 | 1.22 Dear Theodosia 1.23 Non-Stop | 1. <i>Hamilton: The Revolution</i> , "Tomorrow there'll be more of us" (missing scene from soundtrack) (1) | Paper 2 Final Draft |
| Wk 6 Feb 14 | | 1. hooks, "Constructed Narrative" (1) 2. Benjamin Carp, "Bastard Out of Nevis" (3) | Journal #3: Study Guide |
| Feb 16 | | | Midterm Exam |

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| Wk 7 Feb 21 | | Brands, “Founder’s Chic” (16) | |
| Feb 23 | 2.1 What’d I Miss 2.2 Cabinet Battle #1 2.3 Take A Break 2.4 Say No to This | Nancy Isenberg, “Liberals love Alexander Hamilton. But Aaron Burr was a real progressive hero” (3) | |
| Friday Feb 24 | NO CLASS | Journal #4 due on turnitin.com | Journal #4: Biographical Sketch |
| Wk 8 Feb 28 | 2.5 The Room Where It Happens 2.6 Schuyler Defeated 2.7 Cabinet Battle #2 | Jason Frank and Isaac Kramnick, “What ‘Hamilton’ forgets about Hamilton” (3) | |
| Mar 2 | 2.8 Washington On Your Side 2.9 One Last Time 2.10 I Know Him 2.11 The Adams Administration | Lyra Monteiro, “Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda’s Hamilton” (10) | Paper 3 Draft |
| Wk 9 Mar 7 | 2.12 We Know 2.13 Hurricane 2.14 The Reynolds Pamphlet 2.15 Burn | Annette Gordon-Reed, “Hamilton: The Musical: Blacks and the Founding Fathers” (4) | Paper 3 Final Draft |
| Mar 9 | 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) | |
| Wk 10 Mar 14 | #Ham4Ham Day | | Ham4Ham Project Due |
| Mar 16 | | | Journal #5 |
| Wk 11 Mar 21 | 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) 3. Nicole Hardson-Hurley, “When Seats are Left Empty at the Greatest Show in the World” (5) | |
| Mar 23 | 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 |
| Wk 12 Monday Mar 27 | | | Paper 4 Final Draft due by 5 PM on turnitin.com |
| Thursday Mar 30 | | | Final Exam 9:15-11:15 AM |