

English 1320: Interdisciplinary Writing and Research
From Mixtape to Mashup: Recirculation Practices in American Culture

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 MWF Noon-12:50
 CRN: #27409
 Irby Hall 312

COURSE OVERVIEW

As described by the *Undergraduate Bulletin*, English 1320 “fulfills the UCA Core requirement for Composition II. The course focuses on evaluating academic arguments and on writing papers that make an argument and that utilize scholarly sources. The course is thematic, with instructors choosing topics and choosing an interdisciplinary set of readings focused on that topic. Prerequisite: C or better in WRTG 1310.”

This course examines American cultural practices of recirculation primarily as they apply to music and literature. For our purposes, “recirculation” is the act of disseminating a cultural text again or bringing it back into use in a public format, increasing the chances that it will make its way to more observers. For example, an article printed in one newspaper can be reprinted or excerpted by another. A song can originate with one musician; another musician can cover and record it. While recirculation as a practice precedes the modern era, it is especially visible in the digital world as internet platforms, such as YouTube and Facebook, are defined by their media-sharing capabilities. Other terms related to recirculation include “recycling” and “repurposing,” which are positive or at least neutral. But in some instances, negative terms may be applicable (“plagiarism,” “theft,” or “copyright infringement”), which can involve the legal realm. Even when instances of recirculation among creative works do not raise legal concerns, they invite us to examine the meaning and value of originality just as individual acts of recirculation often prompt us to think differently about the recycled material.

In terms of twentieth-century music, we will examine Girl Talk’s mashups and Jimi Hendrix’s performance of the national anthem among other examples. From the nineteenth-century literary world, we will read and analyze a short story by Pauline Hopkins that revisits a historical event and thus brings knowledge of the event to a new audience as well as a novel by William Wells Brown that incorporates a number of published sources. Taken together, these cultural texts raise aesthetic, legal, and political questions. To guide our study, course readings include scholarly sources from various disciplines as well as newspaper and magazine articles. Because academic writing involves integrating sources into one’s own writing (via summary, paraphrase, and quotation), the thematic focus of this course will help us think carefully about our own research methods and writing.

AIMS AND OBJECTIVES

- To theorize recirculation practices and recognize the attendant aesthetic, legal, and political concerns.
- To interrogate the value of interdisciplinary study.
- To become more adept at analyzing scholarly arguments and formulating one’s own.
- To become skilled at academic research and familiar with resources available in Torreyson library.
- To become more sophisticated, confident, and graceful writers.

REQUIRED TEXTS

- Gerald Graff and Cathy Birkenstein, eds. *They Say/I Say: The Moves that Matter in Academic Writing*. 3rd ed. New York: Norton, 2014.
- Diana Hacker and Nancy Sommers. *A Pocket Style Manual*. 7th ed. Boston: Bedford/St. Martin's, 2015.
- William Wells Brown. *Clotel: Or, the President's Daughter*. Ed. M. Giulia Fabi. Penguin, 2003.
- Additional readings available via Blackboard (indicated with "BB" on Day-by-Day Syllabus) must be printed and brought to class. (*Reading from a phone or laptop is not permitted during class.)

REQUIRED EVENT

The College of Liberal Arts Student Research Symposium will take place on April 20 and 21. These two days will consist of student presentations, and the Symposium guest, Dr. Laurie Green (University of Texas, Austin), will deliver a talk each night. In lieu of our class meeting on April 20, you are required to attend Dr. Green's talk at 5 pm on Thursday, April 21, in the Student Center. Extra credit will be available for those who attend and write about student presentations.

ATTENDANCE, PREPARATION, PARTICIPATION, CIVILITY

To be counted as present, students are required to arrive on time, bring to class the texts to be discussed, participate in the discussion, and stay for the duration of class. (Bring the *Pocket Style Manual* to every class.) Attendance, punctuality, observation of classroom etiquette, and contribution to class discussions affect one's grade.

Attendance: Students who arrive after attendance has been taken must inform the instructor at the end of class for the absence to be changed to tardy. Instances of late arrival will add up to absences. Three absences (for whatever reason) will not alter one's grade; however, each subsequent absence/tardiness will result in the deduction of five points from the final point total. Please be aware that seven absences, regardless of the reasons, will result in a grade of WF/F for the course.

Preparation: To prepare for class, read and annotate the assigned material, take notes, and come prepared to contribute thoughtful ideas.

Participation and Civility: This course is discussion-based, its success depending on the contributions of the participants. If a full schedule will prevent full participation, please take the course another time. It is expected that participants will extend respect and courtesy to one another and to the reading material. In this spirit, be on time and remain engaged for the duration of the class. Take care to power down and put away all electronic devices before class begins. Make it a point to voice comments and questions every class while being respectful and considerate of others so that no one person dominates the discussion.

ASSIGNMENTS

Five Reading Quizzes: Short quizzes will periodically be offered at the beginning of class. Missed quizzes cannot be made up. (Eight quizzes will be offered; five best scores will be recorded.)

Five Idea Papers: In roughly 250 words (one type-written, double-spaced page), address a specific aspect of the reading assigned for the day's class. Treat the assignment as an opportunity to focus on what you find most interesting, compelling, challenging, or provocative about the reading assigned

for that day. Incorporate textual evidence into your paper in the form of paraphrase and brief quotations. Idea Papers will be assessed in terms of both content and form. If you know you will miss class on the day an Idea Paper is due, you can submit it early. Late idea papers will not be accepted. (Six opportunities to complete Idea Papers will be offered; choose five to submit.)

Five Main Papers: With its focus on honing the skills involved in academic writing and research, this course includes assignments that gain in complexity over the semester. We will begin with a focus on summary before moving on to analysis and research. Instructions for major assignments will be distributed in advance of their due dates. Main papers are marked down half of a letter grade for each day they are late, including weekend days.

Five Peer-Review Workshops: Writing workshops provide the opportunity to offer feedback on your classmates' writing and receive feedback on your own. A complete draft of the upcoming paper is required for admittance to the workshops, and participation is assessed according to quality of offered feedback. To receive credit for the workshop, arrive on time with a full draft, participate for the duration of class, and submit paperwork from the workshop (marked-up draft and worksheet) on the day the main paper is due. Late-comers will not be permitted to stay and will take an absence.

Formatting Guidelines: All submitted work must be typed. Double-space and use Times New Roman (12-point) font. Do not skip extra lines after the title or between paragraphs. Set all margins at one inch.

Points will be converted to percentages to yield final grades according to the following scale:

90% - 100%	=	A
80% - 89%	=	B
70% - 79%	=	C
60% - 69%	=	D
Below 60%	=	F

POINT DISTRIBUTION

Idea Papers @ 10 pts. x 5	=	50
Quizzes @ 5 pts. x 5	=	25
Peer-Review Workshops @ 5 pts. x 5	=	25
Main Paper #1 Summary (2 pages)	=	40
Main Paper #2 Analysis (3-4 pages)	=	80
Main Paper #3 Literary Analysis (4 pages)	=	80
Main Paper #4 Annotated Bibliography (4 pages)	=	80
Main Paper #5 Research Paper (7 pages)	=	100
One small assignment accompanies Main Paper #5		
• Abstract + bibliography	=	20

Total Points = 500

ACADEMIC INTEGRITY: The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction that the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

THE WRITING CENTER: The Center will help you work on your writing at any stage of development. To make an appointment, submit a paper for online tutoring, or to find out about drop-in hours, visit <http://www.uca.edu/writingcenter/appointment.php>. They also offer useful online resources at http://www.uca.edu/writingcenter/online_resources.php. **The Academic Success Center** is also available to help you with all aspects of college work. Please check them out at <http://www.uca.edu/ucollege/asc.php>.

EVALUATIONS: Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.

EMERGENCY PROCEDURES SUMMARY: An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

UNIVERSITY POLICIES: If you have questions about the university's academic policies, guidelines regarding sexual harassment, or any other matters, please consult the relevant sections of the UCA Student Handbook. UCA adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, contact the UCA Office of Disability Services at 450-3135.

TITLE IX DISCLOSURE: If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to "student-on-student" or "employee-on-student"), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any allegations made by a student may or may not trigger an investigation. Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information, please visit: <https://uca.edu/titleix>. **Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*

English 1320: Interdisciplinary Research and Writing
Day-by-Day Syllabus

Friday, 1/8	Introductions
Week 1	
Monday, 1/11	Graff and Birkenstein and, Preface +Introduction (xvi-16); Sommers and Hacker (102-5; 110-113)
Wednesday, 1/13	Graff and Birkenstein, ch. 12 (163-6); View Jay Z and <i>Annie</i>
Friday, 1/15	Idea Paper #1 ; Graff and Birkenstein, ch. 1 (19-29); discuss annotating
Week 2	
Monday, 1/18	Holiday honoring Dr. Martin Luther King, Jr.
Wednesday, 1/20	McLeod and DiColo, Introduction to <i>Creative License</i> Homework due: Annotate McLeod and DiColo
Friday, 1/22	McLeod and DiColo, continued; Hacker and Sommers (42-7)
Week 3	
Monday, 1/25	Quiz #1 ; Graff and Birkenstein, ch. 2 (30-41) and ch. 3 (42-52)
Wednesday, 1/27	Workshop #1: Draft of Idea Paper #1 Due
Friday, 1/29	Main Paper #1 Due / Zachary Lazar, “The 373-Hit Wonder” (BB); View Girl Talk interview
Week 4	
Monday, 2/1	Quiz #2 ; Graff and Birkenstein, ch. 4 (55-67); Hacker and Sommers (64-7)
Wednesday, 2/3	Idea Paper #2 : Brooks, “Only in America: The Unique Status of Sound Recordings under U.S. Copyright Law and How It Threatens Our Audio Heritage” (BB)
Friday, 2/5	Graff and Birkenstein, ch. 5 (68-77); Hacker and Sommers (67-70)
Week 5	
Monday, 2/8	Workshop #2: Draft of Main Paper #2 Due
Wednesday, 2/10	Main Paper #2 Due ; View Girl Talk Documentary
Friday, 2/12	Idea Paper #3 ; Hopkins’ “A Dash for Liberty”

Week 6	
Monday, 2/15	Graff and Birkenstein, ch. 15 (184-201); Newspaper Article on Creole Slave Revolt (BB) ; Hopkins, continued
Wednesday, 2/17	Quiz #3; <i>Clotel</i> (3-42)
Friday, 2/19	<i>Clotel</i> (43-58)
Week 7	
Monday, 2/22	Quiz #4; <i>Clotel</i> (59-87)
Wednesday, 2/24	<i>Clotel</i> (88-122); Meet in Torreyson #117
Friday, 2/26	Idea Paper #4 Due; <i>Clotel</i> (123-54)
Week 8	
Monday, 2/29	Quiz #5; <i>Clotel</i> (155-87)
Wednesday, 3/2	<i>Clotel</i> (188-209)
Friday, 3/4	Workshop #3: Draft of Main Paper #3 Due
Week 9	
Monday, 3/7	Main Paper #3; Meet in Torreyson #117 for Partner Research
Wednesday, 3/9	Meet in Torreyson #117 for Partner Research; Graff and Birkenstein, ch. 5 (68-77)
Friday, 3/11	Quiz #6; Graff and Birkenstein, ch. 7 (92-104)
Week 10	
Monday, 3/14	Partner work in class: Bring sources
Wednesday, 3/16	Workshop #4: Draft of Main Paper #4 Due; Discuss research projects
Friday, 3/18	No class/ Dr. Leavell's presenting at a conference
Spring Break: March 21-25	
Week 11	
Monday, 3/28	Quiz #7; Graff and Birkenstein, ch. 8 (105-20)
Wednesday, 3/30	Main Paper #4 Due; Meet in Torreyson #117
Friday, 4/1	Idea Paper #5; Shelia Whitely, "Music, Meaning, and the Star Spangled Banner" (BB) ; View Hendrix Performance

Week 12	
Monday, 4/4	Draft of abstract and bibliography due; Whitely, Continued; View Hendrix Interview
Wednesday, 4/6	Abstract and Bibliography Due
Friday, 4/8	Graff and Birkenstein, ch. 10 (129-38)
Week 13	
Monday, 4/11	Graff and Birkenstein, ch. 14 (173-83)
Wednesday, 4/13	Workshop #5: Draft of Main Paper #5 Due
Friday, 4/15	Quiz #8; Graff and Birkenstein, ch. 6 (78-91)
Week 14	
Monday, 4/18	Main Paper #5 Due
Wednesday, 4/20	No Class: Attend CLA Symposium on Wednesday or Thursday for extra credit
Thursday, 4/21	Required: Attend Talk by Symposium Visiting Lecturer, Dr. Laurie Green in the Student Center at 5:00 p.m.
Friday, 4/22	Study Day: Idea Paper #6 Due at 1:00 p.m. (submit to Irby 401)